



## **Department for Education Call for Evidence on the National Plan for Music Education - March 2020**

### **Background**

UK Music campaigns and lobbies for the collective interests of the commercial music industry on behalf of artists, musicians, songwriters and composers, record labels, music publishers, studio producers, managers and music licensing organisations. We strive to promote the UK's extraordinarily successful commercial music sector and support policies that drive economic growth and promote the benefits of music to British society. A full list of UK Music membership can be found in the annex.

UK Music's recent *Music By Numbers* Report has found that music generates £5.2 billion GVA and £2.7 billion of exports per annum, as well as employing 190,935 people in the UK, although it is always worth remembering that music still remains a low-earning sector, with average earnings less than the average for workers in the economy as a whole. Touring is also vital for new and emerging artists to build a fan base and generate an income. Live music is worth £1.1 billion to the UK economy.

In September 2018 UK Music published our "*Securing Our Talent Pipeline*" report. This set out that the UK has a natural talent for music, with education, infrastructure and finance all playing an important role in unlocking careers. Whilst the UK music industry is doing well real obstacles exist in each of these areas.

The report highlighted research which indicated there is an overall decline in music in education, concluding that a drop in the number of children involved in music in schools not only diminishes our culture, it also damages our education system as a whole. There is evidence that children who are engaged in education through music do better at maths and English as a result. Similarly, whilst the industry continues to grow and accounts for £5.2 billion in GVA there are strong economic reasons for supporting the development of our future talent pipeline. Unless this decline is reversed the talent pipeline that we hope will produce the next generation of stars to follow Adele, Ed Sheeran, Sheku Kanneh-Mason and Stormzy, will suffer a major blow.

The report called for a new National Plan for Music Education to replace the existing plan (alongside the Government's existing funding commitment for Music Education Hubs) and so we welcome this opportunity to participate in this consultation. A future Plan should address the continuing issues of access, equality and opportunity for music across the country.

Music plays a fundamental role in our health and wellbeing. Exposure to music enhances cognitive abilities by 17 per cent according to the Cultural Learning Alliance. All the evidence suggests that children who are engaged in their education

through music, and similarly through other subjects like drama and sport, do better at core subjects like Maths and English. Music can help give young people confidence and a creative release. It teaches teamwork and problem-solving skills. It can be the reason that a child wants to come to school in the first place.

In the US, a study for the National Association for Music Education in 2006 found that schools with music programmes have an estimated 90.2 per cent graduation rate and a 93.9 per cent attendance rate compared to schools without music education. These have a 72.9 per cent graduation rates and a 84.9 per cent attendance rates according to the same study.

Based on a study of 608 students aged 11 to 16 years old, Professor Susan Hallam MBE and Kevin Rogers revealed in 2016 that where students had played a musical instrument there was strong evidence that these students showed greater progress at school and better academic outcomes than those pupils who do not play music.

## **UK Music's Key Themes**

UK Music proposed the following eight key themes as a part of the music education call following work in 2018 and we reiterate and build upon them now.

1. Securing universal access to music within state education
2. Achieving a broad based music education within curriculum learning
3. Sustaining funding for music education
4. Empowering local solutions for music education
5. Improving teacher training and support for music education
6. Incentivising music education in schools through inspections
7. Increasing music facilities for young people outside school hours
8. Conducting an analysis of music education delivery

### Securing universal access to music within state education

Access to music in education should be free and fair to all children and young people, no matter their socio-economic or geographic situation. As evidenced above, the broad social and economic benefits of an open access policy include: assisting with confidence; social skills; attendance; academic achievement, and; developing transferable skills. The principle of universal access should be upheld in the proposed model music curriculum and National Plan for Music Education refresh.

Today there are clear barriers to participation in music for many young people. 17 per cent of music creators were educated at fee paying schools, compared with 7 per cent across the population as a whole. 46 per cent received financial help from family and friends at some point in the development of their professional career. 50 per cent of children at independent schools receive sustained music tuition, whilst the figure for state schools is only 15 per cent.

A BPI survey of 2,200 teachers found that state schools have seen a 21 per cent decrease in music provision over the past 5 years with schools with higher free school meal pupils hit especially hard.<sup>1</sup>

---

<sup>1</sup> <https://www.bpi.co.uk/news-analysis/bpi-calls-on-government-to-tackle-growing-inequality-in-access-to-music-in-state-schools/>

## Achieving a broad based music education within curriculum learning

In order to engage a greater number of young people, music in formal education should be inclusive and accept different genres of music and ways to create music. Early years and primary learning should be focussed on both introducing music as a subject for pupils, but not solely on the playing of instruments, and enjoyment of music. There should be sufficient time in the timetable and resources made available to teachers. Music of all genres should be respected equally and that no tradition should be privileged over any other.

Opportunities for composition, songwriting and performing across a range of genres and using a range of methods should be encouraged. Technology will play a key role in engaging a wide range of young people in all these activities, as well as assisting in allowing pupils to engage across a range of genres. Indeed music technology is often central to many musicians lives. Further integration of technology has benefits in terms of both capacity and reach as supported by JAMES (Joint Audio Media Education Support) and UK Music member the Music Producers' Guild. According to JAMES:

*Most schools already have IT suites and so have the capacity to teach music technology, which should be classed as a STEM subject as it includes physics and acoustics, IT software and maths.<sup>2</sup>*

Formal participation in music is of key concern to UK Music and we call on the government to secure universal access to music within state education, as well as achieve a broad-based music education within curriculum learning. Around 50 per cent of children at independent schools receive sustained music tuition, but the figure is only 15 per cent for state schools. Statistics show a marked decline in the number of pupils taking Music A-Level. Over the past five years, the number of people studying A-level Music has declined by an alarming 30 per cent, over 7 times the overall decline in the total number of student studying A-levels over the same period. OFQUAL statistics of the number of entries between 2014 and 2019 show that there has been a decline of 30 per cent (2,190) in the number of pupils taking A-Level Music. A-Level Music makes up just 0.69 per cent of total exam entries. In the long term such a decline will inevitably impact the number of professional composers and performers and the UK's music industry as a whole.

Statistics reveal there has been an 8.2 per cent national drop in the number of music teachers since 2014 and an 8.3 per cent drop-in hours spent teaching music at state funded secondary schools over the same period. At the same time, improvements can also be made to teacher training, particularly for generalist teachers.

We support the adoption of new ways to utilise technologies in both the creation and understanding of music. Not only would this create a far more inclusive practice in schools but would also help reflect the developing tastes in music and engage a wide range of young people.

---

<sup>2</sup> [https://www.jamesonline.org.uk/jamesresources/edu\\_proposal/](https://www.jamesonline.org.uk/jamesresources/edu_proposal/)

### Sustaining funding for music education

Funding should support teaching, instruments, equipment and spaces (including music rooms, rehearsal and performance spaces) and be particularly targeted at more deprived communities and disadvantaged groups.

UK Music believes that socio-economic circumstance should not create any barriers for participation in music nor for those for whom further training is beneficial to access advanced training.

The introduction of instrument libraries to support groups of schools (or hubs) to provide a cost effective approach should also be taken forward.

### Empowering local solutions for music education

The opportunities presented by greater devolution, including schemes to integrate music education into the activities of Mayoral combined authority city regions, should be maximised. Music Boards, which have been created in Liverpool and Sheffield Coty Region, should include access to education within their objectives. Other local cultural policy levers can enable innovative approaches to improving music education.

Key to the success of this lies in clearer strategic frameworks and the involvement of all sectors of the music ecology locally. Including educators, youth organisations, industry, communities and the young people themselves.

Good local music strategy requires effective partnership working and clear progression routes for pupils interested in developing their talent or pursuing careers in the industry. Lots of excellent talent development work happens locally but this can always be extended and improved with stronger links to non-profit talent development. The PRS Foundation for example runs an extensive Talent Development Partner network that should be engaged with by educators to support talented artists as they progress. The great strides made in better understanding of the range of careers in music, through UK Music's work as part of the Creative Careers Programme<sup>3</sup> and extensive outreach and Careers Pack<sup>4</sup>, are built upon.

Music Education Hubs must develop their knowledge of music technology so that they are able to judge the quality of provision and teaching and make informed decisions. All should appoint a strategic lead for music technology.

### Improving teacher training and support for music education

Improvements can be made to develop the skills needed to teach music in the classroom. This includes during Postgraduate Certificate in Education (PGCE) training, especially for primary generalist teachers who are likely to need skills to deliver in the classroom and at secondary level for those that have ability and interest.

---

<sup>3</sup> <https://discovercreative.careers/#/>

<sup>4</sup> [https://www.ukmusic.org/assets/general/UK\\_Music\\_Careers\\_Information\\_Pack.pdf](https://www.ukmusic.org/assets/general/UK_Music_Careers_Information_Pack.pdf)

## Incentivising music education in schools through inspections

The inspection process should be used to incentivise schools to provide a good offer in cultural and creative subjects. 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. Music in schools can be incentivised in schools through Ofsted making a good cultural offer a condition of an 'outstanding' inspection. UK Music welcomed the changes made to Ofsted's inspection framework in 2019 that ensured no school could be judged to be 'good' without consideration of the below:

*leaders take on or construct a curriculum that is ambitious and designed to give all learners, particularly the most disadvantaged and those with special educational needs and/or disabilities (SEND) or high needs, the knowledge and cultural capital they need to succeed in life.*

## Increasing music facilities for young people outside school hours

There is a need to increase access and provision of safe spaces for music, such as rehearsal rooms, for example using our existing scheme as a model. These can be used by children and young people outside school hours and contribute to nurturing and maintaining skills. UK Music currently runs a rehearsal spaces scheme which supports 23 practice rooms and studios in low-income areas. We would like to work with Government to expand and enhance the opportunities these spaces offer to young people.

It is also important to see music as a lifelong journey and we would like the National Plan to consider music for ages 0-25.

## Conducting an analysis of music education delivery

As part of the process to refresh the National Plan, independent analysis should be conducted into the performance of the Music Education Hubs, with a view to making further improvements to the Hubs, building on best practice around partnership working and innovation. This should include creating incentives for Hubs to engage with local partners, as well as improved transparency of data to make better assessments of a Hub's effectiveness.

## **Summary**

UK Music welcomed an announcement from the Government in January 2020 re-confirming security of funding for Music Education Hubs over the next financial year and their intention to introduce an Arts Premium. We look forward to hearing more from the Government on how this will benefit music.

The NPME refresh is key to the success of music over the next decade and beyond. This will only be achieved however if young people are considered at the heart of developments with the use of technology and an inclusive approach to all genres of music seen as keystones.

The NPME refresh must make relationship between hubs and schools clearer and place the national curriculum at the heart of music education. Ofsted's ability to carry out 'Deep Dives' into subjects are welcome as is the focus on a 'Broad and Balanced Curriculum'.

The UK music industry is one of the UK economy's strongest growth areas and one of the UK's best-known exports. Young people must be introduced to the landscape of music in its entirety with an understanding of the industry, talent development routes & support and potential careers (for creators and 'non-creators' alike) seen as important as music appreciation, composing and performing.

## **Annex**

UK Music's membership comprises: -

- 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 - 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 850 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, remixers, 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 over 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.