



Department
for Education

Music education

**Report on the call for evidence
conducted February – March 2020**

August 2021

Contents

Background	4
Executive Summary	5
Next steps	7
Responses	8
The school curriculum, access and equality	10
Question 11.1: The curriculum	10
Question 11.2: Education quality in schools	10
Question 12: Entitlement to music	11
Question 13: Access and equality	12
Question 14.1: Vulnerable children	13
Question 14.2: Good practice examples	13
The National Plan for Music Education	15
Question 15: Awareness	15
Question 16: Effectiveness	15
Question 17: Sources of information and help	17
Music Education Hubs	18
Question 18: Awareness of hubs	18
Question 19: Effectiveness of hubs	18
Question 20: Hub partnerships	19
Question 21: Challenges faced by hubs	19
Question 22: Core and extension roles	20
Question 23: Good practice examples	20
Music Technology	22
Question 24: Use of technology	22
Young People (aged 13 – 25)	23
Question 25: Stage of education	23
Question 26: Importance of music education	23
Question 27: Participation in music and music education	24
Question 28: Engagement in musical activities	25
Question 29: Barriers to musical activities	25
Question 30: Examples of positive musical activities	26
Question 31: Studying for a music qualification	26
Question 32: Barriers to studying for a music qualification	27
Question 33: Information about careers in music	27
Parents and Carers	29
Question 34: Stage of education	29
Question 35: Importance of music education	29

Question 36: Participation in music and music education	30
Question 37: Opportunities for music education activities	31
Question 38: Deciding on music education activities	32
Question 39: Quality of music education activities	32
Question 40: Barriers to music education activities	33
Teachers and those working in schools, colleges, music education hubs and other music services	34
Question 41-42: Responsibilities	34
Question 43: Impact on children and young people	35
Question 44: Evidence of impact	36
Question 45: Ensuring high quality	36
Classroom teachers	37
Question 46: Education phase	37
Question 47: Level of confidence	37
Question 48: Training and development opportunities	38
Question 49: Positive examples of training and development	38
Question 50: Improving support from music programmes	39
Head teachers and other education leaders	40
Question 51: Benefits of music education	40
Question 52: Curriculum resources	41
Question 53: Relationship with hubs	41
Question 54: Reasons for not engaging with hubs	42
Question 55.1: Positive examples of music programmes	42
Question 55.2: Improving music programmes	43
Employers in the music industry	44
Question 56-58: Engagement with music education programmes	44
Question 59-61: Training and support for young people	45
Question 62: Incentives to offer training	46

Background

The National Plan for Music Education was published on 25 November 2011 and set out the Department's vision to enable children from all backgrounds and every part of England to 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. It aimed for equality of opportunity for all pupils, regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children.

The Department for Education ran a call for evidence between 9 February 2020 and 15 March 2020 seeking views on music education to inform proposals for a refreshed National Plan.

The call for evidence invited views on the effectiveness of the National Plan from sector organisations such as schools, music education hubs, music services and music industry employers, as well as teachers, parents and carers and young people. Views were sought on the following topics:

- Levels of awareness of the National Plan and Music Education Hubs
- How effective the National Plan has been in delivering the government's vision for music education
- Views on the current provision of music education, including the role of Music Education Hubs

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 did not fall within the scope of the call for evidence.

Executive Summary

The call for evidence was open between 9 February 2020 and 15 March 2020. During this period, the Department received 5,191 responses from a range of individuals and organisations, including young people, parents and carers, teachers and those working for a music education hub.

Many of the responses highlighted the importance of music education and cited the numerous benefits of studying music. It is clear that more can be done to raise awareness of pupils' entitlement to study music, with many parents in particular being unaware that music is a statutory subject from ages 5 to 14 in the national curriculum, as well as of the National Plan itself.

Whilst it is positive that around half of respondents said that music education is being delivered in line with the government's vision, half of respondents did not, indicating that there is still progress to be made.

The responses emphasised the need to make sure that music opportunities are inclusive and accessible to all children, in particular to pupils with SEND and pupils from disadvantaged backgrounds. Respondents also expressed the importance of making sure that opportunities are available throughout all stages of pupils' education and that there are clear routes to progression.

Many respondents praised their local music education hubs and detailed the excellent support and broad range of opportunities that they provide, such as instrumental lessons and the chance to join choirs and ensembles.

Some of the challenges highlighted included ensuring that the level of provision is consistent across regions, that the role of music education hubs is clearly communicated with schools and meeting the core and extension roles. Many also thought the approach to music was inconsistent amongst schools, with some delivering music more effectively than others. Respondents said that music in key stage 3 suffered from being included as part of a carousel, where it is taught in rotation with other arts subjects, and that it generally was not as well delivered as at primary school.

In terms of the value of music education, young people, parents and teachers alike cited a wide range of benefits, including improvements to pupils' wellbeing and confidence and the positive impact it has on wider studies, including improving literacy, language and communication skills. Many young people said that they valued music for the enjoyment of the subject itself and around half said they studied it due to a desire to pursue a career in music.

The responses highlighted that more can be done to support pupils to access music opportunities, in particular citing a lack of opportunities to progress with instrument lessons beyond whole class ensemble lessons. Additionally, over half said that they had

been deterred from taking up musical activities due to the cost and a number said they had wanted to study a music qualification but this was not available as an option at their school, or that they felt pressured to choose other subjects.

Parents and carers who responded to the call for evidence praised the quality of music opportunities provided by their local music education hub, with just under half saying they would look to their local hub or music service for music opportunities for their child. When considering which of these opportunities to take up, many said they would consider the qualifications of the provider, the cost and accessibility. However, some also said there was inconsistency or limitations in opportunities available, or that the level of provision provided varied between music education hubs or between key stages.

It is encouraging that a large number of those responsible for delivering music education said that they felt quite or very confident in doing so. However, the responses also indicated that training and CPD opportunities to help them further improve their skills and knowledge would be welcomed. Many shared examples of positive experiences of CPD offered by their local music education hub, with training specifically tailored to the needs of music leads.

Almost two thirds of head teachers and leaders in education said that their relationship with their local hub was either good or excellent. However, the responses also highlighted that there is progress to be made on establishing strong partnerships between the hubs and the wider music industry, with around a third of those who responded having not engaged with their hub.

Music technology was also cited as a valuable tool by many, and one that is able to support both staff and pupils at a variety of levels. The range of examples included using music software to introduce notation and composition to beginners to supporting more advanced students during their GCSE and A-level studies. Others spoke of technology making lessons accessible for pupils with SEND or supporting non-specialist teachers in delivering music lessons.

Valuable insights have been gathered through the responses that were received to the call for evidence, including examples of good practice and where music education is being delivered effectively, as well information on the current level of provision and how the National Plan could be revised to ensure that the government's vision for music education is being delivered. These insights will be used to inform the planned refresh of the National Plan for Music Education, as set out in the Next Steps.

Next steps

The National Plan for Music Education sets out the view that all children, regardless of background, should have access to a high quality music education. The Department remains committed to this vision and to refreshing the plan.

The call for evidence received responses from both individuals and organisations – from parents and carers, teachers, school staff, music education hub and music service employees, as well from young people and head teachers. This wide range of responses highlighted many areas where great work is being carried out and also identified areas that can be built upon and will prove a useful resource in the development of the refreshed plan.

We must of course recognise that the call for evidence was open between February and March 2020, prior to the pandemic which has had a significant impact on every aspect of music education, including delaying the publication of this report and the refreshed plan. As well as the challenges presented by Covid-19, there have also been learnings and innovative practices that have emerged over the past year and it is critical that these are captured and considered alongside the findings in this report. It is important too that this time be used to ensure the plan is fit for the coming years, building on the best practice that has emerged, and highlighting the opportunities presented for music education.

One key development since the call for evidence has been the publication, in March 2021, of the Model Music Curriculum – a non-statutory music curriculum for key stages 1 to 3 designed to build on the music content set out in the national curriculum. The refreshed plan will take into account how the Curriculum is starting to be used by schools to help inform their lessons and how it can support the vision set out in the current plan.

In light of the past year, and as the impact of the pandemic on young people is reflected upon, it is notable that many of the respondents – young people, parents and teachers alike - spoke of the beneficial impact of music education on pupils' wellbeing and confidence, supporting pupils in their wider studies and improving engagement with peers. In addition to this, how technology can and is being effectively used to support music education and improve access to opportunities across the country has become an even more important conversation.

Therefore, following the analysis of responses and publication of this report, the Department will continue to engage with the sector to build upon the findings of the call for evidence, to better understand how these may have been impacted by the pandemic and to ensure the lessons of the past year and the publication of the Model Music Curriculum are acknowledged and incorporated into the refreshed National Plan.

Responses

The call for evidence was launched on 9 February 2020 and the closing date was 15 March 2020. The Department received 5,191 responses during this period.

Respondents were asked to state whether they were answering as an individual or on behalf as an organisation. We received 5,149 responses to this question out of a total 5,191 overall respondents. The responses were as follows:

	Total	Percent
Individual	4136	80.3%
Organisation	1013	19.7%

Those who said they were responding as an individual were asked how they would describe themselves. We received 4,377 responses to this question out of a total 5,191 overall respondents. The breakdown is as follows:

	Total	Percent
A young person aged 13 – 25	275	6.3%
A parent or carer	1660	37.9%
A teacher or someone working in a school, college, music education hub or other music service	1546	35.3%
A head teacher or other leader in education	202	4.6%
An employer in the music industry	38	0.9%
Other	656	15.0%

Those who said they were responding on behalf of an organisation were asked what type of organisation it was. We received 1,414 responses to this out of a total 5,191 overall respondents. The breakdown is as follows:

For those who said they were responding on behalf of an organisation, more details were asked on the organisation itself and their role within it. Respondents were also asked to provide further details on which local authority they were located in. All questions were optional to complete and responses were accepted in good faith.

	Total	Percent
A school	803	56.8%
A college	26	1.8%
A music education hub	142	10.0%
A music service that is not a music education hub	117	8.3%
A music industry employer	49	3.5%
Other	277	19.6%

Questions 1 – 10 asked respondents for personal information, such as their name and email address and whether they were happy to be contacted directly regarding their response.

The school curriculum, access and equality

Question 11.1: The curriculum

Music is compulsory in the curriculum from key stages 1 to 3, and pupils in maintained schools have an entitlement to study an arts subject, including music, at Key Stage 4 if they wish. Were you aware of this?

We received 5,126 responses to this question.

	Total	Percent
Yes	4340	84.7%
No	786	15.3%

All schools, including academies and free schools, must provide a curriculum which is balanced and broadly based, and which also supports the cultural development of pupils.

Music is a statutory subject within the national curriculum for maintained schools in key stages 1 to 3. Academies and free schools are not required to teach the national curriculum but are expected to have a school curriculum that is similar in breadth and ambition.

Most respondents (84.7%) were aware that music education is compulsory in maintained schools. However, 15.3% of respondents were not.

This includes almost a third (32.2%) of parents and carers, and 15.2% of young people, who were not aware that it is compulsory in maintained schools. In comparison, 5.1% of teachers or those working in a school, college, music education hub or music service and 4.5% of head teachers or other leaders in education were not aware.

Question 11.2: Education quality in schools

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

We received 5,105 responses to this question.

	Total	Percent
Fully – high quality music education is available to all children	416	8.2%
Fairly – music education is available to all children, but the quality could sometimes be better	1846	36.2%
Poorly – music education is not available to all children and the quality could be better	2399	47.0%
Other	444	8.7%

There was a fairly equal split between the number of respondents who said that music education is not available to all children and that the quality could be better (47.0%) and those who said it was being fully or fairly delivered in key stages 1-3 (44.4%).

For those who said that it was being fully or fairly delivered, some of the reasons provided included having access to instrumental lessons and the chance to join choirs and ensembles. Many also pointed to the broad range of opportunities offered by their local music education hub. While not in scope of this call for evidence, some respondents referred to the 2019 changes to the Ofsted inspection framework, and the increased emphasis on the importance of a broad and balanced curriculum, as having prompted an increased focus on music education in schools.

Of those respondents who said that the quality could be better, a large proportion of respondents said that they felt the level of provision being provided often varied between different key stages and by region. Reasons given for this included an inconsistent approach to music education taken by schools, the lack of specialist music teachers and limitations of the music curriculum. Some respondents expressed concern that music education in Key Stage 3 suffered from being included as part of a carousel, where it is taught in rotation with other arts subjects, and that it generally was not as well delivered as at primary school.

Question 12: Entitlement to music

What could the government do to ensure greater awareness of the entitlement to music education in school?

We received 4,532 responses to this question. Many respondents proposed what more could be done to publicise the entitlement to music education in school. Measures proposed included the Department better communicating the importance and value of music to schools and providing them with the resources for teachers to better support the delivery of music education. Some respondents also said that information should be more readily available and publicised to parents on their child's entitlement to study music.

Some respondents said the perceived lack of awareness (amongst parents, teachers and headteachers) could be improved by the Department doing more to publicise the benefits and positive impact music has on pupils.

Question 13: Access and equality

Please let us know whether you think that any one or more group sharing one or more of the protected characteristics listed below 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.

We received 1,953 responses to this question.

	Total	Percent
Disability	1359	69.6%
Gender reassignment	492	25.2%
Race	862	44.1%
Religion or belief	624	32.0%
Age	677	34.7%
Pregnancy and maternity	352	18.0%
Sex and sexual orientation	415	21.3%

The majority (62.4%) of the total sample of 5,191 respondents did not select any of the protected characteristics listed. However, of those who did respond, over two thirds (69.6%) said that those with disabilities were underrepresented in music education, almost half (44.1%) cited race and around a third selected religion or belief (32.0%). Over a third selected age (34.7%) with many respondents citing the importance of music in early years.

A large number of respondents also said they felt that there were fewer opportunities available to young people from deprived backgrounds due to the costs attached to some music activities.

Question 14.1: Vulnerable children

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 (SEND), being a young carer, living in care and others.

We received 3,688 responses to this question. A large number of respondents gave examples of subsidised or free of charge provision being offered to disadvantaged young people and the positive impact that this has had, including examples of Pupil Premium funding being used for music opportunities such as instrumental lessons or the loaning of instruments. Respondents also highlighted the benefits of providing in-school opportunities, such as school choirs and extra-curricular activities.

Some respondents noted the benefits of having lessons that are inclusive of pupils with SEND whilst others provided examples of specific ensembles and lessons for pupils with SEND. Many said that music gave pupils with SEND an opportunity to thrive, for example by providing an outlet for self-expression, to support their development and the chance to interact with their peers. Many said that they had witnessed music education having a beneficial impact on pupils with SEND, such as an improvement in their social skills, levels of engagement in school activities and their mental wellbeing.

Question 14.2: Good practice examples

Following on from question 14.1, please share up to three examples of the positive impact music has had particularly for children with SEND, young carers, those living in care, or with economic disadvantage?

We received 3,038 responses to this question. Respondents provided examples demonstrating a wide range of benefits.

A large number of respondents said that music gave pupils a sense of purpose, and an opportunity to learn alongside their peers, and many also said that music offered pupils a chance to excel where perhaps they may not in other subjects. Respondents said that for these reasons, they had witnessed increased confidence in pupils and an improvement in levels of engagement and behaviour.

A large number said that pupils' social skills and behaviour in school had also improved, and many noted that music gave pupils a sense of belonging and community as they were able to engage in activities alongside their peers.

Many of the respondents also said that music had a calming influence and gave pupils a way of communicating and expressing their emotions. Many said that this, along with the

enjoyment of playing instruments and creating music, meant they had seen an improvement in pupils' overall mental wellbeing.

The National Plan for Music Education

Question 15: Awareness

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?

We received 5,082 responses to this question.

	Total	Percent
I am very familiar with it, have read it in full and refer to it often	387	7.6%
I am familiar with it and have read all of it or some of it	1396	27.5%
I am aware of it but have not looked at it	1432	28.2%
This is the first I have heard of it	1812	35.7%
Other level of awareness	55	1.1%

The most commonly cited answer was that this was the first time the respondent had heard of the National Plan, with just over a third of respondents saying this (35.7%). This includes almost two thirds (64.2%) of parents and carers and over half (52.3%) of young people, nearly a fifth of head teachers and other leaders in education (19.6%) and 15.8% of teachers, or those working in working in a school, college, music education hub or other music service.

Just under two thirds of respondents (around 63.3%) said they were aware of the National Plan for Music Education in some form with around a third (35.1%) saying they had read all or some of it. However, only 7.6% of respondents said they were very familiar the plan and referred to it often. Some respondents said that although they were aware of the plan, it should be better signposted and publicised.

Question 16: Effectiveness

How effective do you think the National Plan for Music Education has been in meeting the government's vision since 2012?

We received 5,043 responses to this question.

	Total	Percent
Very effective	127	2.5%
Fairly effective	1087	21.6%

	Total	Percent
Neither effective nor ineffective	934	18.5%
Ineffective	1813	36.0%
I don't know	1082	21.5%

Around a quarter (24.1%) said that the plan had been either very or fairly effective, compared to a third (36.0%) of respondents said that the plan had been ineffective. Around a fifth (18.5%) said the plan was neither effective nor ineffective.

When considering only responses from those who had said that they were either familiar or very familiar with the National Plan (in response to question 15), the proportion of respondents who said that the plan had been either very or fairly effective was 37.9%. This includes over half of young people (51.9%) and over a third of parents and carers (36.3%), head teachers and other leaders in education (34.7%) and teachers, or those working in working in a school, college, music education hub or other music service (36.1%).

Among those who had said that they were either familiar or very familiar with the National Plan, the proportion of those who said that the plan had been ineffective remains similar at 36.3%. This includes around third of young people (33.3%) and parents and carers (37.2%), and a similar proportion of head teachers and other leaders in education (35.7%) and teachers, or those working in working in a school, college, music education hub or other music service (38.3%).

For those who were familiar with the plan and said that it was fairly or very effective, many said that they agreed with the vision of it and provided examples of schools working closely with their local music education hub. Some also said that there were a range of high quality music education opportunities available to them provided by specialist teachers. Many said that the plan had created opportunities for children and again shared examples of positive experiences with their local music hub.

Respondents who said that the plan was ineffective said that there was too much variability in the level of provision provided between different schools and regions. Some respondents said that other subjects were often prioritised over music, leading to a limited number of opportunities, with some also saying that there were not enough specialist teachers available.

A number of respondents also said that whilst whole class ensemble teaching was available, there needed to be more opportunities for pupils to progress beyond this. Many said that these opportunities were either not available or were inaccessible, for example, due to the cost. Some respondents said that there was not currently enough focus on providing early years music opportunities.

Question 17: Sources of information and help

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

We received 5,012 responses to this question.

	Total	Percent
The National Plan for Music Education	131	2.6%
My local music education hub	1653	33.0%
A head teacher or music teacher	1807	36.1%
A music specialist or performer	910	18.2%
None of the above	511	10.2%

Over a third of the respondents overall said that they were most likely to consult a head teacher or music teacher (36.1%) regarding a music education query, closely followed by a music education hub (33.0%). Just under a fifth of respondents (18.2%) said they would turn to a music specialist or performer. A number of respondents added that they would also turn to online resources for more information.

The most common answer varied by the respondent group. Parents and carers and young people (aged between 13 and 25 years old) were most likely to consult a head teacher or music teacher, whereas head teachers and other education leaders and teachers or those working in a school, college, music education hub or other music service were more likely to ask their local music hub.

Music Education Hubs

Question 18: Awareness of hubs

Were you aware of music education hubs before reading this?

We received 5,082 responses to this question.

	Total	Percent
Yes	3988	78.5%
No	1094	21.5%

Over three quarters (78.5%) of respondents were aware of the Music Education Hubs, compared to around a fifth (21.5%) of respondents who were not.

87.4% of head teachers and other leaders in education and 91.6% of teachers or those working in a school, college, music education hub or other music service said that they were aware of the existence of hubs, compared to 67.7% of young people who responded and 60.7% of parents and carers.

Question 19: Effectiveness of hubs

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?

We received 5,031 responses to this question.

	Total	Percent
My local Music Education Hub is extremely effective	1579	31.4%
My local Music Education Hub is fairly effective	1590	31.6%
My local Music Education Hub is not effective	731	14.5%
I don't know	1131	22.5%

Most respondents (63%) said that their hub was either extremely or fairly effective in meeting their role, with many saying that that it offered a good range of music education opportunities and had raised the profile of music education in their area.

Around 14.5% of respondents said that their local music education hub was not effective. When asked to elaborate on their answers, some said that their hub does not do enough

to promote itself, is limited by budget restrictions, and that provision was sometimes incorrectly believed to be a replacement for music teaching in schools. A number of respondents said that the level of provision provided varied between hubs, with other hubs offering more opportunities than their own.

There were mixed views on whole class ensemble teaching. Some respondents gave the provision of whole class ensemble teaching as a reason why they believed their local hub was effective. However, others said that it is not an effective approach, and cited the lack of any subsequent progression opportunities.

Question 20: Hub partnerships

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?

We received 5,007 responses to this question.

	Total	Percent
My local music education hub is extremely effective	1303	26.0%
My local music education hub is fairly effective	1428	28.5%
My local music education hub is not effective	823	16.4%
I don't know	1453	29.0%

Over half of respondents (54.5%) said that their hub was either extremely or fairly effective at engaging with local stakeholders, communities and partners. Of those respondents who said that they were not effective (16.4%), one of the most common reasons given was the need for hubs to improve communication with schools. A number of respondents also said that they felt hubs were more effective in supporting primary schools to deliver music education than secondary schools.

Question 21: Challenges faced by hubs

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

We received 3,815 responses to this question. When asked what challenges they thought that their local music education hub faced, the most common responses given were budget restrictions and having to cover a large geographic area.

A number of respondents noted that some schools may be unable or unwilling to engage with hubs. Some also cited the challenges of a lack of awareness of the role of music education hubs alongside the need to better promote their opportunities.

Some respondents noted the challenges of ensuring there are training and CPD opportunities for staff, as well as opportunities to progress for young people.

Question 22: Core and extension roles

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

We received 4,958 responses to this question.

	Total	Percent
Yes	1611	32.5%
No	600	12.1%
I don't know	2747	55.4%

Just over half of respondents (55.4%) said that they did not know whether the core and extension roles for hubs are appropriate. Around one third of respondents (32.5%) said that they were appropriate and 12.1% said that they were not.

Of those who said they were a teacher or someone working in a school, college, music education hub or other music service, 38% said that the roles were appropriate and 13.9% said that they were not.

This was a similar proportion to head teachers and other leaders in education, with 37.1% saying that the roles were appropriate compared with 15.7% who said they were not.

Question 23: Good practice examples

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

We received 2,784 responses to this question. Respondents gave a wide variety of examples of good practice. Many said that their local music education hub organised choirs, orchestras and ensembles for young people, as well as various events and competitions which provided young people with the chance to perform or attend. Many also gave examples of their hub providing access to high-quality group and individual music lessons.

In terms of working with schools, a number of respondents spoke of hubs supporting schools with planning and resources, as well as providing access to low cost instruments or software.

Some respondents also gave examples of hubs offering CPD and training opportunities for staff and teachers, and the chance to network with colleagues. Examples of effective CPD included training tailored specifically to music teachers, and additionally aimed at non-specialists to help develop confidence in delivering music education. Others said they had found training on deep dives carried out by Ofsted valuable, and some respondents cited training specifically around singing strategies, the use of music software and planning.

Many also highlighted the positive impacts of their training, with one respondent noting that as a result of the CPD funded by their local music hub, staff were able to offer a wider range of music opportunities to pupils and had subsequently seen an increase in the uptake of GCSE music.

Music Technology

Question 24: Use of technology

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

We received 2,797 responses to this question. A large number of respondents shared examples of the usefulness of incorporating technology into lessons, and some also noted ways it had been used as a tool to support students with SEND.

Many respondents noted the value of composition, recording and notation software, and some of the most popular learning platforms and software cited were Sibelius, Charanga and GarageBand. Some respondents also said that online resources and video tutorials had proved helpful.

Respondents gave examples of technology being used to support pupils and teachers at a variety of levels. For example, some cited Music Express and Charanga as useful tools for supporting non-specialists to deliver music education. Other examples included using technology to make music more accessible to beginners, such as the use of GarageBand for composition and recording music. Some respondents also cited Sibelius as a valuable tool for introducing notation and for supporting pupil composition and recording equipment to help pupils self-assess and evaluate their work.

Other examples detailed technology being used to support pupils with more musical knowledge, for example, the use of Logic in supporting pupils studying GCSE Music, and to increase pupils' interest in the music industry more widely by showcasing vocational careers.

Young People (aged 13 – 25)

A total of 275 young people aged between 13 and 25 responded to the survey¹, and this section focuses on their response to questions 25-33 about their music education.

Question 25: Stage of education

Which of these best describes your current stage in education?

We received 272 responses from young people to this question.

	Total	Percent
Secondary school student	108	39.7%
FE student	30	11.0%
Apprentice	3	1.1%
University or conservatoire	95	34.9%
Attending a specialist music school	1	0.4%
I am no longer in education	20	7.4%
Other	15	5.5%

The most common responses given by young people were either that they were a secondary school student (39.7%), attending university or a conservatoire (34.9%) or that they were in further education.

Question 26: Importance of music education

Why do you think music education is important? Please tick any that apply.

We received 273 responses from young people to this question.

	Total	Percent
Music education is important to me because I want a career in music	142	52.0%
Music education is fun	243	89.0%

¹ As determined by responses to question 5

	Total	Percent
Music education improves my mental wellbeing	230	84.3%
Music education improves my confidence	227	83.2%
Music education helps me with my wider studies	181	66.3%
Music education isn't important to me	10	3.7%
Other	19	7.0%

When asked why they felt that music education was important, young people gave multiple reasons. The most common responses were that it improves mental wellbeing (84.3%) and it is an enjoyable subject to study (89%), closely followed by it helping to improve confidence (83.2%).

Around two thirds (66.3%) of young people said that studying music supported their wider studies and around half (52.0%) said that it was important as they wanted to pursue a career in music.

Question 27: Participation in music and music education

What music education activities do you currently engage in? Please tick all that apply.

We received 273 responses from young people to this question.

	Total	Percent
I listen to music	264	96.7%
I take music as a subject in school	152	55.7%
I receive lessons on an instrument or for singing in school	106	38.8%
I receive lessons on an instrument or for singing outside of school	140	51.3%
I am learning an instrument or learning to sing using lessons online	47	17.2%
I am part of an ensemble (e.g., wind band, orchestra, choir, rock band) at school	167	61.2%
I am part of an ensemble (e.g., wind band, orchestra, choir, rock band) outside of school	184	67.4%
I create music	155	56.8%
I don't do any music	1	0.4%
Other	19	7.0%

When asked what music education activities they engage in, young people gave varied responses. The most popular activity was listening to music which was cited by almost all (96.7%) young people. Over half (56.8%) said that they created music and a similar proportion said that they studied music in school (55.7%).

The activities undertaken were a mixture of those within and outside of school with 38.8% receiving singing or instrumental lessons in school and 51.3% receiving lessons outside of school. Additionally, 61.2% said that they were part of an ensemble at school and 67.4% said that they were part of one outside of it.

Very few of those who responded (less than 1.0%) said that they did not take part in any music activities at all.

Question 28: Engagement in musical activities

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

We received 242 responses from young people to this question.

	Total	Percent
From my teachers	136	56.2%
From my parents / carers	123	50.8%
From my friends	127	52.5%
I found them online	88	36.4%
Other	21	8.7%

There was a fairly even split between the answers given with 56.2% of young people saying that they had found out via teachers, 50.8% from parents or carers and 52.5% from friends. Around a third of young people (36.4%) said that they found opportunities online.

Question 29: Barriers to musical activities

Has anything stopped you taking up musical activities? Tick any of the following that apply.

We received 194 responses from young people to this question.

	Total	Percent
I'm not interested	9	4.6%
I don't have time	83	42.8%
It's too expensive	124	63.9%
I'm not good enough	38	19.6%
The activities offered are not what I want	37	19.1%
My parents / carers don't think I should	7	3.6%
Other	19	9.8%

The most common response given by young people when asked what had prevented them from taking up musical activities was cost (63.9%). Over a third of those who responded (42.8%) said that they did not have the time.

Some additional reasons given were feeling that they were not good enough (19.6%) or that the activities on offer were not what they wanted (19.1%).

Very few of those who responded said that they were not interested in taking up musical activities (4.6%) or that parents or carers advised that they should not (3.6%).

Question 30: Examples of positive musical activities

Do you have any examples of music opportunities you have had either through your school or other organisations that have been positive?

We received 212 responses to this question. Young people gave a range of examples, including performance opportunities and the chance to join ensembles and choirs. These included examples of countrywide orchestras provided by music services and opportunities provided by external music organisations.

A number of young people said that they took instruments lessons, including those provided both within and outside of school. Many young people said that they were part of school choirs, bands or orchestras.

Question 31: Studying for a music qualification

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

We received 200 response to this question. Young people gave a wide variety of reasons they had chosen to study music and listed multiple benefits. A large number of

respondents said that they wanted to study music for their own enjoyment and that music had a beneficial impact on their mental health.

A number of respondents said that they wanted to ensure they were studying a wide and balanced range of subjects and that studying music had improved their performance in wider studies. Some also said that they would like to go on to a career in music.

Other reasons given included that they were good at it or that they wanted to improve as a musician.

Question 32: Barriers to studying for a music qualification

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

We received 53 responses to this question. For those young people who wanted to study a music qualification but were not able to, a number of them said that they felt under pressure to choose other subjects instead or that music was not available as a GCSE or A-level option at their school. Some young people said that they were deterred by the cost of instrument tuition or qualifications.

Question 33: Information about careers in music

How would you find information about careers in music? Tick any of the following that apply.

We received 267 responses from young people to this question.

	Total	Percent
Teachers	218	81.7%
Parents	84	31.5%
Friends	109	40.8%
Online	149	55.8%
I struggle to find any information	40	15.0%
Other	21	7.9%

The most common response given by young people (81.7%) was that they would turn to a teacher for more information about careers in music. Over half said that they would search online for information (55.8%), around a third said that they would ask parents (31.5%) and two fifths would ask friends (40.8%).

Around 15% of young people said that they struggled to find any information.

Parents and Carers

A total of 1,660 parents and carers responded to this survey², and this section focuses on their response to questions 34-40 about their child or children's music education.

Question 34: Stage of education

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

We received 1,643 responses from parents and carers to this question.

	Total	Percent
Primary school student	623	37.9%
Secondary school student	707	43.0%
FE student	69	4.2%
Apprentice	1	0.1%
University or conservatoire student	58	3.5%
Attending a specialist music school	7	0.4%
No longer in education	37	2.3%
Other	141	8.6%

There was a fairly even split between the proportion of parents and carers who had a child in primary school (37.9%) or secondary school (43%). A smaller number said that their child was currently in further education (4.2%) or attending university or a conservatoire (3.5%).

A number of respondents added that they had multiple children at various stages of education.

Question 35: Importance of music education

Why do you think music education is important for your child? Please tick all that apply.

² As determined by responses to question 5

We received 1,644 responses from parents and carers to this question.

	Total	Percent
Music education is important because it will help my child's career	694	42.2%
Music education is fun for my child	1415	86.1%
Music education improves my child's mental wellbeing	1524	92.7%
Music education improves my child's confidence	1546	94.0%
Music education helps my child with their wider studies	1323	80.5%
Music education isn't important to me/my child	29	1.8%
Other	112	6.8%

Parents and carers gave a range of reasons why music education is important for their child and many cited multiple reasons.

Almost all of those who responded said that music education improves their child's confidence (94%) and is beneficial for their mental wellbeing (92.7%). A similar amount of those who responded said that music was important because their child enjoys it (86.1%) and four fifths said that music supported their child in their wider studies (80.5%). Two fifths of those who responded also said that studying music would support their child in their later career (42.2%).

Very few of those who responded (1.8%) said that music education was not important to either them or their child.

Question 36: Participation in music and music education

What music education activities does your child currently engage in? Please tick all that apply.

We received 1,639 responses from parents and carers to this question.

	Total	Percent
They listen to music	1484	90.5%
They take music as a subject in school	914	55.8%
They receive lessons on an instrument or for singing in school	953	58.2%
They receive lessons on an instrument or for singing outside of school	918	56.0%

	Total	Percent
They are learning an instrument or learning to sing using lessons online	158	9.6%
They are part of an ensemble (e.g., wind band, orchestra, choir, rock band) at school	810	49.4%
They are part of an ensemble (e.g., wind band, orchestra, choir, rock band) outside of school	807	49.2%
They create music	663	40.5%
They don't do any music	19	1.2%
Other	68	4.2%

Parents and carers cited a number of different music education activities, with many saying that their child took part in more than one. The majority (90.5%) said that their child listened to music and over half said that their child took music as a subject in school (55.8%). Similarly, over half said their child received instrumental or singing lessons either during school (58.2%) or outside of it (56.0%).

Over half of parents and carers said that their child was part of an ensemble, with 49.4% saying their child was part of a school ensemble and 49.2% outside of school. Another popular response was that their child created music (40.5%).

A small number said that their child was taking online singing or instrumental lessons (9.6%) and less than 2% said that their child took part in no musical activities at all.

Question 37: Opportunities for music education activities

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

We received 1,633 responses from parents and carers to this question.

	Total	Percent
Recommendations from people I trust (e.g., teachers, parents, relatives, friends)	1160	71.0%
Found online	417	25.5%
I only choose activities offered by the school my child attends	377	23.1%
Through the local music service or music education hub	727	44.5%
I have not found any	66	4.0%
Other	80	4.9%

The answer most frequently given by parents and carers was that they would go to people that they trust, such as parents, teachers and relatives, for recommendations on which activities their child should take up (71.0%).

Around two fifths of those who responded (44.5%) said that they would approach their local music service or music education hub. Around a quarter said that they would look online for more information (25.5%) and a similar proportion said that they would only choose activities offered by their child's school (23.1%).

Question 38: Deciding on music education activities

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

We received 1,346 responses to this question. The majority of parents and carers said that they decided which music opportunities would be good for their child based on their child's interests. A number of respondents also said that they let their child try out different instruments or take up taster sessions to see which suited them best.

Many also said that they would trust recommendations from others or that they would consider the qualifications and experience of the provider, and some parents and carers said they decided based on their own musical knowledge and experience.

Whether or not the opportunities had been tailored to be appropriate level for their child was also a deciding factor given by some, as was how affordable and accessible the opportunity was.

Question 39: Quality of music education activities

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

We received 1,463 responses to this question. The majority of parents and carers said that the quality of opportunities available to them were either excellent or good, and many praised the provision available through their local music education hub.

However, some respondents said there was inconsistency or limitations in opportunities available and that the level of provision provided varied between music education hubs or between key stages. Some respondents also said that the quality of opportunities available was negatively impacted by a limited number of specialist teachers, and some said that although opportunities were available, they considered them to be too expensive.

Question 40: Barriers to music education activities

Has anything stopped your child taking up musical activities? Tick any of the following that apply.

We received 895 responses from parents and carers to this question.

	Total	Percent
They're not interested	70	7.8%
They don't have time	167	18.7%
It's too expensive	554	61.9%
They're not good enough	49	5.5%
It's more important for them to focus on other activities	46	5.1%
There's nothing available for them in our area	159	17.8%
Other	198	22.1%

When asked what had stopped their child taking up musical activities, almost two thirds of parents and carers (61.9%) cited the cost. Almost a fifth said that they did not have the time available (18.7%) or that there were no activities available in their area (17.8%), with a number of respondents saying that there were no musical activities offered by their school and those that were available were too far away to travel to.

Some parents and carers said that their child was too young to take up musical activities at the present time.

Less than 8% of parents and carers said it was due to a lack of interest and just over 5% said that they felt it was more important for their child to focus on other activities.

Teachers and those working in schools, colleges, music education hubs and other music services

A total of 1,546 teachers or those working in a school, college, music education hub or other music service responded to this survey³, and this section focuses on their response to questions 41-45 about music education they provide and the impact on their pupils.

Question 41-42: Responsibilities

Are you responsible for delivering music education?

We received 1,512 responses to this question from teachers or those working in a school, college, music education hub or other music service.

	Total	Percent
Yes	1387	91.7%
No	125	8.3%

The majority of teachers and those working in a school, college, music education hub or other music service said that they were responsible for delivering music education (91.7%) compared to around 8.3% who said they were not.

If you answered Yes to question 41, please indicate what sort of activity or activities you offer. Tick all that apply.

We received 1,381 responses to this question from teachers or those working in a school, college, music education hub or other music service.

	Total	Percent
School, FE or HE music teaching in the classroom	962	69.7%
Individual or group instrumental, singing, theory or composition lessons	684	49.5%
Individual or group instrumental, singing, theory or composition lessons – out of school	499	36.1%
Ensembles and choirs	833	60.3%

³ As determined by responses to question 5

	Total	Percent
Workshops or group sessions in or out of school	514	37.2%
Other	86	6.2%

Over two thirds of teachers and those working in a school, college, music education hub or other music service said that they offered music teaching in the classroom (69.7%) and over half said they offered ensembles and choirs (60.3%). A larger proportion of the respondents said that they offered individual or group instrumental, singing, theory or composition lessons in school (49.5%) compared to outside of it (36.1%).

Question 43: Impact on children and young people

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.

We received 1,364 responses to this question from teachers or those working in a school, college, music education hub or other music service.

	Total	Percent
Improved career prospects	635	46.6%
Improved mental wellbeing	1255	92.0%
Improved confidence	1338	98.1%
Improved attainment in wider studies	936	68.6%
Improved attendance	652	47.8%
Improved engagement with peers	1186	87.0%
Other	82	6.0%

Respondents cited a range of benefits that they had seen as a result of pupils taking part in music education activities, and many provided more than one. A large proportion of teachers and those working in a school, college, music education hub or other music service noted the improvements that they had seen to pupils' levels of confidence (98.1%), their mental wellbeing (92.0%) and engagement with peers (87.0%).

Over two thirds said that music education had a beneficial impact on pupils' attainment in their wider studies (68.6%), including improving literacy, language and communication skills, and almost half noted that pupils' attendance had improved (47.8%). A number of

respondents also added that they had seen music education positively impact pupils' general behaviour and focus in lessons.

Under half of respondents (46.6%) also said that they believed that the career prospects of those who studied music improved as a result.

Question 44: Evidence of impact

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?

We received 1,001 responses to this question. A large number of teachers and those working in a school, college, music education hub or other music service said that they evaluated the impact through feedback received from pupils, parents and colleagues and by reviewing assessment outcomes. A number of respondents gave examples of pupils' grades in subjects outside of, as well as within, music.

Some respondents said that they witnessed improvements through general observations, for example in levels of participation, confidence and wellbeing, and many added that they had noticed that music education had a positive impact on pupils' behaviour and wider attainment in school. Examples of this included pupils having the confidence to perform at concerts and shows, increased levels of attendance in school and also improved social skills and interacting and building stronger relationships with their peers.

Question 45: Ensuring high quality

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

We received 1,096 responses to this question. Many respondents said that they undertook training and CPD to make sure they kept their knowledge up to date and ensure that they were offering high-quality activities. A large number of respondents said they assessed the quality of activities through monitoring and observations.

Many of the respondents were experienced musicians or music teachers themselves, and in these cases, respondents often said they used their own judgement. For those respondents who were not, some said that they found it useful to bring in specialist music teachers or to talk and share ideas with colleagues.

Classroom teachers

Of the 1,546 teachers or those working in a school, college, music education hub or other music service who responded to the survey, we believe the majority were likely to be classroom teachers.⁴ Classroom teachers only were asked to respond to questions 46-50 about the music education they provide and the impact on their pupils, and this section focusses on these responses.

Question 46: Education phase

What type of institution do you teach in?

We received 1,166 responses from classroom teachers to this question.

	Total	Percent
Primary school and/or infant school	529	45.4%
11-16 school	149	12.8%
11-18 school	299	25.6%
FE or sixth-form college	24	2.1%
Other	165	14.2%

The most popular answer given by respondents was primary and/or infant school (45.4%), followed by 11-18 school (25.6%) and 11-16 school (12.8%).

Question 47: Level of confidence

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

We received 1,156 responses from classroom teachers to this question.

	Total	Percent
Very confident	816	70.6%

⁴ There were between 689 and 1,166 responses to individual questions in this section from the total 1,546 sample, which represents 45-75% of these respondents.

	Total	Percent
Quite confident	242	20.9%
Somewhat lacking in confidence	66	5.7%
Extremely lacking in confidence	32	2.8%

The majority of respondents (91.5%) said that they felt either very confident or quite confident in delivering music education, compared to 8.5% who said they were either somewhat or extremely lacking in confidence.

Question 48: Training and development opportunities

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

We received 1,137 responses from classroom teachers to this question.

	Total	Percent
CPD offered through my school	577	50.8%
Training offered by my local music education hub	738	64.9%
Training offered by another music education provider	727	63.9%
Private learning done in my own time	788	69.3%
Other	95	8.4%

The most common response given was that respondents would seek to improve their knowledge by undertaking private learning done in their own time (69.3%).

Almost two thirds said that they would take up training offered by their local music education hub (64.9%) or another music education provider (63.9%) in order to improve their music teaching skills, and half (50.8%) said that they would take up CPD opportunities offered through their school.

Some respondents said that they would talk to colleagues or look for networking opportunities or chances to meet with other music teachers.

Question 49: Positive examples of training and development

Do you have any examples of music training you have had either through your school or other organisations that have been positive?

We received 750 responses to this question. Respondents gave a variety of examples. Many detailed CPD opportunities that they had undertaken, including those offered by exam boards. Some respondents also gave examples of external courses and studies they had completed, for example, on the Kodály method, Charanga or Musical Futures training.

A number of respondents spoke about events, such as the Music & Drama Education Expo, and workshops that had been hosted by their local music education hub, including networking opportunities and training for staff.

Question 50: Improving support from music programmes

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?

We received 689 responses to this question. Many respondents spoke positively of the offer from their local music education hub. In terms of what further support could be offered, a large number of respondents said the provision of CPD and support with schemes of work and planning. Many also spoke about the value of music technology and the provision of musical instruments, as well as having more opportunities to access subsidised music lessons and training for staff, and the importance of having the chance to meet other music leaders.

Some respondents also said that hubs should ensure they are communicating with schools to understand their needs and to let schools know what they offer.

Head teachers and other education leaders

A total of 202 head teachers and other education leaders responded to this survey⁵, and this section focuses on their response to questions 51-55 about music education in their school.

Question 51: Benefits of music education

**What do you consider the key benefits of effective music provision in your school?
You may tick as many boxes as you wish.**

We received 184 responses from head teachers and other education leaders to this question.

	Total	Percent
Greater levels of confidence amongst pupils / students	178	96.7%
Improved academic performance in other subject areas	134	72.8%
Improved behavioural standards	134	72.8%
Greater sense of collegial spirit and togetherness	156	84.8%
More students choosing to study music at a higher level	88	44.7%
It is a valuable subject in its own right	168	91.3%
Music improves pupils' wellbeing	173	94.0%
Other	13	7.1%

Respondents listed a variety of benefits and many cited more than one. Most respondents said that they had observed greater levels of confidence amongst pupils (96.7%) and that music education has a positive impact on pupils' mental wellbeing (94.0%). A similar proportion (84.8%) of respondents said that music encouraged a greater sense of collegial spirit and togetherness amongst pupils.

Other benefits cited by respondents included improved behaviour (72.8%), improved academic performance in other subject areas (72.8%) and progression to study music at a higher level (44.7%).

⁵ As determined by responses to question 5

Additionally, almost all respondents (91.3%) said that music was valuable as a subject in its own right.

Question 52: Curriculum resources

When designing music provision, which of the following resources would you regularly use? You may tick as many boxes as you wish.

We received 167 responses from head teachers and other education leaders to this question.

	Total	Percent
National curriculum	134	80.2%
The National Plan for Music Education	43	25.8%
Local Music Education Hub	99	59.3%
Other music provider	48	28.7%
Other	36	21.6%

The national curriculum was the most popular answer, with around four fifths of respondents (80.2%) citing this. Over half (59.3%) of those who responded said they would consult their local music education hub, followed by over a quarter (28.7%) who said they would turn to other music providers or the National Plan for Music Education (25.8%). A further fifth (21.6%) cited other sources. Some examples given included Charanga, Sing Up, ISM, Pearson and other exam boards.

Question 53: Relationship with hubs

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

We received 123 responses from head teachers and other education leaders to this question.

	Total	Percent
Excellent	40	32.5%
Good	48	39.0%
Adequate	18	14.6%

	Total	Percent
Poor	12	9.8%
Other	5	4.1%

Almost three quarters of respondents said that the relationship with their hub was either excellent or good (71.5%), compared with around a quarter who said it was adequate or poor (24.4%).

Question 54: Reasons for not engaging with hubs

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.

We received 68 responses from head teachers and other education leaders to this question.

	Total	Percent
Lack of awareness of the support available	31	45.6%
A negative previous experience	1	1.5%
The hub is not able to offer the support required	20	29.4%
No support required	10	14.7%
Other	6	8.8%

The most common reason given for not having engaged with their local music education hub was a lack of awareness (45.6%), with some saying that they were unaware of their local hub or the support that was available.

Almost a third (29.4%) said that the hub was not able to offer the support that they required, with some saying that the provision offered was too expensive. Alternatively, 14.7% said that they did not require any support.

Question 55.1: Positive examples of music programmes

The government supports a range of funded music programmes, including music education hubs. Based on any experience you have had working with these programmes, please provide up to three examples of how they have effectively supported you to deliver good music education.

We received 78 responses to this question. Many respondents gave examples of CPD, training and workshops that their local music education hub had offered to staff. Some also noted the support that their hub had provided in planning and monitoring the quality of music provision in school.

A number of respondents cited the provision of peripatetic teachers, instrumental lessons and whole class ensemble teaching. Others gave examples of opportunities for pupils to perform at or attend events.

Question 55.2: Improving music programmes

Based on any experience you have had working with these programmes, how could they better support you to deliver effective music provision?

We received 56 responses to this question. When asked how music education hubs could better support the delivery of effective music provision, a number of respondents said more training would be valuable, as would providing more resources to schools, for example to support with curriculum development, and reducing the cost of music provision. A number of respondents said although their hub offered a term of whole class ensemble teaching, there was a lack of opportunities to progress beyond this.

Some respondents said that music education hubs could improve their communications with schools to make sure they were aware of what they could offer them, and others cited the need to offer more support to pupils with SEND and disadvantaged pupils.

Employers in the music industry

A total of 80 employers responded to this survey⁶, and this section focuses on their response to questions 56-62 about engagement with music education programmes, and training and support for young people aiming to pursue a career in the music industry.

Question 56-58: Engagement with music education programmes

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

We received 62 responses from music industry employers to this question.

	Total	Percent
Yes	43	69.4%
No	19	30.6%

Over two-thirds of music industry employers said that they had engaged with a music education hub or other music education provision in their area (69.4%).

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.

Music industry employers gave a variety of examples of collaborative projects between their organisation and music education hubs, such as live music events and CPD and training for teachers.

A number of respondents also spoke about whole class ensemble teaching as well as workshops for pupils.

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

We only received 19 responses from music industry employers to this question.

⁶ As determined by responses to questions 5 and 6

	Total	Percent
I am not aware of music education hubs / other music education provision in my local area	4	21.1%
My local music education hub is not effective	2	10.5%
The music education hub offer is not relevant for a career in the music industry	2	10.5%
Other	11	57.9%

Of the 19 responses, the most common response category given by music industry employers was that their organisation had not engaged with a music education hub because of 'other' reasons (11 responses; 58.9%). This was followed by those who were not aware of their existence (4 responses; 21.1%). The minority of respondents felt that hubs were not effective (2 responses; 10.5%) or that what their local hub offered was not relevant for a career in the music industry (2 responses; 10.5%).

For those who selected 'other', some of the reasons given were that they instead engaged with schools directly, that their hub had not engaged with the music industry or that the focus of their organisation was not relevant to the hubs offer.

Question 59-61: Training and support for young people

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

We received 62 responses from music industry employers to this question.

	Total	Percent
Yes	47	75.8%
No	15	24.2%

Three-quarters of music industry employers said that their organisation did offer skills and training to young people looking to pursue a career in the music industry (75.8%).

Many music industry employers who offered training said that they offered formal music qualifications, scholarships, internships and work experience opportunities, or specialist careers guidance. Others referenced instrumental and singing lessons, as well as music production opportunities.

Employers who did not offer training said this was because their business was not able to offer skills or training that would be relevant or suitable for young people, particularly those of primary age.

Question 62: Incentives to offer training

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.

We received 10 responses to this question. Employers said that being able to access funding would help, as well as having access to the right facilities and support from music professionals and organisations.



Department
for Education

© Crown copyright 2021

This document/publication (not including logos) is licensed under the terms of the Open Government Licence v3.0 except where otherwise stated. Where we have identified any third party copyright information you will need to obtain permission from the copyright holders concerned.

To view this licence:

visit www.nationalarchives.gov.uk/doc/open-government-licence/version/3

email psi@nationalarchives.gsi.gov.uk

write to Information Policy Team, The National Archives, Kew, London, TW9 4DU

About this publication:

enquiries www.education.gov.uk/contactus

download www.gov.uk/government/consultations



Follow us on Twitter:
[@educationgovuk](https://twitter.com/educationgovuk)



Like us on Facebook:
facebook.com/educationgovuk