

Ofsted - Education Inspection Framework 2019

Inspecting the substance of education consultation

1. UK Music is the umbrella body representing the collective interests of the UK's commercial music industry, from songwriters and composers to artists and musicians, studio producers, music managers, music publishers, major and independent record labels, music licensing companies and the live music sector.
2. UK Music exists to represent the UK's commercial music sector, to drive economic growth and promote the benefits of music to British society. A full list of UK Music members can be found in annex.
3. UK Music welcomes the opportunity to respond to this consultation on the proposed Ofsted inspection framework. Music education is a key strategic interest for us and our member organisations. We convene a regular working group, the UK Music Skills Programme Board, to discuss creative careers, education programmes and how the music industry can support more young people get into music-based roles.
4. As an organisation we have a Director of Education and Skills and also run the Music Academic Partnerships (MAP) with 18 education institutions across the UK.¹

Music Education & the Talent Pipeline

5. In 2018 UK Music launched our Securing Our Talent Pipeline² report. This revealed a 7.4 per cent drop in the number of pupils taking GCSE Music 2017/18. We also found that whilst 50 per cent of children at independent schools receive sustained music tuition, the figure for state schools is only 15 per cent. These statistics have shown the disparity between state and independent education, highlighting the need for Government intervention to raise standards and the availability of music education in state funded schools. In addition, the STEM agenda in schools is likely to have contributed to the declining popularity of music as a subject to study.
6. Our Talent Pipeline report found that the number of 5-10 year olds participating in music activities outside of school has fallen from 36.3 per cent in 2012/13 to 34.8 per cent in 2016/7. The number of 11 to 15 year olds who have taken part in music activities has fallen from 73.3 per cent in 2012/13 to 60.9 per cent in 2017/18. This fall in extra-curricular music activity is most likely attributed to cuts in school funding and having the resources to make such a provision.
7. Our research found that 17 per cent of music creators were educated at fee paying schools, compared with 7 per cent across the population as a whole. We also found 46 per cent of music creators receive financial help from family and friends at some point in the development of their professional career. If this trend continues,

¹ <https://www.ukmusic.org/skills-academy/music-academic-partnership/>

² https://www.ukmusic.org/assets/general/Talent_Pipeline_2018.pdf



the talent pipeline will suffer and become increasingly narrow, as access to financial backing will become the determining factor in the success of a music creator rather than personal merit.

8. An act headlining the likes of Glastonbury or Reading festivals in 1995 can, on average, have expected to have released their debut album 7 years previously. Nowadays, it's more likely to be 16 years to reach this level.
9. The industry is playing its part to support music careers. UK Music supports 23 rehearsal spaces, or music hubs, and has established a network for them. Rehearsal spaces provide instruments and equipment for young people to use and play with for free or for minimal cost. The rehearsal spaces come in various shapes and sizes and are cited in places as diverse as youth work settings, community spaces, art centres, a secondary school and even a travelling mobile unit.
10. Following the announcement at the beginning of 2019 that the Department for Education (DfE) is planning to refresh the National Plan for Music Education and develop a new model curriculum, UK Music has further developed its policy approach as to how the worrying decline to music in education can be overcome.
11. Amongst our specific recommendations we strongly believe that music education in schools can be incentivised through inspections. The creative industries as a whole contribute over £100 billion to the UK and are the fastest growing part of the economy. The future economy requires the workforce to be more creative, not less. The award of 'Outstanding' following Ofsted inspections should only be possible if a school is judged to have a healthy creative arts offering for pupils.

Responses to Ofsted Proposals

12. UK Music welcomes the opportunity to respond to Ofsted's proposals for the new inspection framework. We also welcome the proposal for the new inspection framework to focus on quality of education, putting delivery over teaching to the test and expanding the focus of teaching to ensure intent, implementation and impact of a holistic education.
13. UK Music supports the proposal to separately judge personal development from behaviour and attitudes. As a taught subject music has not only the ability to grant children and young people music specific skills, but also to provide them with transferrable skills and attributes including teamwork, self-confidence, and performance. For example, the Cultural Learning Alliance report that participation in structured arts activities can increase cognitive abilities by 17 per cent. We also feel such a framework should reflect the DfE's foundations to build character in the education system of which creativity is part of.
14. To ensure the inspection framework is suitable for early years education, music and more broadly the arts should form a crucial pillar of inspection. We believe that early access to music is vital to developmental education. It ensures that children can creatively articulate themselves, and start to gain skills to support self-esteem and finding ways to work with others.

15. We welcome the proposal for inspectors to collect direct evidence of high-quality education and discussions with school leaders about how the curriculum impacts students. Removing unnecessary work for teachers and focussing on how they deliver education is a positive step. This moves away from test driven targets and allows schools to be rewarded for providing a broad and balanced curriculum, ensuring creativity and the arts sit next to the traditional STEM agenda. We support a STEAM not STEM approach and believe schools should only be rewarded if they can provide evidence of high-quality arts education, with music being a crucial part of this.
16. Specialist arts schools can provide a focus on skills overlooked by the STEM agenda and are more likely than STEM specialist schools to encourage a broader and more balanced curriculum. Schools holding a specialism in STEM subjects, such as many University Technical Colleges (UTCs), should be asked to ensure high-quality provision in other subjects to achieve a well-rounded education provision for pupils. This provision must include creative skills and offer subjects such as music. Ensuring music and arts provision is monitored through inspection would incentivise more schools to offer GCSE Music.
17. We support the proposal to reduce the types of provision Ofsted grade and specifically report on, as well as making reports more coherent and inclusive. This would allow for a comprehensive grading of provisions. We ask that music education forms part of the reporting framework.
18. UK Music agrees with proposals for short inspections following 'Good' ratings for schools. These proposals should ensure that music education provision is either upheld to a good standard, or to measure steps taken towards introducing and maintaining a high-quality provision.
19. We particularly support a focus of inspection to analyse careers education and provision to ensure students who wish to pursue a creative career are given suitable attention and that it is presented as a viable path to undertake for students. As an organisation UK Music sit on the Creative & Cultural Skills (CC Skills) board and attend many careers events on behalf of our members to promote careers within the music industry.
20. Through CC Skills we are supporting the newly announced Creative Careers Programme which will improve careers advice, broaden recruitment practices and develop new apprenticeship standards, raising awareness of employment opportunities in the sector. The Ofsted proposals regarding careers should be reflective of engagement with the Creative Careers Programme and show clear development in promoting creative careers to students rather than focussing on promoting careers in STEM.
21. The music industry offers a broad spectrum of jobs in various professions, driven by entrepreneurship and passion for music. These roles are a vital part of the music industry and it is important that schools and pupils are made aware of their existence. Creatives across the industry rely on the professional skills provided by graduates of the STEAM system. Alongside developing creator skills, UK Music believes Ofsted should recognise education that brings the wider music industry into other curriculum



areas by fostering cross-curricular practices and educating students about all jobs that are available in the music industry.

22. UK Music sees intrinsic value in the extra-curriculum delivery of music through ensembles, after school clubs and instrumental tuition. There is no clear indication as to whether this will be valued and assessed by Ofsted. We believe this should form a vital part of assessing music and creative education as it is often these extra-curricular experiences which are transferrable to an industrial context, and are formative to careers in the music industry.
23. UK Music believes that Music and more broadly the arts are a vital part of the curriculum and that every child and young person should have the right to access music education provisions. We feel that the Ofsted framework should reflect a truly all-rounded education, and that the highest levels of assessment are only awarded to those schools which clearly demonstrate a music and arts provision accessible to all students.

Annex

UK Music's membership comprises of: -

- AIM – The Association of Independent Music – the trade body for the independent music community, representing over 850 small and medium sized independent record labels and associated music businesses.
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 300 independent record labels.
- FAC – The Featured Artists Coalition represents and promotes the interests of featured recording artists in the music industry.
- The Ivors Academy of Music Creators - The Ivors Academy exists to support, protect and celebrate music creators in the UK. We are the independent professional association representing songwriters and composers in all genres, whether they create song, symphony or sync. Previously known as BASCA, we can trace our history back over 70 years. As champions of music creators, we have three main activities: campaigning, cultivating and celebrating
- MMF – Music Managers Forum - representing over 650 UK managers of artists, songwriters and producers across the music industry with global businesses.
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, re-mixers, programmers and mastering engineers.
- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music.
- Musicians' Union representing 30,000 musicians.



- PPL is the music licensing company which works on behalf of over 100,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- *PRS for Music* is responsible for the collective licensing of rights in the musical works of 114,000 composers, songwriters and publishers and an international repertoire of 10 million songs.
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

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