



Music Education in Schools Debate on 18 October 2018

Summary

This House of Lords Library Briefing has been prepared in advance of the debate due to take place on 18 October 2018 in the House of Lords on the motion moved by Lord Black of Brentwood (Conservative) “that this House takes note of the state of music education in schools”.

In England, music education is part of the national curriculum for children in key stages 1, 2 and 3. Academies and free schools are not required to follow the national curriculum, however the Government has stated music should form part of a broad and balanced curriculum in these schools. Provision in schools in England is funded from a mix of sources including contributions from school budgets, local government funding and targeted central government funding. The allocation of funding provided to local authorities by central government in each local area is the responsibility of music education hubs. These bodies, established in 2012 by the Coalition Government, are made up of schools and other educational organisations, local authority music services as well as arts and music organisations. In the 2018/19 financial year, the Department for Education provided £75 million of ring-fenced funding to music education hubs.

Music hubs have also been tasked by the Government with meeting various targets for improving music education in schools. These include ensuring children have the opportunity to learn an instrument, to play in ensembles and enable young people to join choirs and other vocal ensembles. Music education hubs provided and supported whole-class ensemble teaching for musical instruments for 662,871 pupils in 2015/16 (8.73 percent of pupils nationally). Of these, 70.13 percent of pupils were receiving whole-class ensemble teaching for the first time.

Despite this funding, both the Coalition Government and the current Government have been criticised for not doing enough to support music education in schools. Organisations including the Musicians’ Union and Protect Music Education have argued the overall level of funding available has reduced, in part because of pressure on local government budgets. The introduction of the English Baccalaureate Certificate (Ebacc) has also been criticised because music GCSE is not included in the list of subjects used in this measure of attainment. In 2017, researchers at Sussex University found 59.7 percent of state schools believed the introduction of the Ebacc was having a negative impact on the provision and uptake of music in their school.

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1. Introduction

This briefing provides information on how music education in schools is funded in England, role of music education hubs in delivering the objectives of the Government's national plan for music education. It also summarises the debate over the effect of reductions to local government funding for music education and the impact of the introduction of the English Baccalaureate Certificate (Ebacc).

2. Music Education in Schools: Overview

Music education is part of the national curriculum for students in key stages 1, 2 and 3 (between approximately ages 5 and 14) and is therefore compulsory in local authority maintained schools in England.¹ Students in key stage 4 have an entitlement to study certain subjects, including music.² The programmes of study for music at these key stages include a mix of performance and theory. Over the course of key stages 1, 2 and 3, the aim is for all pupils to “perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions”.³ Students are expected to learn to sing, create and compose music as well as “understand and explore how music is created, produced and communicated”.⁴ The curriculum also requires students are given the opportunity to learn a musical instrument and given the opportunity to progress “to the next level of musical excellence”.⁵

Academies and free schools are not required to follow the national curriculum.⁶ However, they are required to teach a broad curriculum and abide by the terms of their individual funding agreement agreed with the Government.⁷ The Government has stated that “all schools, including academies and free schools, should provide high quality music education as part of a broad and balanced curriculum”.⁸ In 2014, the think tank Reform published a survey indicating that 55% of primary schools and 67% of secondary schools followed the national curriculum.⁹ The Department for Education does not collect information about which subjects are offered by

¹ Department for Education, [‘National Curriculum in England: Framework for Key Stages 1 to 4’](#), 2 December 2014.

² *ibid.*

³ Department for Education, [‘National Curriculum in England: Music Programmes of Study’](#), 11 September 2013.

⁴ *ibid.*

⁵ *ibid.*

⁶ Department for Education, [‘Types of School: Academies’](#), accessed 11 October 2018.

⁷ Further information about academies and free schools is provided in the House of Commons Library briefing, [FAQs: Academies and Free Schools](#), 17 November 2017.

⁸ Department for Education, [‘The Importance of Music: A National Plan for Music Education’](#), 25 November 2011, p 13.

⁹ Reform, [Plan A+ 2014: The Unfinished Revolution](#), 2014, p 18.

individual schools.¹⁰ The most recent survey of academies by the Department for Education was published in 2014.¹¹ This found that 35% of primary schools and 56% of secondary schools intended to largely follow the national curriculum for music teaching. The same survey of academies found 7% of primary schools and 2% of secondary schools stated they did not intend to follow the curriculum at all.

3. Government Funding for Music Education in Schools Before 2012

Prior to the introduction of music education hubs in 2012, music education in schools was funded from a mix of sources including contributions from school budgets, local government funding and targeted central government funding.¹² In both 2010/11 and 2011/12, local authorities in England received £82.5 million in funding from the Department for Education to ensure that music services were delivered across the schools in their area.¹³ The bodies responsible for delivering this were referred to as local authority music services.

Both before 2012 and subsequently, funding has also been provided by central government to support specific policies. For example, between 2007 and 2011, the then Labour Government introduced the national music instrument fund, providing £10 million each year for the purchase of musical instruments.¹⁴ Funding was also provided to primary schools during the same period to support singing in schools as part of the national singing programme. Between 2012 and 2015, the Coalition Government provided £84 million of means-tested financial assistance to provide children with specialist training as part of its music and dance scheme.¹⁵

4. National Plan for Music Education

In February 2011, the Department for Education published a review of music education in England, conducted by the then managing director of Classic FM, Darren Henley.¹⁶ The review found that, while some children received

¹⁰ House of Commons, '[Written Question: Music: GCSE](#)', 20 March 2018, 132105.

¹¹ Department for Education, '[Do Academies Make Use of Their Autonomy?](#)', June 2014, p 33.

¹² Department for Education and Department for Digital, Culture, Media and Sport, '[Music Education in England: A Review by Darren Henley](#)', 7 February 2011, p 17.

¹³ *ibid*, p 9; Department for Education, '[Government Pledges to Tackle "Musical Divide"](#)', 7 February 2011.

¹⁴ Department for Education and Department for Digital, Culture, Media and Sport, '[Music Education in England: A Review by Darren Henley](#)', 7 February 2011, p 9.

¹⁵ Department for Education, '[The Education Services Grant: Statement of Final Arrangements for 2015 to 2016](#)', July 2014, p 27.

¹⁶ Department for Education and Department for Digital, Culture, Media and Sport, '[Music Education in England: A Review by Darren Henley](#)', 7 February 2011. Darren Henley is currently the chief executive of Arts Council England: Arts Council England, '[Darren Henley](#)', accessed 4 October 2018.

excellent music education, others were receiving an inadequate standard of education.¹⁷ He argued that while large amounts of central government investment had been made available to improve music education, provision remained patchy around the country. The review made several recommendations, including the creation of ‘music education hubs’ in each local authority area, made up of schools, local authority music services, Arts Council England client organisations and others.¹⁸ He recommended these hubs should be responsible for the allocation of funding provided to local authorities by central government. He suggested that, while the lead organisation in these hubs was likely to be the established local authority music service provider, it could also potentially be an Arts Council England client organisation or another recognised delivery organisation.

Later that year, following the publication of Darren Henley’s review, the then Coalition Government published its *National Plan for Music Education*.¹⁹ The Government stated that the aims of the national plan were 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 in developing their musical abilities.²⁰ The Government agreed with the conclusion of the Henley review that music education up to that point had been patchy around the country.²¹

The national plan for music applies to all schools including academies and free schools.²² It remains part of the current Government’s music education policy.²³ The Government has stated the national plan would run until 2020.²⁴ It has also indicated that any proposals for a review or extension of the plan will be announced in 2018.

5. Music Education Hubs

Following an application process run by Arts Council England, 123 music education hubs were appointed and began work in September 2012.²⁵ As recommended in the Henley Review, hubs are federations of local organisations with an interest in music education. They may include schools

¹⁷ Department for Education and Department for Digital, Culture, Media and Sport, [Music Education in England: A Review by Darren Henley](#), 7 February 2011, p 5.

¹⁸ *ibid*, p 18.

¹⁹ Department for Education, [The Importance of Music: A National Plan for Music Education](#), 25 November 2011.

²⁰ *ibid*, p 9.

²¹ *ibid*, p 7.

²² *ibid*, p 13.

²³ House of Commons, ‘[Written Question: Music: Education](#)’, 8 January 2018, 120514; ‘[Written Question: Music: Education](#)’, 6 June 2018, 148869.

²⁴ *ibid*.

²⁵ Department for Education, [The Importance of Music: A National Plan for Music Education](#), 25 November 2011, pp 7–8.

and other educational organisations, as well as arts and music organisations.²⁶ In 2013, Ofsted noted that in most cases, local authority music services or their successor organisations formed the dominant or lead partner in these hubs.²⁷ In academic year 2015–16, the total number of music education hubs reduced to 121 following two mergers.²⁸

The Department for Education said that the function of music education hubs would be to “improve the quality and consistency of music education across England both in and out of school”.²⁹ To this end, the national plan set out four ‘core roles’ for music education hubs. These were as follows:

- To ensure every child aged 5–18 had the opportunity to learn a musical instrument, other than voice, through whole-class ensemble teaching programmes. These programmes would ideally last for a year but had to be a minimum length of one term and had to consist of weekly tuition on the same instrument.
- To provide children with opportunities to play in ensembles and perform from an early stage.
- To ensure that clear progression routes are available and affordable for all young people learning to play a musical instrument.
- To develop a singing strategy to ensure that every pupil sang regularly. As part of this, music education hubs would ensure that there were choirs and other vocal ensembles available in the area for children to join.³⁰

Funding Education Hubs

As had been the case for music education provision prior to 2012, music education hubs receive funding from several different sources. They receive central government funding allocated according to a formula which reflects total pupil numbers and the number of pupils in each area who are eligible for free school meals.³¹ Arts Council England operates as the fund holder on

²⁶ Birmingham City University, [Key Data on Music Education Hubs 2016](#), July 2017, p 5.

²⁷ Ofsted, [Music in Schools: What Hubs Must Do: The Challenging Conversation with Schools](#), November 2013, p 8.

²⁸ Birmingham City University, [Key Data on Music Education Hubs 2016](#), July 2017, p 7. These mergers were of the Sefton and Knowsley hubs to form Sky Hub, and the Isle of Wight hub, which merged into the Southampton music hub.

²⁹ Department for Education, [The Importance of Music: A National Plan for Music Education](#), 25 November 2011, pp 7–8.

³⁰ *ibid*, p 11.

³¹ Department for Education, [The Education Services Grant: Statement of Final Arrangements for 2015 to 2016](#), July 2014, p 27; and [The Importance of Music: A National Plan for Music Education](#), 25 November 2011, p 11. Further information on the allocation formula is provided in Arts Council England, [‘Music Education Hub Allocations: FAQs’](#), 10 July 2018.

behalf of the Department for Education for this central funding.³² Central government funding was the largest source of income during the period 2015/16, representing 38.5% of their combined budget.³³ In the 2018/19 financial year, the Department for Education provided £75 million of funding to music education hubs.³⁴ The Government has indicated funding for music education hubs has been ringfenced.³⁵

The second largest contributor to music education hubs' budgets were schools. In the 2015/16 financial year schools contributed 30.4% of the combined hubs' income.³⁶ The third largest contribution in 2018/19 to music education hubs' budgets (16.8%) was from parents.

Local authority grants and contributions signified a much smaller proportion of music education hub funding, at 3.45%. In the 2015/16 financial year.³⁷ The size of this contribution has been reduced over time. The total value of local authority grants and contributions to music education hubs decreased by 37.41%, from £10,659,296 in 2013/14, to £6,671,602 in 2015/16.³⁸

Early Performance of Music Hubs

In November 2013, Ofsted published a short survey report on the performance of music education hubs during their first year.³⁹ Ofsted found in previous surveys that the quality of music education in schools varied a great deal, with much teaching being inadequate. This, Ofsted argued, was in part a result of school leaders having low expectations of music teaching, with local authority music services failing to challenge these low expectations.⁴⁰ It found there was evidence that some music education hubs were now succeeding in supporting and challenging schools to improve pupils' music education.⁴¹ However, it also found that this was only the case in a few examples and poor standards of music education in schools persisted.⁴² Ofsted also argued that the work of music education hubs was only reaching a minority of pupils.⁴³ It recommended that music education

³² Department for Education, [The Importance of Music: A National Plan for Music Education](#), 25 November 2011, p 11.

³³ Birmingham City University, [Key Data on Music Education Hubs 2016](#), July 2017, p 42.

³⁴ Arts Council England, 'Music Education Hubs', accessed 8 October 2018.

³⁵ House of Commons, 'Written Question: Music: Curriculum', 6 March 2018, 1298012.

³⁶ Birmingham City University, [Key Data on Music Education Hubs 2016](#), July 2017, p 42.

³⁷ *ibid.*

³⁸ Data for music education hubs is only available for the periods 2013/14 to 2015/16. *ibid.*, p 41.

³⁹ Ofsted, [Music in Schools: What Hubs Must Do: The Challenging Conversation with Schools](#), November 2013.

⁴⁰ *ibid.*, p 5.

⁴¹ *ibid.*

⁴² *ibid.*, p 1.

⁴³ *ibid.* p 4.

hubs should do more to promote their work to schools and encourage higher standards.⁴⁴ It also recommended that music education hubs prepare a school music education plan to achieve this.⁴⁵

Education Hubs: Recent Performance

Since 2013, the annual performance of music education hubs in delivering the objectives of the Government's national plan has been reviewed by Arts Council England.⁴⁶ Birmingham University, working on behalf of Arts Council England, published the most recent survey of music education hubs in July 2017, covering the 2015–16 academic year. This report found the following regarding the number of children either receiving services directly provided by music education hubs or supported by music education hubs:

- Whole-class ensemble teaching either provided or supported by music education hubs was received by 662,871 pupils (8.73% of pupils nationally).⁴⁷ Of these, 70.13% of pupils were receiving whole-class ensemble teaching for the first time. The survey found that music education hubs tended to focus their support toward children in primary schools, with 93.33% of support provided for years 1–6 (ages 5–11).⁴⁸
- The majority of pupils receiving whole-class ensemble teaching supported by education hubs (67.42%) were taught for a period lasting for three terms.⁴⁹ The next largest group, 18.59%, received whole-class ensemble teaching lasting for one term. Of those who participated in whole-class ensemble teaching, 28.87% continued to learn an instrument in the academic year 2015–16.⁵⁰
- Music education hubs either provided or supported a total of 14,866 ensembles and choirs, both in partnership with schools and with ensembles based in that local area.⁵¹ The proportion of pupils participating in ensembles or choirs outside school that were supported by music education hubs nationally was 4.93%.⁵²

⁴⁴ Ofsted, [Music in Schools: What Hubs Must Do: The Challenging Conversation with Schools](#), November 2013, pp 6–8.

⁴⁵ *ibid*, p 6.

⁴⁶ Arts Council England's report on the performance of music education hubs for 2016/17 is due to be published in October 2018.

⁴⁷ Birmingham City University, [Key Data on Music Education Hubs 2016](#), July 2017, p 8.

⁴⁸ *ibid*, p 9.

⁴⁹ *ibid*, p 10.

⁵⁰ *ibid*, p 30. The report notes that music education hubs had difficulty tracking how many pupils continued to learn instruments immediately after whole-class ensemble teaching, especially with regard to those continuing to learn an instrument without the support of music education hubs.

⁵¹ Birmingham City University, [Key Data on Music Education Hubs 2016](#), July 2017, p 17.

⁵² *ibid*, p 19.

- Organisations that were members of music education hubs provided singing or instrumental lessons outside whole-class ensemble teaching to 146,984 pupils.⁵³
- Music education hubs supported a total of 3,293 vocal ensembles during the academic year 2015–16, of which the majority, 2,211, were delivered by schools in partnership with music education hubs.

Overall, music education hubs were involved in delivering at least one of their core roles in 87.54 percent of state-funded schools in England.⁵⁴

6. Local Government Funding for Music Education

Following the launch of music education hubs, concerns were raised regarding a reduction in the overall funding available for music education. As mentioned above, the amount of funding for music education hubs provided from local government funds has reduced since 2013/14. In February 2014, the Musicians' Union argued the announcement by the Government that central government funding to music education hubs would be ringfenced had resulted in local authorities using this as an excuse to withdraw their investment in music education.⁵⁵ It also argued that pressure on schools' budgets was having a negative impact on music education in schools, including the replacement of music services teachers with self-employed instrumental teachers or agencies.

In the same year, the Coalition Government held a consultation on the provision of local government education services grant (ESG) funding.⁵⁶ The ESG was a grant, introduced in 2013, that was paid to both local authorities and academies on a per pupil basis to support schools in fulfilling their statutory duties.⁵⁷ Consultation included proposals to reduce the size of the ESG spending. The consultation received a large number of responses from supporters of a campaign group called Protect Music Education. The campaign argued that local authority funding provided to music education hubs had already been reduced over time.⁵⁸ This, the campaign argued, was having a detrimental effect on access to musical tuition. In its response to the consultation, the Government acknowledged the large number of

⁵³ Birmingham City University, [Key Data on Music Education Hubs 2016](#), July 2017, p 29.

⁵⁴ *ibid*, p 36.

⁵⁵ Musicians' Union, [Music Education Hubs—The Real Picture so Far](#), February 2014, p 4.

⁵⁶ Department for Education, [Consultation on Savings to Education Services Grant for 2015 to 2016: Government Response](#), July 2014.

⁵⁷ Department for Education, [School Revenue Funding: Current Funding Arrangements](#), March 2016, p 14. The education services grant ended in 2017; Department for Education, [A Guide to New Mainstream Free School Revenue Funding 2018 to 2019](#), May 2018, p 10.

⁵⁸ *ibid*, p 15.

responses that raised concerns about funding for music education. It stated:

Many respondents were concerned that reduced local authority support for music services would impact on the overall quality of music provision and in particular on the opportunities for disadvantaged children.⁵⁹

In July 2014, the then Minister for Schools, David Laws, responding to concerns raised during the consultation process, announced that “central government funding for music education programmes [would] increase by £18 million in 2015–16, and funding for music education hubs will rise to around £75 million in total”.⁶⁰

In October 2014, the House of Lords debated the financial sustainability of music education hubs.⁶¹ Moving the debate, Lord Aberdare (Crossbench), who had initially tabled the motion prior to the Government commitment to provide new central funding, welcomed Mr Laws’ announcement.⁶² However, Lord Aberdare and others, including Lord Black of Brentwood (Conservative), argued that the fact that the impact of music education hubs across the country had been characterised as ‘patchy’ remained a matter of concern.⁶³

7. Impact of English Baccalaureate Certificate

A further policy decision which has been criticised for its negative effect on music education in schools is the introduction of the English Baccalaureate Certificate (Ebacc).⁶⁴ Introduced by the Coalition Government, the Ebacc is a performance measure for schools based on pupil attainment in a number of specific subjects. Currently, the attainment measure is based on the number of pupils which achieved both a grade 5 or above in English and maths GCSE and a grade C or above in science, a language, and geography or history.⁶⁵ The Government has stated that its ambition is for 90 percent of GCSE pupils to choose the EBacc subject combination by 2025.⁶⁶

⁵⁹ Department for Education, [The Education Services Grant: Statement of Final Arrangements for 2015 to 2016](#), July 2014, p 27.

⁶⁰ [HC Hansard, 22 July 2014, cols 112–3WS](#); further details are provided in Department for Education, [The Education Services Grant: Statement of Final Arrangements for 2015 to 2016](#), July 2014. Academies receive their funding on an academic year basis, whereas local authorities receive it on a financial year basis.

⁶¹ [HL Hansard, 28 October 2014, cols 1171–90](#).

⁶² *ibid*, col 1172.

⁶³ *ibid*, cols 1172 and 1174.

⁶⁴ BBC News, [‘Music “Could Face Extinction” in Secondary Schools’](#), 9 March 2017. Further information on the debate regarding the introduction of the Ebacc is provided in the House of Lords Library briefing, [The Case for Arts Education in Schools](#), 20 November 2014, pp 14–15.

⁶⁵ Department for Education, [‘English Baccalaureate \(EBacc\)’](#), 18 December 2017.

⁶⁶ *ibid*.

In September 2017, the Education Policy Institute published a report indicating there had been a decline in entries to arts subjects at key stage 4, with the number of entries in 2016 being the lowest in the last ten years.⁶⁷ However, the Department for Education has stated that there has been no change to the proportion of students taking music GCSE since the introduction of the EBacc. According to Department for Education statistics, between 2009/10 and 2016/17, the proportion of pupils entering GCSE music at the end of key stage 4 has remained at 7 percent:

Table 1: Music GCSE Entrants, Academic Year 2009–10 to 2016–17⁶⁸

Academic Year	Pupils at the end of key stage 4	Pupils entering GCSE music	Percentage of pupils entering GCSE music
2009–10	639,263	45,433	7.11
2010–11	627,093	43,157	6.88
2011–12	620,617	40,761	6.57
2012–13	632,397	41,256	6.52
2013–14	618,437	42,446	6.86
2014–15	611,024	43,698	7.15
2015–16	600,425	41,650	6.94
2016–17	587,640	38,901 (provisional)	6.62

The *Times Educational Supplement* has reported the Ebacc has had a negative effect on teaching time available for music in schools.⁶⁹ The proportion of teaching time allocated for English, maths and the sciences had increased since the introduction of the Ebacc, from 44.5% in 2011 to 51% in 2017. During the same period, the time available for music teaching had been reduced by 11%.⁷⁰

Researchers at Sussex University have found the majority of schools believed the Ebacc was having a negative impact on the music curriculum.⁷¹ Dr Ally Daubney and Duncan Mackrill found that 59.7% of state schools believed the introduction of the Ebacc was having a negative impact on the

⁶⁷ Education Policy Institute, [Entries to Arts Subjects at Key Stage 4](#), 21 September 2017.

⁶⁸ House of Lords, '[Written Question: Music: GCSE](#)', HL6874, 30 April 2018; Department for Education, '[Revised GCSE and Equivalent Results in England: 2016 to 2017](#)', 25 January 2018.

⁶⁹ Helen Ward, '[Are We Squeezing the Life Out of the Curriculum?](#)', *Times Educational Supplement* (£), 31 August 2018.

⁷⁰ *ibid.* The *Times Educational Supplement* noted that the exception to this trend was languages teaching, with a reduction in the amount of teaching time available for both French and German.

⁷¹ University of Sussex, [Changes in Secondary Music Curriculum Provision over time 2012–16: Summary of the Research by Dr Ally Daubney and Duncan Mackrill University of Sussex](#), 9 March 2017.

provision and uptake of music in their school.⁷² Only 3% considered that the Ebacc had had a positive impact on music. They found there had been a reduction in the number of schools offering GCSE music, from 85% in the 2012/13 academic year to 79% in the 2016/17 academic year. They also found the number of schools offering BTEC in music at Level 2 had reduced from 166 in 2012/13 to 50 schools in 2016/17.

Responding to this study, the Government argued that it expected schools to offer a range of subjects in addition to those included in the Ebacc.⁷³ It also argued the Ebacc had not had a negative effect, citing evidence from the New Schools Network. In February 2017, the New Schools Network argued, in schools where Ebacc attainment was above average in 2015/16, the proportion of arts GCSE entrants who achieved A*–C was 73.2%, compared to a national average of 71.7%.⁷⁴ The New Schools Network report featured a foreword by the Minister of State for Schools, Nick Gibb, and the then Minister of State for Digital and Culture, Matt Hancock, in which they stated the Government continued to support arts education in schools, arguing that arts subject complimented those forming part of the Ebacc:

[...] the best schools in the country combine excellent cultural education as a complement to excellence in core academic subjects. They do it because it is right and because it works. Rigorously taught, music complements maths; drama complements English; and the study of art complements history.⁷⁵

Dr Ally Daubney and Duncan Mackrill published new research into music teaching in schools in October 2018.⁷⁶ Following a survey conducted between June and September 2018, they found that there had been a reduction in the number of schools offering music education at year 9 (ages 13–14).⁷⁷ The summary of their findings stated:

In 2012/13 year 9 music was compulsory for all students in 84% of the schools responding but by 2015/16 it had dropped to 67% (data from previous study). Significantly, in 2018/19 music as a year 9 curriculum

⁷² 705 schools across England responded to their survey. Of the respondents, 657 were state schools and 80% had an Ofsted grading of either 'Good' or 'Outstanding'.

⁷³ BBC News, '[Music "Could Face Extinction" in Secondary Schools](#)', 9 March 2017.

⁷⁴ New Schools Network, '[The Two Cultures: Do Schools Have to Choose Between the EBacc and the Arts?](#)', February 2017, p 6. The New Schools Network report includes music in its definition of arts subjects.

⁷⁵ *ibid*, p 2.

⁷⁶ University of Sussex, '[Changes in Secondary Music Curriculum Provision Over Time 2016–18/19 Summary of the Research by Dr Ally Daubney and Duncan Mackrill](#)', University of Sussex, 10 October 2018.

⁷⁷ 505 schools in England responded to the survey. Of these respondents, 423 were State schools and 41 were independent schools and 80% had an Ofsted grading of 'Good' or 'Outstanding'.

subject is compulsory in less than 50% of the responding schools. Music in year 9 is compulsory in only 47.5% of the schools. It is optional in 48.4%, and the rest offer no music provision. This has declined year on year.⁷⁸

8. Further Reading

- House of Lords Library, [The Case for Arts Education in Schools](#), 20 November 2014
- House of Commons Library, [School Funding in England. Current System and Proposals For 'Fairer School Funding'](#), 12 June 2017
- Department for Education and Department for Digital, Culture, Media and Sport, [Music Education in England: A Review by Darren Henley](#), 7 February 2011
- Department for Education, [The Importance of Music: A National Plan for Music Education](#), 25 November 2011
- Arts Council England, ['Music Education Hubs Survey'](#), accessed 2 October 2018
- Birmingham City University, [Key Data on Music Education Hubs 2016](#), July 2017
- Arts Council England, [Individual Hub-Level Data 2016: Context](#), October 2017
- Associated Board of the Royal Schools of Music, [Making Music: Teaching, Learning and Playing in the UK](#), September 2014
- Music Mark, [Whole Class Ensemble Teaching \(WCET\): Final Report](#), September 2016
- Education Policy Institute, [Entries to Arts Subjects at Key Stage 4](#), 21 September 2017
- All Party Parliamentary Group for Arts, Health and Wellbeing, [Creative Health: The Arts for Health and Wellbeing](#), July 2017
- [QSD on 'Music Education'](#), HL Hansard, 28 October 2014, cols 1171–90
- [QSD on 'Music Education for Children with Physical Disabilities'](#), HL Hansard, 30 July 2014, cols GC656–72
- Joe Fell, ['Why is Music Education in Britain so Poor?'](#), *New Statesman* (£), 29 September 2015.
- *Economist* (£), ['The Quiet Decline of Music in British Schools—Total Eclipse of the Arts'](#), 1 March 2018
- Michael Dugher, ['Arts Council Funding to Opera is Unfair—Pop Needs Support Too'](#), *Guardian*, 12 April 2018
- Helen Ward, ["Crisis" as Most Schools End Compulsory Music from Year 9](#), *Times Educational Supplement* (£), 10 October 2018

⁷⁸ University of Sussex, [Changes in Secondary Music Curriculum Provision Over Time 2016–18/19 Summary of the Research by Dr Ally Daubney and Duncan Mackrill, University of Sussex](#), 10 October 2018.