

Executive summary

Music for all

Music has the power to transform lives. As this report makes clear, everyone involved in music education passionately believes in the benefits of music and music making, yet hundreds of thousands of children and young people are missing out.

Our aim is to give every child the chance to make music and enjoy the immense benefits it brings. As we have discovered through putting this report together, brilliant work is being done to do precisely that, but it is being hamstrung by a lack of coordination and focus, particularly at a local level.

The central recommendation of this report is that everyone involved in music education should work together to provide the framework and focus needed to deliver a universal music

education offer to all children, from early years onwards, where they can take an active part in high-quality music making.

Creating the framework

Children and young people do not care who provides the chance to make music, they just want that chance. This means putting the child at the heart of music education, providing the right opportunities, in the right way and at the right time. Schools and music providers need to connect their music provision more meaningfully with young people's own interests, passions and motivations.

To do that effectively, we need coordination and collaboration between all music providers, both in and out of school, with local children's services, and the music and other creative industries, to make the most of the

strengths and resources of each and create the most comprehensive delivery.

How are we going to do that?

We believe the best way to provide that coordination is through the development of collaborative music education hubs. These hubs will bring together everyone involved in music education at a local level, to identify and assess local needs and priorities, plan resources and coordinate a more effective delivery of music education in schools and local communities. The existing music education workforce is inspirational, in terms of both effort and impact, and they deserve the strong system of support that hubs could provide.

**'I just want to play music,
so do my friends'**

David, 16

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The hubs should be unbureaucratic, light-touch and flexible, focused on the effective delivery of a broader, richer music offer for all children and young people in their local community. They should build on the strengths and value of each area's music providers, especially music services and community musicians, and deliver additional and mutual benefits to them.

These hubs will only work if secondary schools in particular work more closely together. By coming together in school music federations, schools can:

- maximise their resources and expertise;
- create more opportunities for music making;
- provide stronger support for music teachers;
- establish a more cost-effective purchasing relationship with their partner providers in the music education hub;

- support local primary schools through music networks.

Music education hubs and school music federations working hand in hand can provide the local framework needed to give all children and young people the chance to make music.

Hubs would also be well placed to help carry through our recommendations on strengthening and supporting the workforce.

Providing the focus

Singing offers the most direct route to providing a music-making experience for all children and young people, so we believe it should be a central element of the universal music offer. As a result, we recommend putting group singing at the heart of all primary school musical activity.

How are we going to do that?

The 2012 Olympics provide an ideal focus for getting more children involved in music making. We recommend creating a nation-wide singing campaign for all primary schools, culminating in special celebrations during the Games themselves. Supporting the primary school campaign will be a wider initiative, backed by the music industry and the media, to create a singing nation, promoting the benefits of singing in terms of health, education and community.

Taking things forward

Below we outline the main steps that need to be taken to develop the two main recommendations we have put forward. However, we had the contributions of a large number of stakeholders in music education while putting this report together, and have developed a series of detailed recommendations that will help to

realise the main recommendations. These build on the work that is already being done by a great many organisations and individual educationists.

Next steps

The purpose of these next steps is to establish a set of practical ways forward for such an ambitious programme of change. Central to our recommendations is the need for music services, community music projects, schools and other key music providers to be sufficiently strong, stable and sustainable to participate fully in the programme to develop a universal music-making offer between now and 2011.

We therefore propose that all Music Manifesto signatories and the Government respond in detail to this report, and work together to complete the following next steps:

The music offer must reach the vulnerable and marginalised

1. Confirm the Music Standards Fund until 2011 to enable music services to participate fully in strengthening and improving music education provision.
2. Commission a series of pilot projects to test the viability and key principles of music education hubs and school music federations in 2007/8 with a view to national implementation by 2011.
3. Carry out an urgent review to identify sustainable funding for community musicians while music education hubs are being established.
4. Implement a national campaign to provide singing for all early years and primary children by 2012, with a significant singing element in the cultural programme of the Olympic Games.

5. Introduce a musical passport scheme to enable young people to record and gain recognition for their individual musical achievements.
6. Build on the opportunities offered by such initiatives as the new creative diploma, Musical Futures and the Key Stage 2 music entitlement to extend the music offer to every young person with a particular focus on those who are vulnerable and marginalised.
7. Implement a programme of professional development for music educators with a focus on singing within early and primary years settings and the curriculum for the new creative diploma.

