



‘Not enough music’: ***a critique of music education in schools*** ***in England***

A research monograph by
Dr Barry Dufour
Visiting Professor of Education Studies

With a special contribution on *Music Education for the Elite* by
Dr Austin Griffiths
(Senior Lecturer in Education Studies)



A De Montfort University Press Occasional Paper

Published by DMU Press, Leicester, 2020

200 paper copies of this document have been distributed to stakeholders and senior representatives in the music and creative industries. The document is available as a free download at:

<https://dora.dmu.ac.uk/handle/2086/18882>

ISBN: 9781857214420

eISBN: 9781857214437

Copyright: Barry Dufour and De Montfort University



This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License.

De Montfort University, The Gateway, Leicester, LE1 9BH
(England)

Contents

1. Abstract	4
2. Introduction	5
3. Recent Policy, Publications and Commentaries: A Case of Persistent Inequality	7
4. Music Education for the Elite - a special contribution by Dr Austin Griffiths	18
5. The Bigger Picture: Music in the Public Domain in England	22
6. Some Outstanding Schools for Music Education in England	28
7. A Search for Local Provision as an Illustrative Case Study: Outstanding Schools and Other Music Provision in Leicester and Leicestershire	30
8. The Role of De Montfort University, Leicester: Music, the Creative Arts and the Creative Industries	34
9. The Music Examination Boards	37
10. Teaching Training	38
11. Third Sector and Charity Projects for Music Education in England	38
12. Conclusion: Schools, Music, the Arts, and the Creative Industries Speak Out	40
13. References	42
14. Author Profiles	53
15. Acknowledgements	54

1. Abstract

This paper presents a critical overview of music education in schools in England, both generally and historically up to the end of 2019. It was decided early on that justice could not be done to all the nations of the UK - Scotland, Northern Ireland and Wales - with their respective rich and important music cultures; neither could there be an international comparative analysis: while these two perspectives are important, it would have required a book rather than a monograph to fully explore these dimensions.

This monograph was researched and written by me from late 2016 to late 2019. It started as a short article, maybe 3000 to 5000 words, for a journal, but as I read more, visited places and researched more deeply and widely, I realized that a short journal article would not do justice to the subject. I was also persuaded that the finished work should be written in accessible English and should reach a much wider readership than a narrowly academic journal article would allow. So it is now a research monograph, 29,000 words long and with over 100 references.

I consider the current state of teaching and learning in music education by drawing on national and local research projects including online web research, observations, and visits to institutions, as well as on my own insights and experience. The visits included a variety of schools and colleges, interviews, and attendance at key conferences, along with phone conversations and personal discussions with people in music and music education, and extensive reading of major texts and reports.

The monograph includes historical perspectives as well as considering the social, political and economic aspects of music education, including issues related to the substantial inequality in access to instrument learning and the variable quality of the reach and provision of music education in schools. It attempts to offer a balanced view, exploring the negative aspects but also featuring positive coverage of the many successful initiatives at local and national level, often promoted by schools, government policy, concert halls, universities and music colleges, music professional bodies, charities and other third sector organizations.

It also seeks to explore and celebrate the many important manifestations of music in the public domain in England, as a background to questioning, along with music reports and professional organizations attached to the cultural and creative industries, why music education in schools has increasingly suffered underfunding, decreased provision and lowered status in the school curriculum, when England has such a world-renowned, diverse and rich music culture.

Relevant developments and research on music and arts education at De Montfort University are also discussed and Dr Austin Griffiths, my colleague and member of the Education Studies staff, was invited to write a special analysis of elite music education based on his ongoing research.

Barry Dufour, January 2020

2. Introduction

It has long been suggested that only 10 per cent of school children in the UK are receiving formal instrumental tuition in relation to private education, local authority provision and actual school provision. Dr Ross Purves, a previous colleague in our university's Education Division (before he moved to University College London Institute of Education), adopts this percentage in some of his work and explores related issues, discussed later in this monograph (Purves, 2016 and 2017). A clue about this dire state of affairs might have been gleaned from the stunning statement in the 2012 Ofsted music survey report that said: '*Put simply, in too many cases there was not enough music in music lessons*' (Ofsted 2012): the extract from this quote forms the main title of this monograph.

It seems amazing that so little attention and funding are accorded to music, while research evidence from around the world testifies to the powerful positive influence of music education in schools including its impact on pupil behaviour, engagement, and self-esteem, and the enhancement of cognitive skills in many subjects, quite apart from the obvious rewards of enjoyment, excitement and fulfilment (Hallam 2015).

In this monograph, it is not intended to cover the wide-ranging and positive psychological impact of learning music, but this has been explored extensively elsewhere by many academics, especially by the long-term research and writing of Dr Susan Hallam who is Emerita Professor of Education and Music Psychology at University College London Institute of Education, and who was awarded an MBE in the 2015 New Year's honours list. She has made a lifelong contribution to exploring and demonstrating the positive enhancements of learning music. Her edited study in 2010, *Music Education in the 21st Century in the United Kingdom: Achievements, Analysis and Aspirations*, (Hallam, 2010), was timely, unique and remarkable, ranging over all dimensions, except it was published in 2010 just as the educational and economic policies of the Coalition and Conservative governments began changes and initiatives that instigated the long decline in music education in schools.

In her 2015 book, *The Power of Music*, she summarises key research by many specialists but including much of her own previous research - and the subtitle of the book neatly describes its content: *a research synthesis of the impact of actively making music on the intellectual, social and personal development of children and young people* (Hallam, 2015). It is a pity that such a tour-de-force has not also been published by a commercial publisher thus ensuring more widespread national and international access. And since it aimed to provide evidence from the psychology of music and music education, it was not intended to examine changes in Government education policy and economic policy: but I attempt this in this paper and in my research.

Although the current circumstances of music education in schools in England are so controversial, government policy claims to encourage music in schools, as the National Plan for Music Education, discussed below, testifies (Department for Education, 2011 a). The ex-Secretary of State for Education has said: '*I want every single young person to have the opportunity to discover how the arts can enrich their lives. Access to cultural education is a matter of social justice*', Rt Hon Nicky Morgan MP (Morgan 2015). Since December 2019, Nicky Morgan is now the Baroness Morgan of Cotes and has returned, under the Conservative Government (2019 onwards), as Culture Secretary, with her former full title as Secretary of State for Digital, Culture, Media and Sport - and she is a member of the Cabinet. Let's hope she observes her previous statement of 2015 and the current commitment in the Conservative Election Manifesto of 2019 to implement an 'arts premium': we will all hold her to account on this.

And tireless academic researchers and campaigners for the performing arts, such as Sir Ken Robinson, have also drawn attention to its essential importance but low ranking in educational priorities in the English education system (Robinson, 2015). His famous TED talk, viewed millions of times on YouTube, *Do Schools Kill Creativity?* is one of the most persuasive and eloquent defences of the importance of all the arts and performing arts subjects in schools (Robinson, TED, 2006).

Yet, beyond the school, in society at large, music in all its forms and genres is a fundamental and major component of British culture. And the influence and impact of British music on the world, from classical forms to pop and rock, are inestimable. Howard Goodall, the influential UK composer and contributor to music education, has recently said, in a documentary film, *The Beatles: Eight Days a Week*, that The Beatles are peerless in their world-wide influence and appeal in the whole history of music, with almost 300 songs, known around the globe, outperforming Mozart, Gershwin, Cole Porter and anyone else (*The Beatles: Eight Days a Week*, 2016).

Furthermore, Goodall added to his high estimation of the influence of The Beatles in a BBC documentary celebrating the 50th anniversary of their ground-breaking 1967 album, *Sergeant Pepper's Lonely Hearts Club Band*, where he presented an analysis of the songs and the album that utilised new ideas including the personal origin of many of the songs and the impressive recording and musical techniques (polyphony, counterpoint and modal forms) enlisted by The Beatles with their engineer/producer, George Martin, often referred to as 'the fifth Beatle' (Goodall/BBC, 2017). Goodall points out that in the American music journal, *Rolling Stone*, this album tops the list of the 500 best albums ever released in the world of popular music, although another music expert, Bill Janovitz, reckons The Rolling Stones' 1972 album, *Exile on Main Street*, is the best ever album (Janowitz, 2005). But we should also acknowledge the world-wide popularity and musical distinctiveness of the late David Bowie and of Elton John.

We must, in popular culture, also acknowledge the crucial importance of American music from jazz, a truly African-American form, to pop and rock, and to what is known as the Great American Song Book, heard and celebrated around the world. In the USA, many of these genres often converge: for example, in the case of George Gershwin, an iconic composer of hit popular songs, who is to say whether his *Rhapsody in Blue* is classical music or jazz, even when performed by Leonard Bernstein or Lang Lang on a Steinway grand piano, with both from a different music tradition.

Although the lyrical invention and music of Bob Dylan are known around the world, Elvis Presley remains the most successful US artist in terms of number one singles and albums in the US charts and he's right near the top, with The Beatles, in the UK charts (www.officialcharts.com). But, overall, the UK's music scene in the public domain is world class and world-influencing in so many aspects and in so many genres including classical music. If we take just one form of music, choral music, the UK is reckoned to have most of the top choirs in the world (BBC Radio 4, *Choral History of Britain*, 2017). And of course the stunning broadcasts at Christmas from the choir at the beautiful and renowned Chapel of King's College, University of Cambridge, are known throughout the world (King's College, 2018).

So, given the importance and influence of music in the public sphere in England, how can it be that so little time and priority are allocated to music education in schools? Music is for everyone and we all appreciate it in some form. To illustrate the universal power of music, just one quote would say it all. A 10-year old girl in Leicestershire was starting private guitar lessons and learning to play a Jimi Hendrix blues song. She suddenly said, loudly, and with a sense of excitement and revelation: *'This is what I've been waiting for all my life'* (Sophie Ward 2016). Apart from Hallam's impressive analysis of the power of music, perhaps little could equal this

impassioned remark as a testimony to the role of music in the lives of all people, in any country of the world. We need music in our lives, either to listen to or play, and many of us learn to play an instrument, with the earliest manifestation of a musical instrument dating from 43,000 BC, with whistles and flutes made from mammoth ivory (Goodall, 2013).

If all of these positive features of English music culture and the research evidence on the power of music are incontrovertible, how can it be that government policy on music education in schools has been so accepting of the excellent elite educational provision, which is not contested, while so negligent of the musical and instrumental education of the majority of school pupils? A historical exploration of government policy changes, commentaries, key research and reports, now follows.

3. Recent Policy, Publications and Commentaries: A Case of Persistent Inequality

A Review and a Plan

It would seem to be no coincidence that the rising tide of public concern about music education in English schools intensified just after the election of a Conservative-led Coalition government in May 2010, committed to a neoliberal economic agenda and to extensive cutbacks in state spending as part of a proposed long-term austerity programme, including dramatic reductions to local authority budgets via the formula grant system, amounting to a 20% cut in local council grants between 2010 - 2015 (Financial Times, 2017) or a staggering nearly 50% cut if later evidence is counted from the National Audit Office (NAO, 2018).

One of the Conservative ministers complicit in the cuts to education was Michael Gove. Yet on the 24th September 2010, Michael Gove, the then Secretary of State for Education, and Ed Vaizey, the Minister for Culture, Communications and Creative Industries, announced the Review of Music Education to be conducted by Darren Henley, the managing director of Classic FM (and now, in 2019, the chief executive of Arts Council England). The Review was published in 2011, as *Music Education in England*, (Department for Education, 2011a) and while it contained many worthwhile ideas, including 36 recommendations and a proposal for a National Plan for Music Education, it was nevertheless committed to efficiency savings, a better-targeted culture of music education in England and increased local partnerships especially via newly-conceived ‘music education hubs’. It neatly fitted Conservative ideology in several ways and, in effect, signalled a sidelining of local authorities and their traditional music services unless they converted to hubs or became part of the hubs.

The National Plan for Music Education was published later in the same year, on 25th November, 2011, entitled *The Importance of Music: The National Plan for Music Education*, containing a 55-page analysis of the music education scene in schools, and with nine case studies (Department for Education, 2011 b). There were ring-fenced funding proposals, up to 2015, with the funding reducing each year from 2011/2012. There was also a prospectus for bidding to become a Music Education Hub. The Plan boldly stated that: ‘*All schools should provide high quality music education as part of a broad and balanced curriculum*’. Arts Council England would dispense the funding, depending on assessments of performance. Worthwhile projects such as In Harmony (see below), which is England’s El Sistema, were also offered funding.

Both of these documents, the Henley Review and the National Plan, are milestones in the recent history of music education in England and have been widely well-received but the actual delivery has proved to be far from ideal: subsequent controversy and commentary have been focussed around three areas: criticism of the poor performance

of the music hubs and their variable impact; funding issues; and the continuing inequality of provision.

Critical Responses

The critical response began soon after the publication of the Review and the Plan. From 2011 onwards, *The Guardian* newspaper has run a periodic series of critical articles on music education by Tom Service and other journalists, and in April 2012, in anticipation of the announcement of the successful hub bids, it published a warning about cuts and the back-door privatisation of music services, focussing on a number of local areas in England where music services, teachers and officers were already under threat from redundancies, pay cuts, the transition of employed music staff to 'self-employment' status, the reduction in one-to-one instrumental tuition, and low morale because of the uncertainty (The Guardian, 2012 a). The successful hubs were announced in late April 2012, with most still run by the local music services but with new collaborations (The Guardian, 2012 b).

In November 2013, Ofsted published its report, *Music in schools: what hubs must do*, finding few examples of good practice amongst the hubs in their first year of operation, although this evaluation was in some ways premature, based on a sample visit to 31 schools and only a quarter of all hubs (Ofsted, 2013). It also drew on other Ofsted reports on music education in schools suggesting that music provision in schools was often weak and poorly led. Once again, it found the commonly known position that quality music education only reached a minority of pupils in England's schools.

In 2014, critical voices were heard from outside government and official quarters. There were concerns about the national financial support for music education in schools when the ring-fenced funding ended in April 2015. Intense lobbying by the Incorporated Society of Musicians' *Protect Music Education* campaign was successful in persuading the government to back down and allocate millions of pounds of extra funding for 2015-2016, following a previous government announcement that local authorities henceforth, through their ESG (Education Services Grant), should no longer play any part in contributing to local funding and that the music hubs alone should carry this burden (The Guardian, 2014 a).

Television also picked up on the dire state of music education in England when James Rhodes, an internationally-renowned classical pianist, attracted national attention through his two-part series of programmes on Channel 4 TV, *Don't Stop the Music*, in September 2014, when he visited and filmed at a primary school in Basildon, Essex, that had no budget whatsoever for music and no musical instruments (Channel 4, 2014). He organised an instrument amnesty whereby members of the public with unused instruments would donate them to the school but he also rolled this out on a national scale alongside lobbying parliament and people responsible for music education policy. This led to 6000 instruments (Sinfini Music, 2014) being handed in to 700 Oxfam stores, reconditioned by Yamaha and other companies and delivered by Yodell to many primary schools across the UK. It was heart-warming to see how the pupils at the Basildon school progressed and how the teachers gradually became supportive, with pupils in awe when a professional orchestra visited and played at the school and when many of the children, as an orchestra, gave a concert for the parents. (The Guardian, 2014 b).

The Musicians' Union also weighed in that year, in *Music Education Hubs: the real picture so far*, to criticise the Ofsted report on the music hubs and it defended the hubs - on the grounds that the report was premature, unduly negative and dispiriting for music teachers, and that some of the issues including the loss of power by local authorities (and hubs certainly do not have power to order or require improved

provision) and their loss of funding were not centrally addressed. The situation of making music teachers redundant then re-engaging them on a 'self-employed' basis was also criticised by members alongside a general concern for the increasing privatisation and casualisation of music teachers (Musicians' Union, 2014).

The Union followed this up in 2015 with a full report, *The National Plan for Music Education: The Impact on the Workforce*, and it was far more critical (Musicians' Union, 2015). It revealed a continuing story of conditions for instrument teachers getting worse - and worse for parents and schools with ever-increasing financial charges - and this was three years after the implementation of the National Plan. There was still a postcode lottery in terms of wide variations in provision around the country and with cuts to funding in some areas between 50% and 70%. Instrumental teaching was being downgraded and the workforce being progressively undermined, with staff reductions and zero-hours contracts for the others. This important and powerful report deserves full scrutiny and is an antidote to the more positive spin from the government and from Arts Council England.

The Warwick Commission and other Key Reports (2015 - 2017)

Also in 2015, the Warwick Commission report was published - *Enriching Britain: Culture, Creativity and Growth - The 2015 Report by the Warwick Commission on the Future of Cultural Value* (Warwick Commission, 2015). This wide-ranging and authoritative report was praised right across the cultural and creative industry fields. Even though it had little to say about music education specifically, it drew attention to the ongoing decline and decreasing take-up in schools of all the creative arts and cultural subjects, as STEM subjects (science, technology, engineering and mathematics) and the EBacc (a grouping of defined exam subjects mainly for traditional academic subjects) were increasingly prioritised, so that the overall picture was that the arts and creativity were being wilfully removed from the UK education system; but even where there was provision, it was unequal, with poorer children and poorer families having less access. As Vicki Heywood, chair of the commission said in the introduction to the report:

'The key message from the report is that the government and the Cultural and Creative Industries need to take a united and coherent approach that guarantees equal access for everyone to a rich cultural education and the opportunity to live a creative life. There are barriers and inequalities in Britain today that prevent this from being a universal human right. This is bad for business and bad for society'.

In 2016, Laura Mvula, the soul singer and ex-music teacher, also continued the theme of Warwick and the other reports cited here, in an *Observer* newspaper interview, suggesting that cuts to music in schools would leave music as a preserve for the wealthy (Ratcliffe, 2016).

At the end of 2016, on 7th December, I attended a major conference that took place in London, organised by a third-sector group, Policy-UK, entitled - *Ensuring Cultural Education* (Policy-UK 2016). It brought together over 100 delegates from arts organisations, local authorities, orchestras, theatres, music conservatoires, art colleges, dance schools, senior Arts Council representatives and Members of Parliament from both main political parties. The two MPs played an active and sympathetic role at the conference and were the chairs of key all-party parliamentary groups, for example, David Warburton MP, (Conservative), is an ex-teacher and, at the time of the conference, was the Chair of the All-Party Parliamentary Group for Music Education. The papers that were presented and the discussions from the floor explored the usual themes such as the decline in the take-up of arts and culture subjects in schools, including music, partly because of the negative impact of the

EBacc: that even Michael Gove had regretted ('a bridge too far') in 2013 but it was re-invented in 2016. One speaker said that the government had completed research on the impact of the EBacc but had not published it. Another speaker said Ofsted now has no qualified chief music inspector - the new incumbent was from a visual arts background. Secondly, the other inevitable theme was the continuing inequality in access to music, instrumental tuition, performing arts and arts subjects in general (Policy-UK, 2016).

During the conference, it was pointed out that the creative industries bring in £84 billion a year to the UK, only second to the top earner - financial services. One researcher had found that the move by some schools to fit in all the arts subjects by a move to a 'carousel' curriculum model was actually causing music education to virtually disappear. However, delegates noted some positive developments in terms of music education - for example, that the autumn statement from the government in 2016 had allocated £300 million to support the music hubs and related work and that the Royal Society of Arts was to begin research on the impact of cultural education on general pupil attainment.

In January 2017, a long-anticipated, well-researched and key report was published, *ImagineNation: The Value of Cultural Learning*, produced by the Cultural Learning Alliance (CLA), chaired by Lord Puttnam and supported by many eminent sponsor organisations (CLA, 2017). It was a follow-up to the 2011 report of the same name, that set the agenda for a national discussion on the value of cultural learning. Drawing on argument and key research findings, the 2017 report asserted the social, educational, economic and personal value of all the arts in schools and in life, and outlined how cultural learning can improve achievement in maths, English, general cognition, health, reduction in crime, chances of going to university, and employability. It then went on to record the dismal decline in all the arts subjects in schools, due to austerity, funding cuts, the decline in the role of local authorities, constant changes to the school curriculum and the increasing lack of a broad curriculum, as science and the STEM subjects had increasingly become prioritised. The real problems are in England, it suggests, whereas Wales, Northern Ireland and Scotland have offered more recognition of the importance of creativity and the arts.

It is also important to note that the Cultural Learning Alliance performs a key role in not only lobbying and promoting the arts and cultural subjects but also in collating and conducting research. For example, alongside *ImagineNation*, it also published, around the same time in 2017, *Key Research Findings: the case for Cultural Learning* - this provided the background research not only for their main report but also as a weapon and evidence for all professionals in music and the cultural sphere who advocate and lobby for improved funding and recognition of these areas in education. It also constantly monitors, through its *EBacc Briefing*, the influence, usually negative, of the EBacc policy on the broader school curriculum (see CLA, 2017).

In March 2017, in line with all the above concerns about music and the other cultural subjects, came good news. The new chair of Arts Council England, Sir Nicholas Serota, delivered his first speech since joining the Arts Council, announcing a major new Commission shared with Durham University, called The Durham Commission on Creativity and Education (Arts Council, 2017a). There are now many entries on the web under 'Durham Commission'. It will look at what happens when children experience arts and culture, and how this helps them develop and thrive. It will research the issues and report in 2019, making recommendations on how England might develop a high quality cultural education for all children and young people, wherever they live. Alongside this, they will be working with De Montfort University (DMU) on a pilot scheme exploring the potential for a 25-Year Creative Talent Plan. The commissioners include leading figures from business, culture and academia - and one of them is the famous dancer and choreographer, Akram Khan, a graduate of De Montfort University's Dance Department. In January 2019, DMU announced its

Talent 25 project, following 100 children in Leicester over the first 25 years of their lives, monitoring what happens when they are given regular opportunities to get involved in creative activities (DMU 2019).

Trade Union and Labour Party Responses

A later survey of members by the NUT and ATL teacher unions, *School Cuts - Harming Education*, in April 2017, confirmed the severe funding cuts in non-EBacc subjects in schools (ATL-NUT, 2017). In the same year, a widely-discussed and somewhat provocative *Guardian* article by Charlotte Gill also suggested the increasing exclusivity of a good music education, with her article entitled - *Music education is now only for the white and the wealthy*. But she partly blamed music teaching for having an 'academic' approach: she argued that teaching notation and music theory, via the most widely-used exam board, the ABRSM, is a barrier to many children and a barrier to creativity and enjoyment by its insistence on a largely classical repertoire and an emphasis on musical literacy (Gill, 2017). While it is true that many aspiring musicians teach themselves, without a formal theoretical and practical music education, learning notation must still be a fundamental route to progress.

Such is the gravity of concern about the inequality of access to music education and the wider arts curriculum that the Labour Party Manifesto, in May 2017, promised an

'arts pupil premium to every primary school in England - a £160 million annual per year boost for schools to invest in projects that will support cultural activities for schools over the longer term. We will put creativity back at the heart of the curriculum, reviewing the EBacc performance measure to make sure arts are not sidelined from secondary education' (The Labour Party Manifesto, 2017).

The fact that Labour did not win the election on 8th June 2017 does not negate the seriousness of the intention and the high priority of the issue.

This high priority was supported by several reports in the second half of 2017 that cited two major concerns, such as continuing funding cuts to schools and the negative impact of the EBacc on music and other cultural subjects in schools. These reports were from various sources including government, universities, industry and an independent education think tank. The reports are discussed below.

2017: More Negative Research Reports and Responses from the Creative Industries

In July, researchers at Birmingham City University published an analysis of the operation of the music hubs for 2015/2016, *Key Data on Music Education Hubs 2016*, (Fautley and Whittaker, 2017). This was an analysis of the annual survey that hubs undertake each Autumn. They explored five performance indicators - the number of children involved in whole class ensemble work, pupils playing regularly in ensembles, those learning an instrument, the numbers of pupils in choirs or vocal groups, school links with the hubs, and hub income from different sources. It was found that music education hubs (MEHs) were reaching only 8.73% of the total population of state-funded primary and secondary schools, and with whole class ensemble teaching mainly happening in primary schools. However, the numbers were increasing, and with more children coming from Asian backgrounds, and with more children in primary schools learning a musical instrument. There were increases in secondary school participation, and increases in vocal and guitar groups, responding to the musical interests of children and young people. But one of the conclusions was that something must be done about the lower participation rate in music in secondary

schools, compared with primary schools. The report did not reflect on or speculate on why this scenario, of minimal reach, might be the case: other reports have.

Researchers from the University of Sussex interviewed 650 state schoolteachers and found that two thirds felt the EBacc was responsible for fewer students taking GCSE music in their schools (Abrams, 2017). This assessment was indeed supported by statistics and analysis in another important report and piece of research, *Entries to arts subjects at Key Stage 4*, published in September 2017 by the independent educational research group, the Education Policy Institute (Johnes/EPI, 2017). It found that entries to arts subjects (including music) by Key Stage 4 cohorts had declined in recent years - a reduction in the number of 15 and 16 year olds studying arts, including music, had fallen to the lowest level in a decade as a result of government policies and education cuts. About 19,000 fewer pupils took arts subjects at Key Stage 4 in 2017 compared with 2014.

This decline is attributed especially to the increasing influence of the EBacc and to two performance measures introduced by the government in 2016, namely Attainment 8 and Progress 8. These measure a pupil's achievement in eight subjects, including EBacc subjects, and the progress they have made in the eight subjects between Key Stage 2 and Key Stage 4. There is a draconian aspect to this: the performance in Progress 8 can be used to judge whether a school requires intervention if it is consequently defined as a coasting or a failing school, with the result that success in the EBacc subjects is seen as vital by schools and of a high priority, although pupils are not required to follow all the EBacc subjects. The government guidance says:

The EBacc recognises the success of those young people who attain GCSEs, or accredited versions of established iGCSEs, at grades A- C across a core of academic subjects - English, mathematics, geography or history, the sciences and an arts subject*

https://www.gov.uk/government/uploads/system/uploads/attachment.../P8_factsheet.pdf

This gives a false impression but reveals the government/DfE priority. Art and Music can be included in the EBacc list but they are not compulsory so schools are tending to go for the core defined list because they know this is a priority and will ensure a greater number of pupils will succeed in enhancing or improving the school's own indicators of success - including its position in national education league tables.

Of course, at the primary school level, even though there has been an increased take-up of pupils learning instruments, the combination of measuring and weighing academic performance at Key Stage 2, related to Attainment 8, and the role of SATs and rehearsing and testing for SATs in primary schools, means that English and Maths drills and the teaching thereof are often instituted every morning, and leave only parts of the afternoon for music teachers to make their contribution, if they can squeeze in a presence amongst the other vital subjects.

But music is not just a personal pursuit and a major human art form, it is also a major part of the economy of the UK. A report in November 2017 explored in great statistical detail the economic benefits of music and other cultural subjects. The research report for Arts Council England, *Contribution of the Arts and Culture Industry to the UK Economy*, explored in considerable detail the amount of money generated and the thousands of jobs involved in these fields, subdividing the different sectors in terms of employment and earnings (Arts Council England, 2017b). But the latest figure for this economic contribution comes from another source. The Creative Industries Federation, a major and powerful research and lobbying organisation on behalf of the industries, estimates that the creative industries now contribute nearly £92 billion (not the £82 billion as previously thought) to the UK economy and the sector is the fastest growing part of the UK economy, second only to the financial

sector. Its recent letters, published on its website, are to the prime minister and to the European Commission, about spending on culture, including music (Creative Industries Federation, 2017).

The Possible Impact of Brexit on Music and the Creative Industries

So if the creative industries generate so much income, according to the Creative Industries Federation, children in school hoping for a career in music should fear not! Or should they? In terms of the current employment of musicians, both the *Global Talent Report*, from the Federation (available for free on the Creative Industries Federation website) and recent research from the think tank, Global Future, in its report, *50 of Britain's Influential People in the Creative Industries*, express concern about threats to employment and the recruitment of talented people from Europe as well as the UK if a hard Brexit comes about: already the European Union Youth Orchestra has given up on the UK and relocated to Italy (Global Future, 2017). Gurnek Bains, the founder and CEO of Global Future says:

"Britain's Creative Industries employ more people than our financial sector and make a hugely important contribution to our economy, as well as driving our soft power in the world. Until now their voice has not been heard properly in the debate about our future."

"But this survey shows that leaders in this industry regard a hard Brexit, which would severely restrict their ability to hire the talent needed to thrive, now threatens one of the things that makes Britain great." (Global Future, 2017).

And in October 2018, on the theme of Brexit, Bob Geldof (musician and leader of the 1970s band, *The Boomtown Rats*) sent a letter to the prime minister, railing against a 'botched Brexit', suggesting the music industry would lose billions of pounds and be silenced inside a 'self-built cultural jail' if Britain crashes out of the EU. The letter was reported in The Observer newspaper and was signed by many of the UK's most famous composers, producers, and performers. They called for a second vote. It made the point that UK music spreads throughout Europe and the world - 'and Europe and the world come to us' (The Observer, 2018a).

2018 - 2019: The Story Continues: Monthly Statements of Concern about Music Education in Schools in England

Continuing the economic and vocational theme, an important article appeared in *The Guardian* newspaper in January 2018 that generated a big response in letters in the following days (The Guardian, 2018d). Entitled *Why are we squeezing creativity out of our schools?* Rufus Norris, the director of the National Theatre, presented a well-argued critique of government educational policy but began by making the economic case in terms of our creative industries, that states that the UK is one of the world's largest cultural exporters. He notes that the World Economic Forum reckons that by 2020, creativity will be in the top three most important skills for future jobs, alongside complex problem-solving and critical thinking.

He says that everyone knows that our musicians, writers, actors, IT innovators, fashion designers, architects and film technicians are world-class, and that it would be careless in the extreme to endanger this success story. But he then goes on to show how we are doing this, with a 28% drop in the number of children taking creative GCSEs and with a corresponding drop in the number of specialist arts teachers being

trained. He partly lays the blame with the EBacc and calls for it to be scrapped in its present form. And then he goes on to note the contrasting success and provision in private education, thus highlighting again the serious inequality of opportunity, which is one of the central themes of this monograph - and that will be addressed below by the special contribution to this monograph by Dr Austin Griffiths.

In February 2018, an ex-UK prime minister raised the issue of future employment challenges, especially for young people, in relation to the economic aspects of the creative industries, which of course include music. Sir John Major, weighed into the debate with a resounding speech at a meeting of the Creative Industries Federation, lambasting the government in relation to a possible Brexit and its impact on the creative industries. He said:

'Nearly 10% of our national workforce is in creative industries. They are often the young - and overwhelmingly in small units up and down the UK. Job growth outpaces every other part of industry - especially in the Midlands and Yorkshire. Their exports total over £35 billion a year, but their added value to our country - both economically and socially - is incalculable... and far beyond cash. Our decision to leave the EU faces the creative industries with a variety of threats that could harm their future, both in financial and human terms'.

(28th February 2018. Source: www.creativeindustriesfederation.com/news/sir-john-majors-full-brexit-speech)

In March, 2018, more concerns were raised in a return to the mainstream debate about music education from yet another leader of one of our key cultural and music institutions, Professor Colin Lawson, the director of the Royal College of Music, who, in the presence of Prince Charles celebrating his 25-year link with the college, bemoaned the “steady decline” of music provision in Britain’s state schools, referring to a situation that Andrew Lloyd Webber has called a “national scandal”. He referred to the cuts in school budgets and the loss of specialist teachers (The Guardian, 2018e). Lloyd Webber reiterated his concerns in June, 2018, on The Andrew Marr Show (BBC, 2018 b) and spoke of the empowering role of music in transforming pupils’ lives yet school music budgets had been cut.

The key theme of inequality of access to high quality music education and instrument tuition, explored throughout this monograph, is also reflected in the social class demographic of those who work in the creative industries. A report published in April 2018 - *Panic! Social Class, Taste and Inequalities in the Creative Industries* - is the first sociological study of social class and social mobility in the cultural and creative industries (Panic!, 2018). The research suggests that the composition of the workforce reflects the same elite composition as that of those who benefit from high quality music education - predominantly middle class and white, to the exclusion of working class people, women and BAME workers. The purveyors (workers) and consumers of major cultural experiences tend to be drawn from a narrow band. It could be argued however that the report is weaker in its reference to the consumers of culture - a broader definition of culture would suggest a wider range of consumers from all backgrounds, but depending on the nature of the cultural pursuit: for example, opera and jazz are not a favoured pursuit of most people, whereas various manifestations of pop and rock and MOR (middle-of-the-road) music reach most people.

The month of May in 2018, witnessed more expressions of outrage at the dire state of arts education in England, related to the negative impact of the EBacc, with hundreds of signatories to letters in the newspapers. On 9th May 2018, over a hundred of the UK’s leading artists, writing a letter to The Guardian newspaper, condemned the exclusion of the arts from the EBacc (English baccalaureate) and all had noticed a decline in take-up of creative subjects, that is backed up by research evidence. There

was also, on the same day, a feature article discussing the letter (The Guardian, 2018f).

Another letter, four days later, specifically in relation to music, entitled *Restore music to our children's lives*, was published in The Observer newspaper on 13th May 2018. It was written and signed by all past winners of the 40-year old annual BBC Young Musician competition, timed to coincide with the announcement of the winner of the 2018 competition (The Observer, 2018b). The signatories included Nicola Benedetti (violin), Nicholas Daniel (oboe), and the increasingly famous, Sheku Kanneh-Mason (cello), who played at the Royal Wedding in May 2018. The Observer explored the issues in the letter in a same-day article entitled: *Top musicians unite in call for all pupils to have the right to learn an instrument*. They were launching the start of a campaign for every primary school child to be taught to play an instrument at no cost to them or their families, citing as a positive example, the ECAM scheme (Every Child a Musician) in the London borough of Newham where all primary school children are offered a free musical instrument along with being taught how to read and play music in weekly lessons. There were some strong statements about social class privilege, postcode lotteries and the experience of one of the players visiting some schools in Manchester where there were no keyboards in the schools and none of the teachers could play an instrument. The Department for Education, within the article, responded to the article by stating how many millions of pounds they are spending on music up to 2020 - which is true - but the issue is whether it is enough: the extensive coverage of critical research and comments featured above suggest it is not. And the issue is not just about money but about policy and political commitment - so as much about politics as about economics.

The issue of government education policy on music education and its actual negative impact, along with cuts to school budgets, came to a head in a shocking article in The Guardian in July 2018 (The Guardian, 2018j), entitled *Facing the Music: Will axed A-levels mean there'll never be another Sheku?*, revealing that there was a 39% drop in the number of A-level music candidates during the past ten years and a 31% fall in GCSE music candidates in the same period, as music was replaced with mainstream academic subjects. As a central feature, the article covered the career of Sheku Kanneh-Mason, an ex-A-level student at a Nottingham comprehensive school, Trinity School, as many potentially talented students are forced to drop the subject because of school budget cuts and the prioritisation of the EBacc subjects. Government and universities are putting out the message of the need to study mainstream academic subjects. Whole areas of England may have only one school offering A-level music. Students then have to commute to the school, for 22 miles in the case of one student. Students from disadvantaged backgrounds are certainly missing out, in spite of donations from parents and charities - and even Sheku has donated £1000 from his earnings to help fund cello lessons.

Continuing with the same themes and worries, in September 2018, a large gathering of artists, musicians (such as Andrew Lloyd Webber), actors, arts leaders, teachers, school children and politicians assembled at the Royal Albert Hall, in the presence of HRH Prince Charles who had convened the occasion, in order to promote a campaign to promote the arts and creativity in schools (The Guardian, 2018k). This was an amazing gathering of concerned individuals, not least because the heir to the throne had not only supported the initiative but had convened it. Rosie Millard, a key figure in the arts, as chief executive of the prince's charity, Children and the Arts, said that the gathering was the next step in a campaign "to stop the general slide of arts and creativity in schools". Critical views were expressed by many people in attendance, with targets including EBacc, cuts to funding and the need for creative thinking and creative subjects in the future. Three government ministers were in attendance but did not speak publicly. However, Tom Watson, deputy leader of the Labour Party and shadow culture secretary, was more forthcoming:

“The government’s ruthless pursuit of the core EBacc is sidelining vital creative subjects year by year. It will cause us to miss out on potential artists, musicians and actors of the future and it will make the UK’s arts and culture the preserve of the few and even posher than it already is. There is no sense in the course the government has taken. As soon as Labour is in government we will put it right by putting creativity and arts back at the heart of children’s education.”

He said that Labour would introduce an arts pupil premium to every primary school; review the EBacc performance measures to make sure arts were not sidelined; and launch a creative careers advice campaign in schools.

This was followed the next month, in October, by the publication of more dire news about music, under The Guardian headline, *Music disappearing from curriculum, schools survey shows*. The Sussex University survey revealed a sharp decline in the number of students taking A-level and GCSE in music, with some schools only offering music out of school hours or once a year as an ‘enrichment day’. We could ask, how enriching is music for just one day a year. The well-known reasons for the decline were spoken of - the negative impact of the EBacc, and, in a separate report mentioned in the newspaper, the decline in funding support for local government (The Guardian, 2018 I).

Into 2019, yet another report, *Primary Colours*, this time from The Fabian Society, but funded by several key arts organisations and by Ben Elton, the author and actor, announced a new survey carried out amongst teachers and arts organisations, saying that children of primary school age in England had suffered a ‘shocking decline’ in the arts education they receive since 2010, caused by a narrowing of the school curriculum, cuts and pressures on school budgets, and the demands of national tests, all of which were having the effect of schools having reduced resources and little time to cover music, drama and art. Part of the answer and strategy must be, the report says, to require government to support funding through an ‘arts premium’, similar to the system with PE, and that Ofsted should grade each school’s provision for arts education (Fabian Society, 2019)

In February 2019, one of the most important recent reports on music education in schools was published by the All-Party Parliamentary Group for Music Education - *Music Education: State of the Nation (MIA, 2019 a)*, with a colourful front cover depicting a rock face and the sea, with musical instruments at the top of the cliff falling into the sea! The research for the report was carried out by the University of Sussex and the Incorporated Society of Musicians. It supports and reiterates, many of my own key findings and analysis, but also includes recent statistical data, that reflects most of the major critical research reports cited above, but, as might be expected of an all-party parliamentary report, it does not present a political and economic analysis of the fundamental causes - such as the Coalition and Conservative governments’ policy of austerity and swingeing financial cutbacks, although it does present a welcome examination of the impact of educational policy, especially the devastating promotion of EBacc as a key element of government education policy. And it also does not include an examination of inequality in relation to the funding and success of the elite minority, in the way that Dr Austin Griffiths presents it below.

Also in February 2019, an equally important research report, even groundbreaking, was published by Ipsos MORI for *Youth Music*, a major charity that invests in music-making projects that help children and young people develop personally and socially as well as musically (Youth Music, 2019). The charity especially works with those who don’t get to make music because of who they are, where they live, or what they’re going through. The report is called *The Sound of the Next Generation (A Comprehensive Review of Children and Young People’s Relationship with Music)* - it can be downloaded for free from the Ipsos MORI and the Youth Music websites (Youth Music 2019). The report is especially informative because, rather than the

usual statistical analysis about the decline in music and instrument tuition in schools, it involved interviews with 1000 young people. It revealed the diverse ways by which young people engage with music, and the positive effect it has on them. It shows that music is young people's favourite pastime - and that music-making makes them feel worthwhile. Hundreds of different musical genres and performers were cited, with Ed Sheeran, Little Mix and Stormzy as their favourites. Many are teaching themselves to play instruments. And it is suggested that not only should the decline in music teaching in schools and decline in instrument tuition be arrested but the teaching also needs to be more relevant and inclusive of young people's musical tastes.

In March 2019, the British Phonographic Industry published a report which revealed how far school music provision in state schools had fallen behind the independent sector: *BPI calls on Government to tackle growing inequality in access to music in state schools*, (BPI, 2019). It had conducted an extensive teacher survey, called for an injection of funding and suggested that Ofsted should reflect music education as a key component of a child's education. It showed that the most musical deprivation was amongst schools with high free school meals populations and drew on many statistical tables, including the fact that state schools have suffered a 21% decrease in music education in the last 5 years, compared to a net increase of 7% in music provision in independent schools over the same period; and only 12% of the most deprived schools have an orchestra compared to 85% of independent schools. There are many more stark figures and contrasts but a quote from the report sums up the view of the BPI:

This inequality is not only deeply unfair to children in the state sector; it risks depriving our culture of future talents such as Adele, Stormzy and Sheku Kanneh-Mason. We believe that every child in this country should have the same opportunity to access tuition and to discover and develop their musical talent.

This continuing gloomy analysis was reiterated by yet another report in April 2019, *The State of Play: A Review of Music Education in England 2019*, compiled by the Musicians' Union, UK Music and the Music Industries Federation (MIA, 2019 b). It returned to similar themes of its previous publication for the Parliamentary Group in February 2019. It described music education in schools as being in a perilous state, ironically 8 years after the National Plan for Music announced that every child should have the opportunity to learn a musical instrument. Its poll of 1000 headteachers and music specialists revealed that 97% of classroom music teachers lacked confidence in the government's handling of music education, with the majority saying that the introduction of the EBacc had negatively affected music provision. It speaks of chaotic education policies from the government - and makes 30 recommendations for improvement.

Linked to the ongoing criticism of the negative impact of the EBacc, even more research reports in May 2019 added additional gloom over the state of music education. It was revealed that the Russell group of the 20 top universities intended to drop its list of preferred A Levels for students to follow - the EBacc list - because it had led students to opt for these subjects to the detriment of music and arts subjects (The Guardian, 2019a). So now we know that even our great universities had played a key role in the decline of students opting for music A Level courses. Several high-placed executives in music and the arts welcomed the move to abandon the list, with one saying that A-level music was the fastest disappearing subject in schools.

With critical research evidence being published by the month now, another report in May 2019, was presented by Birmingham City University that had been commissioned by the Royal College of Music and the Royal Academy of Music (The Guardian, 2019b). It revealed a postcode lottery on where you live that affected chances of studying music at A Level, where in some deprived areas of England, not a single student was taking A Level music. Some areas had no music provision whatsoever. Many named areas in the north west of England, Yorkshire and the north

east had less than five student entries: the highest numbers of entries were in London and the south-east. While the independent school sector still provides a disproportionately high number of candidates, the musical opportunities for many state school pupils are absent. Again, as Ross Purves's research, reported elsewhere in this monograph, shows, there is a wrong side and right side of the tracks affecting opportunities.

As if we needed more research and reports on unequal access to music than the dozens of reports outlined above, the social class and geographical split were yet again confirmed in July 2019, with the publication of a research document, *An Unequal Playing Field: Extra-Curricular Activities, Soft Skills and Social Mobility*, commissioned by the Social Mobility Commission, and conducted by academics at the University of Bath (Social Mobility Commission, 2019). While the report ranged over the take-up of extra-curricular activities such as the arts, sport, dance, voluntary work and youth clubs, it also included key findings on music. There were huge disparities in take-up, in terms of young people having the opportunity to learn to play a musical instrument, or to join an orchestra or choir. Generally, young people from the poorest backgrounds missed out on music activities - 32% participation in the wealthier households, 11% in the poorest. And in geographical terms, the North East experienced the lowest participation in music classes. In terms of ethnicity, often not featured in research on music, the participation rates were 28% for British Indian, 20% for White British and only 4% for British Pakistani. The Commission made recommendations to modify this situation, including the introduction of a national bursary scheme, funding for the voluntary sector and for schools to increase access to extra-curricular activities and a suggestion to continue gathering data into soft skills development.

Finally, on a more positive note, we can look forward to the summer of 2019 when a new Model Music Curriculum will be published, with a £1.3 million funding boost. This will hardly make up for the drastic financial cuts since 2010 or the educational policy imbalance between favoured (the EBacc) and non-favoured subjects or the vast contrast between state and independent school provision, but it's a start. And the new curriculum has been devised by a panel of music experts, including Professor Julian Lloyd Webber, cellist, conductor and head of the Royal Birmingham Conservatoire. The hopeful announcement was all over the news in early January 2019 but within weeks music experts had complained, via an open letter to the Department for Education, that the 'wrong experts' were on the panel, that a broad range of expertise including classroom primary school music specialists, many doing brilliant work, had not been consulted (TES, 2019a).

Overall, apart from all the sources cited above, expressing overwhelming alarm about the funding cuts and marginalisation of music in schools, there is a real concern that music education and learning to play an instrument are increasingly becoming a preserve of the middle and upper social classes. These educational, political and economic issues affect schools and the music community but educational life, financial support and provision are still excellent for the elite minority, as the following analysis suggests.

4. Music Education for the Elite - a special analysis by Dr Austin Griffiths

As Purves has argued (Purves, 2016), direct instrumental tuition involves only a small minority of school-aged pupils in England but tuition and general music education for what we could call 'the elite' is thriving, in robust health and excellent in quality.

The Henley Review (Department for Education 2011 a, page12) used a pyramid diagram to illustrate the provision of music education in England. At the top of the

pyramid, Henley placed a small group of children described as “exceptionally talented”. Let us be very clear: in England this group has flourished. At its disposal are four Music and Dance Schemes (MDS) specialist music schools, all boarding schools and funded: Chetham’s School of Music in Manchester, Purcell School in Bushey, Hertfordshire, The Yehudi Menuhin School in Surrey, and Wells Cathedral School in Somerset.

Within the Music and Dance Scheme, there are twelve Centres for Advanced Training (CATs), that include the Royal Academy of Music in London, the Royal College of Music in London, the Royal Northern College of Music in Manchester, the Trinity Laban Conservatoire of Music and Dance in Greenwich, London, and the Royal Birmingham Conservatoire. There are also specialist youth orchestras (including the National Youth Orchestra, and six age-banded National Children’s Orchestras), and the Choir School Scholarship scheme.

Here are brief profiles of the MDS specialist boarding schools.

Chetham’s

At the top of the pyramid opportunities abound and the standards of performance (and by implication the quality of provision) are extremely high. For example, on hearing the Chetham’s Symphony Orchestra the critic Mark Dee wrote:

“I was not only amazed by how young some of them actually were, but also by how incredibly talented and unified they were as a group.... such sublime and uplifting sounds worthy of any or all of the great orchestras of the world”.
(Dee, 2016)

And Chetham’s Sinfonia (its junior orchestra) and the school’s Chamber Choir recently collaborated with Vanessa Redgrave in an acclaimed performance of Laura Rossi’s *Voices of Remembrance* in Manchester Cathedral. These are not isolated events: events like this happen every term.

As well as two orchestras, the 300 or so pupils at Chetham’s have a wind band, a saxophone choir, two string orchestras, countless string quartets, two Big Bands, and a host of other chamber ensembles. The students give public concerts (from chamber music to full orchestra productions) almost every day in term time. The music teachers, many of whom also work at top conservatoires, are of the highest calibre. The practice facilities and performance venues are plentiful and modern and in 2017 the school opened a 482-seat state-of-the-art concert hall, the Stoller Hall. The facilities and the outcomes have the hallmark of a world-class music school. The other three MDS schools, although smaller and different in character, provide a similar level of excellence.

Purcell School, Menuhin and Wells

In 2016, the Purcell School, with only 180 pupils, had 30 pupils gaining conservatoire places (including 10 at the Royal Academy, and 15 with scholarships) as well as leavers going to Oxford and Cambridge universities. The Yehudi Menuhin School’s list of masterclass visitors includes Itzhak Perlman, Mstislav Rostropovitch, William Pleeth, Murray Perahia, John Lill, John Williams, and Andras Schiff, while alumni include Tasmin Little, Nigel Kennedy, and Nicola Benedetti. And Wells, with its 200 music pupils educated within an existing independent school, offers its MDS pupils the best of both worlds: specialist music provision and membership of a wider school community.

The Centres for Advanced Training (CATs)

Some of the CATs have their own junior colleges, such as the Junior Royal College of Music, the Junior Royal Academy of Music, and the Junior Royal Northern College of Music, that offer an intensive Saturday programme including a first study, second study, orchestral and ensemble opportunities, and academic music tuition. They offer students the opportunity to attend a normal school during the week while enjoying tuition of a similar calibre to that given in the four specialist schools. And like the specialist schools, many of their students successfully audition for the National Children's Orchestras, National Youth Orchestra, and regularly feature in top competitions such as the BBC Young Musician series.

It is worth noting that both Chetham's and Wells accommodate cathedral choristers and are members of the 46 schools in the Choir Schools Association (CSA) with access to the Choir School Scholarship scheme. But the fact that just five of CSA schools are state schools reflects the wider picture. Many of these choir schools are attached to cathedrals, churches and college chapels and partly funded by them (Choir Schools Association, 2016).

Here are brief profiles of two Centres for Advanced Training.

Trinity Laban Conservatoire of Music and Dance

The Trinity Laban Conservatoire of Music and Dance offers an enviable range of tuition and courses including in classical music, musical theatre and jazz. Like the other top conservatoires, its staff are eminent exponents of their instruments and styles, such as Simon Purcell, head of jazz. It has a Learning and Participation department that is involved in outreach to schools and its Junior department, for children up to the age of 16, has a long waiting list for admission (Trinity Laban, 2017). The Faculty of Dance is located not far away from the music college in the iconic new Laban Building, the world's largest purpose-built contemporary dance centre and was the first place to offer dance as a degree subject. Also worthy of note, in terms of exceptionalism, is the fact that at Trinity Laban 88% of the intake of students at the college are from state schools, while it is more like 40% at other conservatoires (The Observer, 2017). Given the fundamental theme of this article - the continuing inequality of access to music education in schools - this is a laudable achievement. In July, 2017, an ex-Labour minister, Harriet Harman, was appointed as chair of the board of governors (Trinity Laban, 2017).

The Royal Birmingham Conservatoire

The Royal Birmingham Conservatoire, part of Birmingham City University, is also distinctive since it merged with the Birmingham School of Acting in 2017 and also opened its new £57 million extension that includes world-class facilities and Birmingham's only dedicated jazz club with its own programme of jazz concerts for the public advertised in a printed brochure like any public concert hall. It also offers possibly the UK's only specialist undergraduate degree course in Jazz, taught by performers, band leaders and composers. It also publishes a general public brochure for its programme of concerts and activities across the creative spectrum (Birmingham Conservatoire, 2017). The specialist areas and studios for all ranges of music and instruments are spread across the five floors.

Overall, it claims it has the largest concentrated provision of creative arts education in the UK outside of London, and includes a concert hall and 100 practice and rehearsal rooms as well as multiple recording studios. Photos of the new facilities are to be seen on the website: bcu.ac.uk. In the publicity surrounding the 2017 launch of its new

building, its principal, the indefatigable Professor Julian Lloyd Webber, spoke of his commitment to music for all and voiced criticism of the negative impact of the EBacc on the take-up for music as a school subject at GCSE level and asserted his determination that the future arts industry should not be dominated by the wealthy elite (BBC, 2017).

Privileges, Excellence and Financial Costs

Certainly there are some state schools with flourishing music departments, but generally the independent sector provides a more consistent level of advanced provision. This, of course, is sustained by parental ability to pay, or to nurture their children to take advantage of the many music scholarships on offer. The independent schools also have the kudos and the resources to engage highly talented teachers such as Alex Laing, who was head of strings at Uppingham School, and who regularly leads courses and conducts with the National Children's Orchestra: he has now moved to be Artistic Director - Music - at Kings High, Warwick. Scholarships and bursaries enable the top independent schools to attract and nurture talented young musicians. Repton School's website, for example, tells us that:

"several students each year go on to study music at university, with Reptonians regularly gaining Choral and Organ Awards to Oxbridge colleges and places at our national conservatoires"

But these students are supported by a music staff of nearly fifty teachers, extensive facilities, practice rooms, concert halls, and wonderful instruments including a Steinway piano.

Repton's website also illustrates a further point; that many of these elite musical opportunities are shared by a relatively small group of students. We are told that Repton students study at the Junior Conservatoires (CATs), or are members of the National Children's Orchestra or the National Youth Orchestra. The National Orchestras, certainly, are largely (although not completely) colonised by children from MDS schools, CATs, and the independent sector. And this may lead to speculation about what Neelands (2005 p10) described as:

"Matthew's effect...derived from a quote in the gospel of St Matthew 'For whoever has will be given more, and will have an abundance. But whoever does not have, even what he has will be taken from him.' (Matthew, ch. 13, vs. 12)"

Certainly, the Henley Review suggests that elite provision should nurture those already at the top rather than those with the potential to be there, stating:

"funds should be directed towards increasing learning and performance opportunities for the most talented young people, rather than directed towards broader outreach projects." (Department for Education, 2011 a, p23)

This policy (in place well before Henley) has created a situation where the top teaching locations and the top performance locations intersect to create a quite exclusive field populated by a small, well resourced, group of elite students. For example, in February 2018, the Higher Education Statistics Agency, released figures on widening participation and, to take one example, many of the specialist institutions, including the music colleges, continued to perform badly for the number of state school students enrolled; for example, the Royal Academy of Music had a figure of just over 44% of full-time students from state schools (HESA, 2018).

However, supporters of MDS are keen to point out that 25% of recipients pay no fees at all (Department for Education, 2014). Of course, this means that 75% do pay.

Nevertheless, the full fees (around £32,000 per year for Chethams and Purcell, and over £40,000 for Menuhin) are only paid by families with a joint income of £190,000 or so. A family with a joint gross income of £50,000 might expect to pay in the region of £3500 for one child or £5000 for two children (after adjustments for other commitments are accounted for).

But this does not tell the whole story. Places at these schools are awarded by audition. In order to meet the standard a child will have needed several years of music lessons (probably at least 2 hours a week in the last few years), a decent instrument, experience in ensembles or orchestras, and a committed parent to ferry them around and ensure that they practise. This could mean a financial outlay of between £2000 to £3000 a year. A violinist progressing past ABRSM Grade VI standard would also expect to pay £600-plus for a violin and the same again for a bow. A student level bassoon will cost £1000. Expect to pay £150 for a decent set of cello strings, £50 or more each time a bow needs re-hairing, and ABRSM exam fees are £68 for Grade VI and £87 for Grade VIII. Music (pieces, studies) has to be bought, accompanists hired, and transport costs paid. Becoming a top musician is an expensive business. In terms of equalities, then, the key question is not supporting children who make it to the top, but how do we help them to get there in the first place?

Apart from these expensive and restricted opportunities, there is no shortage of other places and courses in music at the higher education level. The Guardian 2018 University League Table for Music lists 81 institutions, including Northern Ireland, Scotland and Wales (The Guardian, 2017a). The entry tariff for five institutions is quite high - these are Oxford, Cambridge, Durham, Glasgow and Edinburgh. While Oxford is placed in number one position, the top 20 does include the famous institutions - the Royal Academy of Music, the Royal College of Music, the Guildhall School of Music and Drama and the Royal Northern College of Music but oddly, Trinity Laban comes in at 51 position.

5. The Bigger Picture: Music in the Public Domain in England

What is unfathomable is the contrast between the ubiquitous presence of music in the public sphere, in our everyday lives, compared with the sad story of an attenuated music offer in English schools in general. Outside the schools, music can be found everywhere in England - and this is to be noted and celebrated. What follows is a very general overview of music culture in England (and in the UK generally) in order to establish the case that while music thrives in popular culture, it does not do so in schools.

The Digital Revolution

The impact of digital technology has meant that most people in the UK, of whatever age or background, can access high quality sound and music of every kind via iPods, iPhones, iPads, iMacs, using IOS, and similar devices with other brands using the Android system. With devices that also use picture formats and video, YouTube is a veritable encyclopaedia of any kind of music, performer or genre, including performances from the contemporary scene and back in time to previous decades, including early performances of rock n' roll artists, early Duke Ellington, and performances by the great orchestras, opera singers or solo musicians. Downloading and streaming music online has become the chosen format for the younger generation, with the sales of CDs and physical formats in decline apart from the surprising re-emergence of vinyl LPs, in 2017, the highest number since 1991, with a 33.7% increase in sales. But streaming increased by over 51%, representing more than half of the number of albums bought. Music sales in 2017 brought in £1.2 bn. These

figures, and others, discussed in the Guardian newspaper (The Guardian, 2018a) and released by the Entertainment Retailers Association are testament to the huge interest in music, especially in pop and rock, in the UK, representing the fastest growth in UK music consumption since the late 1990s (Entertainment Retailers Association, 2018). Much of this comes from digital music streaming services such as Apple Music and Spotify that has 159 million active users of its services across the globe: but by June 2019, it claimed to have 217 million users across the globe while Apple Music's rival streaming service has not been as successful, and its download service, iTunes, may be modified from its current format (The Guardian, 2019). So while physical sales are still strong, digital access to music is increasingly fundamental but with its form constantly changing in the here-today, gone-tomorrow world of music technology.

Radio

Most of the radio stations, from the BBC radio programmes, to the private, local and independent channels, broadcast the complete range of genres of music, from pop, rock and jazz, to classical and with classical music especially featured on BBC Radio 3 and Classic FM. Classic FM is now the biggest commercial radio station in the UK, celebrating 25 years in existence (The Guardian, 2017b) - with its owner a multi-millionaire (The Guardian, 2017c).

Film Music

Cinema is still extremely popular in the UK, in spite of online and streaming services. Since the year 2000, average admissions per year have remained above 150 million (UK Cinema Association, 2018). Many films, especially the blockbusters, almost invariably require a memorable musical score, with some of the iconic themes so popular they have been issued as streamed tunes, part of collections on CD (for example, Ministry of Sound, 2017) and performed at the Royal Albert Hall as part of the annual BBC Promenade Concerts, such as the special Proms concert in July 2017 to celebrate the 85th birthday of John Williams, with the orchestra playing some of his famous themes - from *Star Wars*, *Harry Potter*, *ET*, *Superman*, *Jurassic Park*, and the *Indiana Jones* films. He has worked with Steven Spielberg, the Hollywood producer and director, on many of his films

There are too many films to mention but the composers include prolific writers such as Hans Zimmer, born in Germany, with music for over 150 films, including *Pirates of the Caribbean*, and the *Dark Knight* trilogy; as already mentioned, John Williams, born in the USA, with music for over a hundred films to his credit; and John Barry, born in the UK, and died in 2011, with 40 years of writing film music, including 11 of the *James Bond* films, *Midnight Cowboy*, *Dances with Wolves*, *Born Free* and *Out of Africa*. All have received countless awards and honours - Academy Awards, Grammys, and BAFTAs. In some ways, it could be said that film music is the new popular classical music, but it also contains elements of pop, rock and jazz. Radio stations such as Classic FM are forever mixing their daily broadcasts of traditional classical music with music scores from the films.

Musical Theatre

The London theatres host a considerable number of musicals with one of the latest to move in, *School of Rock*, transferring from Broadway and produced by Andrew Lloyd Webber, based on the film of the same title, in 2003, starring Jack Black. Webber's wife had presciently bought the rights some time ago. The uplifting story involves an unorthodox, unconventional 'teacher' tutoring a group of bored private school children to play rock music and form a band. In the London production, Webber has found a large number of very young musicians who perform live on stage, in a shift

system for the bands, each night (School of Rock, 2018). Musicals in the West End of London apparently attract 15 million visitors a year, admittedly many tourists from overseas, but it does confirm the vibrancy of this genre, with 80% of West End theatres performing musicals (Brand, 2017).

Lloyd Webber himself is one of the most successful composers of musicals ever, beginning with his 1986 show, *The Phantom of the Opera*, later with *Cats*, *Evita* and many others - and he has a star on the Hollywood Walk of Fame pavement, amongst his many other awards and distinctions. Though he is a lifelong Conservative and has served in the House of Lords for twenty years, this has not prevented him from constantly promoting the importance of music in schools and criticising the funding cuts and appalling situation of music and instrument education in schools (BBC, 2018 b).

And musical films appear occasionally that attract enormous popularity, from the great classics such as *West Side Story* (1961 and based on the stage musical of 1957) and *My Fair Lady* (1964 - based on the stage musical of 1956), through to *Grease* (1978 - and based on the stage musical of 1971), *Mamma Mia!* (2008 film based on the songs of ABBA and staged all round the world as well as currently in London) and a recent film hit in 2017 with *La La Land*, featuring a jazz-obsessed pianist, that may possibly become a stage musical. And the highly successful US musical, *Hamilton*, has just transferred to the London stage.

Television

Music is also widely available on TV. BBC One's *The Voice* (later moved to ITV) along with *Strictly Come Dancing* and *The Greatest Dancer* on the BBC, combining dance and music from many sources, attract viewers in the millions - in fact, *The Voice* has audiences of over 5 million people (source: www.tellymix.co.uk). Cultural snobs might write off these programmes but they do illustrate the public's interest in solo singers, bands, singer guitarists and singer pianists - and with excitement at *The Voice*'s unique device of having four famous judges swivel their chairs round to face the performers if they like them. *The Voice - Kids* is also proving popular, in June 2019 into its third series, with the spectacle of 7 - 14 year olds demonstrating their love for and abilities in singing. Many of the performers did not develop themselves in school but through their parents' and grandparents' support, in amateur groups, clubs, community groups and through their own initiative.

Jools Holland in his *Later... with Jools Holland* BBC2 programme has been introducing us to legendary and unknown artists from most genres (except classical) since 1992, providing an invaluable outlet, without prejudice, for most musical forms - and from all round the world. His singular contribution cannot be underestimated. In addition, BBC4 broadcasts a wide range of historic performances of pop, rock, jazz and classical music from the recent and more distant past.

Some of the annual eight-week summer BBC Promenade concerts from the Royal Albert Hall in London are broadcast on TV and with a refreshing and growing eclecticism, including, in 2016, pop and rock performances, jazz singers, big band jazz, such as the John Wilson Orchestra performing Gershwin, and a wide range of classical music and guest conductors such as Marin Alsop, Daniel Barenboim, and Sir Simon Rattle, and with four Last Night concerts from Wales, Scotland, Northern Ireland and England. Young people are catered for as well - with performances in 2016 from the National Youth Orchestra of Great Britain and the National Youth Jazz Orchestra of Scotland - and a David Bowie tribute concert, for the not-so-young. This breadth was repeated in 2017 with the usual broad range of classical music that Sir Henry Wood originally envisaged but again with other genres featured, such as a performance of the musical 'Oklahoma' by Rodgers and Hammerstein, tribute

concerts to Ella Fitzgerald and Scott Walker, and to Charles Mingus, (the great Ellington-influenced jazz bassist, composer and orchestral leader), classical music from India and Pakistan, big band jazz with the Guy Barker Big Band and Jools Holland and his Orchestra, celebrating soul music and the record label, Stax Records (BBC Proms, 2017).

Choral music on TV has also been given a place in the sun by Gareth Malone's programmes beginning with his attempts at Lancaster Boys School in Leicester in 2008 in the BBC TV series, *Boys Don't Sing* in order to get boys to sing (Gareth Malone - Wikipedia)). He has followed this with several more very successful and inspirational programmes with workers at different companies and military wives being encouraged to join in choir singing.

Choirs

In relation to the unexpected success of Gareth Malone's TV programmes, it is the case that choirs were widely popular, even before the TV exposure. According to research in 2017, from a choral charity called, *Voices Now*, there are 40,000 choirs in the UK with 2.1 million members, which means more people sing regularly than play amateur football each week (Voices Now, 2017). This charity set up this first-ever national survey of choirs and published it, as *The Big Choral Census*, in July 2017.

Opera and Ballet

Quite apart from the Royal Opera House in London and other London concert halls, opera or extracts from opera, continue to be a standard feature of provincial concert halls, including the performances of local orchestras, such as the Bardi, in Leicester, and touring companies such as Ellen Kent Opera and Ballet International, and Opera North (based in Leeds) who in 2016 brought their much-praised version of Wagner's Ring Cycle to several concert halls and cities across England. (www.operanorth.co.uk).

With its regular themes of love and sex, power and death, opera is, on the surface, hardly likely to be suitable for young school children, nor, for that matter, to widely appeal to the UK population in general. But these exact same themes of the human condition, have never stopped Shakespeare's prominence in school or society. Furthermore, even if people do not attend whole operas, much of the music is of eternal interest and is featured regularly in the programmes of orchestras. It was the attachment of *Nessun Dorma* from Puccini's *Turandot*, during TV coverage of the 1990 football World Cup, that sparked an increased interest in this piece and in opera in general. Much light opera such as *La Boheme* is of immediate appeal to everyone: the same goes for ballet. As a percentage of the UK population very few people go to the ballet - in 2016 about 4.2% - but if we group ballet, a dance performance and opera, then 22% of the population attended in 2016 (Statista, 2018).

Yet the music from ballets, such as Tchaikovsky's *Nutcracker*, *Swan Lake*, and *The Sleeping Beauty* are often played on the radio and featured at Xmas on TV. And there are hundreds of professional and amateur ballet companies and ballet and dance schools around the UK. In June 2018, the Birmingham Royal Ballet even performed *First Steps: Sleeping Beauty - a Child's Sleeping Beauty*, an hour-long interactive show adapted for children from age 3 upwards, with excerpts, performed by the dancers and orchestra, and with a storyteller informing the children about the music and the main characters (Birmingham Royal Ballet, 2018).

Pubs and Clubs

Many pubs and small clubs in the UK are music venues for pop, rock and jazz. Restaurant chains such as Pizza Express feature jazz in their background music for diners, with the original Soho venue acting also as an actual jazz club. The chain is now to roll out live music, not just jazz, across 50 of its venues, in the face of tough competition and closures at other branded restaurants (The Guardian, 2018i)

While the larger national and provincial concert halls, such as the O2 chain, host the big acts from all forms of music, many smaller venues are crucibles for new bands and new talent. Many of the now-famous bands made their name playing at small live venues. For example, the Princess Charlotte in Leicester hosted many up-and-coming bands before they were widely known, such as The Libertines (Time Warner, 2006), with Doherty, Barat, Hassall and Dufour (not me, but my brother). However, many of the smaller pubs and clubs, including the Charlotte, have been closing in recent years, for a variety of reasons, including the development of new property and residential buildings near these venues and thus local complaints about noise levels, but a new government move is proposing to address this by requiring new buildings near late-night venues to be compelled to install sound-proofing (Gov.uk 2018a). Sajid Javid, the then Secretary of State for Housing, Communities and Local Government (from January 2018) had promised to work closely with the music industry - and this 'Agent of Change' requirement for local government was to be consulted on in the spring of 2018. (But within months, April 2018, Javid became the new Home Secretary so it is not clear whether this commitment to the music industry will be followed through).

This announcement was linked with The UK Music Campaign launched, in early January 2018, with supporters outside the Houses of Parliament including Pink Floyd drummer Nick Mason, Billy Bragg and Tom Watson MP. Sir Paul McCartney of The Beatles is also a firm supporter of the campaign, that basically seeks to promote and defend smaller live venues, such as grassroots clubs and pubs, where 32% have closed in the last decade (Waitrose Weekend, 2018). For example, The Charlotte in Leicester, mentioned above, once home to so many bands, established and new, is now a Chinese convenience food shop.

National and Local Orchestras

There are hundreds of orchestras in England and in the UK in general, big and small, many professional, some amateur and they differ in style, size, geographical base, repertoire and the way they are funded. And quite apart from the famous and prestigious ones such as the BBC orchestras (Concert, Philharmonic, and Symphony) and other national ones such as the Philharmonia, the London Symphony Orchestra, the Halle, and the Royal Philharmonic, many cities have their own orchestras - such as several in London itself, but also Bournemouth, Leicester (The Bardic Symphony Orchestra), Liverpool, Manchester, and Birmingham. Even smaller cities and towns have their own orchestras - Halifax in Yorkshire has two - the Halifax Symphony Orchestra and the Orchestra of Square Chapel.

All of the major ballet and opera companies have their own accomplished and distinctive orchestras, such as Opera North, English National Ballet and English National Opera, the Royal Opera House and so forth. In addition, all of the major music colleges have their own orchestras as well as other smaller ensembles.

Some of the well-known youth orchestras have been discussed above, but it needs to be mentioned that outside the classical tradition, there is the prestigious NYJO, the National Youth Jazz Orchestra, that plays a key part in recruiting talented youngsters. Formed in 1965, it also has an Academy that moved in 2018 to base itself at Morpeth Secondary School, in Tower Hamlets, London. This orchestra plays at overseas

venues and all over the UK, including at Ronnie Scott's Jazz Club in Soho, London, and at the Pizza Express Jazz Club, Soho, London (NYJO, 2018). It also played at De Montfort University in April 2018 in what proved to be an exceptional occasion - see below for more details.

One of the newest and most radical orchestras to appear in Britain is Chineke! (it is spelt with an exclamation mark). It was set up in 2015 and is the first professional orchestra in Europe to be made up of a majority of black and minority ethnic musicians (www.chineke.org). They also include a repertoire that includes the works of BME composers, both past and present. In addition, they also have a youth orchestra, with senior players mentoring the young players. Sheku Kanneh-Mason, cellist winner of the Young Musician of the Year 2016, and performer at the Royal Wedding (Prince Harry and Meghan Markle) in 2018, is a member of the orchestra (www.shekukannehmason.org)

Bands, Singers and Performers

England and the UK in general are rich with bands of all kinds - brass bands, marching bands, pop and rock bands, and jazz bands - and with solo singers and performers. In recent decades, the successful bands, singers and performers in terms of popularity, have toured the world. Recently, for example, Sir Elton John, with a 50-year career behind him, has announced he will retire from touring but only after embarking on a 300-date world tour (The Guardian, 2018b).

Apart from Led Zeppelin, U2 and David Bowie, one newspaper in 2017 listed the 20 greatest rock bands, including punk bands such as The Jam and The Clash, and Roxy Music, The Who, Black Sabbath, Blur, Oasis, Queen, The Kinks, The Smiths, The Rolling Stones, Pink Floyd, and The Beatles (Standard, 2017). Wikipedia includes a fascinating list that groups hundreds of commercial bands listed under their town or place of origin. This reinforces one of the main suggestions in this article - that music in the UK is everywhere and not just located in the big urban centres (Wikipedia, 2018).

Of course, the corollary of this is that in any given city or town, or maybe village, there are dozens of youngsters, inspired by music and some of the great acts, who are forming their own bands. And of course, there are cultural and generational differences in terms of popularity and influence, for young people today - a list of big stars in the last two or three years would include many performers not known to older readers of this monograph. For example, BBC2 television hosted *The Year in Music 2017* looking at the year's highlights in relation to the best albums, biggest artists and outstanding performances. It included, and not all were British, Ariana Grande, Rag N' Bone Man, Lorde, Kendrick Lamar, Stormzy, Harry Styles, and Ed Sheeran (BBC2, 2017).

Music Festivals

The UK and especially England itself possibly lead the world in the number of music festivals hosted each year. The musical genres represented include pop and rock, bluegrass, classical and opera, dance and electronic, ethnic, folk, jazz, metal, punk, black music, blues and almost every other style. These are helpfully categorised in terms of genres in an entry on Wikipedia (Wikipedia, 2018, List of music festivals in the UK). The famous festivals include Bestival in Dorset, Download in Derbyshire, Glastonbury in Somerset and the Isle of Wight Festival.

One festival, Latitude, is considered as the most cultured and middle class, with opera, ballet, classical music and poetry amongst its other offerings of jazz, pop and rock - and clearly cross-genre. The Glyndebourne Opera Festival in East Sussex is

possibly the most elite and expensive but there are also many other famous festivals devoted to mainly classical music such as the International Summer School and Festival at Dartington Hall, in Devon, with the Artistic Director, Joanna MacGregor OBE, the famous concert pianist, conductor, composer and Head of Piano at the Royal Academy of Music. There is also the longstanding Aldeburgh Festival, in Suffolk, associated with Benjamin Britten, but in 2018 including a celebration of the centenary of Leonard Bernstein, with the John Wilson Orchestra.

There are even tribute act festivals with Glastonbudget in Leicestershire perhaps being the most well-known. The Wikipedia list mentioned above takes up 29 pages just for its lists and there are dozens of festivals featured under every genre and style of music. They attract acts and performers from all over the world. In a fascinating series on BBC4 TV in January 2018, called, *Hits, Hype & Hustle: An Insider's Guide to the Music Business*, the successful and experienced promoter, John Giddings, explains how live performance at big festivals, stadiums and arenas have turned into a billion-pound industry, in an era of downloads and reduced record sales. The band, U2, earned £500 million in a tour of 110 days (BBC4 TV, 2018).

With evidence of such a huge love of music and of sharing it together, even just in terms of the number of festivals, we may ask why, therefore, is music education in English schools so undervalued and under-funded? Luckily, there are many exceptions to this, as the following analysis suggests.

6. Some Outstanding Schools for Music Education in England

The National Level - in England

It needs to be recorded that, in spite of the dire state of music and instrumental education generally in English schools, there are hundreds of successful schools and schemes that we should celebrate. Research data and profiles of these schools can be gleaned from many sources including web searches, Ofsted reports, personal knowledge, and from various national data sets and league tables, including the Good Schools Guide and data from Graphiq (2016).

However, many of the noteworthy schools that would not necessarily appear in official government league tables, are fee-paying private schools and often with bursaries and scholarships on offer. Some can be researched because they are government-funded, such as through the UK government Music and Dance Scheme, discussed above, that provides grants and help with fees for 8 independent schools and 21 centres for advanced training (see: www.gov-uk/music-dance-scheme).

Primary Schools

As has been noted above, these elite institutions for music are thriving and excellent, but there are many examples of state schools that also offer an impressive musical education, both primary and secondary. To take just one example from a primary school, Ark Conway Primary Academy in White City, west London, is a non-selective school and seems to be suffused with music - music is played around the school so that children can hear it as they move between classes, music links in with their other subjects and there is even a Composer of the Week selected, when children learn about the composer and their genre. Furthermore, what is remarkable about this is that all genres are featured, so none of the assumptions that only classical music counts: their featured stars include Mozart, Debussy, Danny Elfman, composer of over 50 film themes, the modern avant-garde Estonian classical composer, Arvot Part, and for Black History Month in 2015, pupils were introduced to Ray Charles and

Louis Armstrong. Just one other remarkable feature of the school that is worth mentioning - all the children are expected to learn a musical instrument. (www.arkconway.org). The school is also rated by Ofsted as outstanding.

Secondary Schools

At the secondary school level, there are multiple examples of good schools for music. In terms of lists, data and league tables, Ofsted has reports on schools that provide a range of useful information as does the US company called Graphiq that provides data sets - or 'knowledge graphs' - for people, companies and governments all round the world, on almost any subject. For state secondary schools with a pronounced exceptional provision for music, Graphiq lists 48 secondary schools in England (Graphiq, 2016). But this data appears to have been extracted from Ofsted reports and may not be comprehensive for several reasons: some good schools may not have been inspected recently, some exceptional private schools will not have been featured, and schools with an unusual status, in terms of funding, will not have been included.

To take an example from the secondary school level, of an outstanding school with an unusual funding base, we can cite The BRIT school in Croydon (BRIT School for Performing Arts and Technology) - it is almost alone in not charging fees (the other one is the Birmingham Ormiston Academy), compared with virtually all of the other specialist performing arts schools. Since it is a day school, nearly all of its students come from the London area. It was set up in 1991 as a specialist City Technology College and while it conducts fund-raising campaigns, it is partly funded by the British government and the British recording industry and maintains an independent status from the local education authority. It also receives some funding from the annual BRIT Awards music ceremonies. In 2017, it celebrated its 25th anniversary. The school teaches music, music technology and musical theatre, and while many now-famous artists have graduated from there, the school is remarkably modest on its website in not listing them but just showing small photos. These artists include singers and performers such as Adele, Amy Winehouse, Kate Nash, Katie Melua, Katy B, Leona Lewis, and Jessie J, amongst others. (Website: www.brit.croydon.sch.uk).

A more mainstream school, although selective, is Sir William Borlase's Grammar School in Marlow, in Buckinghamshire - a county that for decades has resolutely refused to go comprehensive. The school was awarded specialist status in 2005 as a performing arts school, possibly unusual for a grammar school, as part of New Labour's specialist schools policy. Since then the school has thrived, placing all aspects of the performing arts as a key feature of the school while also maintaining high standards in all the other subjects. The Arts (dance, drama, music) are also used in these other subjects. The school firmly states that:

'Creative Arts are an entitlement all pupils should have at Key Stage 3; the Arts are not only important disciplines in themselves, they enable pupils to develop their confidence, collaborative skills and imagination so important across the curriculum. Pupils have an hour of music, drama, dance and art each week. However, other departments also collaborate with the Arts as they explore creative ways to enrich learning for Key Stage 3. And the subjects are popular at GCSE and A Level with boys and girls.'

(Website for Sir William Borlase's Grammar School, 2016 - www.swbgs.com)

There are many other grammar schools around England that have long enjoyed plaudits and recognition for their music departments, such as Watford Grammar School for Boys and Watford Grammar School for Girls. While selective and therefore serving only a minority of pupils in the area, it should not be assumed that

they are elitist. Their facilities are substantial and well-used in their outreach activities, and, just as impressive, is the fact that both schools adopt a completely open and wide music curriculum, including pop and rock and jazz, as well as classical genres.

An example from a comprehensive, non-selective school might be the Admiral Lord Nelson School in Portsmouth. This is an academy school, with 1000 pupils, housed within a stunning futuristic building. It serves a deprived area where there are few leisure and arts facilities. The last Ofsted inspection rated the school as good, overall, but other external validation systems would suggest it is outstanding for Performance - which is the term the school uses to describe its excellent provision in music, dance and drama. The school received the Artsmark Gold status back in 2001 and in 2015 it was one of the first schools to reach the new Platinum level. Furthermore, in 2019 it became the first school in England to achieve its second Artsmark Platinum Award (see an explanation of the Artsmark system in the references, under Artsmark). The school operates a vigorous arts/performance curriculum for all year groups. And of course its huge achievement in music, dance and drama is down to the hard work, vision and commitment of the head, the curriculum leader for the performing arts and all the staff (TES, 2019 b).

If only more schools were like the Ark Conway Academy, the Brit School, Sir William Borlase and the Admiral Lord Nelson School. But many are - if you search for them. In any given area of the country, there are usually a handful of schools with excellent music provision and with many allied support systems in music provision in the local area. Here is my attempt at a search from my own local area.

7. A Search for Local Provision as an Illustrative Case Study: Outstanding Schools and Other Music Provision in Leicester and Leicestershire

Schools

All readers of this article, with an interest in music education, could take an area of the country where they live, and certainly a large city, and single out half a dozen local schools with a local reputation for good music education. Below is my analysis not only of local schools but of other significant purveyors of music in my local area of Leicester and Leicestershire.

In my own area, in Leicester and Leicestershire, there are several schools in the city and county that especially encourage and value music provision. In the city, *English Martyrs' Catholic School*, is a secondary school and is especially supportive of the performing arts, including music, with many pupils learning instruments, taught by their own staff and external tutors, and with several bands, visiting choirs from Ireland and Russia in a recent initiative, and extra-curricular clubs putting on performances of drama and music. In early 2017, the school secured special permission to produce a stage musical version of Disney's musical *Beauty and the Beast* (www.englishmartyrs.org).

I paid a special visit to the school, at the invitation of the principal. The school demonstrated an outstanding commitment to music from staff, from the principal himself through to the director of music and the teachers. The new performing arts building is state-of-the art, with a large theatre, two grand pianos, a specially-made professional organ, practice rooms with Yamaha keyboards in every one, along with the latest iMac computers, and a drama studio and a dance studio. The pupils were equally committed, as revealed in the evening at a special concert that I attended

when around 30 pupils, from all backgrounds and all ages, played solo piano and organ pieces for the audience of parents.

In the county of Leicestershire, notable schools for music are *Robert Smythe Academy*, where its jazz band, big band and soul band go on a musical tour to give performances: in 2016 this was to Barcelona (www.rsacademy.co.uk). *Wigston College* (previously Guthlaxton College) also has a long history of commitment to the performing arts especially music, with a wide range of teaching and examination courses right across the performing arts (www.wigstoncollege.org).

Many primary schools in the city and county have good provision, well-supported by the local music hub, the *Leicester-Shire Schools Music Service*, with three of its Lead Teachers originating from local primary schools where they provided exceptional music leadership in their schools (www.leicestershiremusichub.org/lead-practioners). One such primary school, linked with this hub, is *Tugby Church of England Primary School*, a small village school with a strong commitment to music education, with formal music lessons for all classes every week, a choice of instruments, the running of a school orchestra and a school choir, and an introductory lesson on steel pans for Year 6 (Tugby, 2017).

There are also local private schools, such as *Leicester Grammar School*. This school espouses a pronounced commitment to music, that the school sees as a fundamental part of school life. In addition to the highly-qualified core music staff, a large number of specialist instrument teachers visit the school to teach the pupils a wide range of instruments. The school is committed to all genres of music including, jazz, soul, blues, reggae and African traditional music, as well as classical music, and in any given week there are dozens of ensembles learning, playing and rehearsing. (www.leicestergrammar.org.uk).

Other Provision in Leicester and Leicestershire

In addition, in the local area there are countless other sources of music and support for music. Leicester is a small city yet it has a profusion of provision. As the first city in Europe to be without an ethnic minority, the city is known for its diversity, made up of many communities from across the world, including a substantial south Asian presence. Accordingly, festivals, religious celebrations and music from all faith and ethnic cultures are represented across the city.

Leicester has its own youth radio station, *Takeover Radio*, broadcasting on 103.2 FM, mainly run by young people for young people. It is a registered charity working with young people to train and develop their confidence, communication and life skills (www.takeoverradio.com).

There are two major music shops: one, *Keysound*, selling every kind of piano and electric keyboard, with its own instrument tuition school on the premises, and with its owner, Steve Dove, regularly consulted at the national level for expert opinion by major piano and keyboard companies such as Yamaha. The other shop, *Intasound*, sells a wide range of instruments and also PA systems, is involved in school outreach work running some instrument and music classes in schools and is now developing its own in-house instrument tuition school on its premises. In addition, there are dozens of private instrument tutors in Leicester and Leicestershire, some as single tutor operations, others as small companies and schools of music. A recent arrival was a band of tutors who moved to create a new school when their music shop shut down - *Leicester Music Lessons* provides tuition for all ages across a wide range of musical instruments.

Major venues for visiting performers include two *University of Leicester* spaces - the O2 building in the students' union (for pop and rock and related genres) and the *Attenborough Arts Centre* for jazz, classical music and other forms of music. But this special place provides much more than this - it has a published programme for the public with a wide range of events for young people and adults right across the performing arts, and including a new art gallery. It runs workshops, courses on jazz performance, lectures, events and much more. Lord Richard Attenborough, the famous film director, and brother of Sir David Attenborough, was a lifelong advocate of the arts and he gave his name to this centre as its patron. His father was the principal of the University College in Leicester before it became the University of Leicester. (www2.le.ac.uk/hosted/attenborougharts)

There are many clubs and music venues, frequented by young and old, that include *The Shed*, *The Donkey* pub (music every night), *The Musician* pub, *The Cookie Jar* and several more. The *Regent Jazz Club* is the main dedicated amateur jazz club in Leicester featuring semi-professional musicians every Tuesday evening from the local region, and it is hoping to attract more sixth form students and university students to attend and play (Regent Jazz, 2018). *Leicester Jazz House* has Arts Council England grant support and manages to attract major professional performers, including in February 2018, *Darius Brubeck* and also the *National Youth Jazz Orchestra*, with the performances held at various venues in the city.

The largest public auditorium is *De Montfort Hall* (not large enough to host major stadium-rock style concerts - so they bypass Leicester) but it regularly features music, shows and concerts from all genres of music, including showcasing the local *Bardi Orchestra*, and the *Philharmonia Orchestra*, that divides its time between London and Leicester. The Philharmonia website says:

The Philharmonia runs an extensive programme of education and community projects working with a wide range of Leicester residents. Forthcoming projects include Symphonize, a pioneering creative partnership between Philharmonia and Soft Touch Arts working with marginalised teenagers in Leicester, blending classical repertoire and style with urban and electronic beats and Legend of the Sky, a world premiere in celebration of the rich cultural diversity of the area featuring massed choirs, Indian classical musicians, a large ensemble featuring steel pans and members of the Philharmonia.

The orchestra's flagship schools concert series at De Montfort Hall, Orchestra Unwrapped, offers thousands of Leicester school children the opportunity to experience live music in an engaging and exciting way, accompanied by the educational resources to fully understand it. Click here to read more about this ground-breaking concert series, which to date has reached over 20,700 school children and their teachers from all over Leicester.

The 2017/18 season is the Philharmonia's second year working in partnership with De Montfort University, Principal Partner of the Philharmonia's De Montfort Hall residency. Together they cultivate a year-round programme of music-making which involves DMU students and staff and Philharmonia musicians. A student ambassador scheme connects students of the university with the Orchestra's management team. The Philharmonia continues to work in partnership with the University of Leicester too, to support the activities of the University's student-led Music Association, offering students the following opportunities - individual instrument tuition with members of the Orchestra through a Scholarship Fund; coaching from Philharmonia players for the University's various orchestras and bands; and a student audience scheme providing students with the opportunity to attend Philharmonia concerts at De Montfort Hall at a discounted rate.

This kind of amazing outreach and local community engagement in music is of course similar not only to the Sistema system in Venezuela but also to Marin Alsop's work with the Baltimore Symphony Orchestra, USA, and her inspirational outreach programme called *Orchids*, nurturing and mentoring local children (Alsop, 2018).

There are several festivals in Leicester during the year and specialist charities for children, such as *Soft Touch Arts*, that promote engagement in music, art and performing arts for young people from challenging circumstances (Soft Touch Arts, 2018). In addition, the *Spark Festival* takes place in May and is the largest children's arts festival in England and Wales, presenting music, performing and visual arts as well as digital media events for young people up to the age of 13 (Spark Festival, 2018). There are also many free short one-day or two-day festivals and parades during the year including the *Afro-Caribbean Carnival* and the *Cosmopolitan Carnival*. The *Ronnie Scott's Charitable Foundation* funded the *Cosmopolitan Carnival* to arrange for 54 young people, between the ages of 10-16, over a period of a year, to learn musical instruments that culminated in a public performance at the 2018 Carnival. And the *Riverside Festival* in June 2018 featured the *De Montfort University Jazz Band* and the *University of Leicester Jazz Orchestra* that featured 19 musicians.

In addition to the events run by these music organisations and charities, *The Mighty Creatives* charity was formed in 2009 for the East Midlands to encourage and provide access to play, creativity and culture for children and young persons up to the age of 25. They work closely with schools and other organisations in order to help them deliver arts projects and festivals and to spread the Artsmark registration. (www.themightycreatives.com)

Other centres for music and the performing arts include the modern Leicester theatre called *Curve*, designed by Rafael Vinoly, where lots of musicals are featured as well as plays. It has obtained a national reputation and is especially known for its prowess in presenting musical theatre (www.curveonline.co.uk). Also, the once-mothballed *Haymarket Centre* (originally opened in 1973, then closed for 11 years, and then re-opened in 2018) is also mounting some musical programmes (www.haytheatre.com).

Some aspects of culture, music and the wider performing arts are organised at *LCB* - the initials stand for Leicester Creative Business depot but the building was once LCB - Leicester City Bus. After modernisation, it has become a centre for small events and art but it is a key centre for a whole host of small businesses who have their offices in the building, with most of the enterprises linked to the creative industries (www.lcbdepot.co.uk).

Anyone wanting to know about music in Leicester can go online and type in the following:

www.musicinleicester.co.uk/listings/gigs/

There they will find all the major gigs/performances right across the different genres of music and the various host venues.

Leicester College, one of the biggest FE colleges in the UK, offers courses in music and technology (www.leicestercollege.ac.uk)

And late in the research for this monograph, I discovered, by accident, a building labelled Leicester College of Performing Arts, based in a backstreet in the city centre of Leicester. I visited on a Saturday morning and encountered many dozens of young excited children trying to get in the front entrance, some dressed in leotards and other forms of specialist attire. The college provides classes on musical theatre and puts on musical productions throughout the year. The tutors are outstanding and experienced with musical theatre careers. There also classes on jazz dance, along with the Ann

Oliver Stage School that has been in operation since 1959. When I spoke to staff, who described the different activities at the school, I admitted I felt quite ashamed that I never knew about this wonderful place even though I had lived in Leicester since 1970 - it somehow never crossed my radar.

8. The Role of De Montfort University, Leicester: Music, the Creative Arts and the Creative Industries

General

As part of the previous general focus on music in Leicester and Leicestershire, De Montfort University deserves a separate section because of its extensive provision and links with the local community.

The university contributes to music education, partly through its music technology degrees, but also elsewhere by offering the complete range of arts and creative subjects, with a local, national and international impact. Historically, the university dates back to the end of the 19th century when it was a technical school and art college. In 2017, it was proud to open its new art and design building on a newly-landscaped inner city pedestrianised campus, a building that has already won architectural awards. Every form of art and design is taught in this building with degrees in architecture, footwear, interior design, ceramics, glass work, textile design, graphic design, and with several different fashion degrees including its famous lingerie course (known as Contour Fashion), with its course and many of its graduates internationally known.

Furthermore, as discussed above, a testament to the university's high profile in the creative arts and performing arts was confirmed, in March 2017, when, in Sir Nicholas Serota's first speech as the new chair of Arts Council England, he announced that De Montfort University is to play a central role in the new Durham Commission on Creativity and Education, involving the Arts Council and Durham University, with De Montfort University developing a scheme exploring the potential of the 25-year Creative Talent Plan (Arts Council, 2017a). More detail on this developing major initiative can be found by conducting a web search for the Durham Commission on Creativity and Education, because there are now many online entries as the scheme progresses. More details of the De Montfort part of this ground-breaking Arts Council research were announced in 2019. Essentially a group of young children from the local area will be targeted over 25 years in order to discover and develop their creativity and innovation, beginning with a three-year pilot in Leicester between 2018-2021.

If the reader visits the DMU website (www.dmu.ac.uk) there are multiple pages outlining all the degree courses and these are right across the spectrum of human knowledge and culture, except a medical school, but the university does train pharmacists, nurses and midwives. In terms of its subject range, beyond but including the arts and creative subjects, it could be that this university has the most comprehensive range of any UK university. Across the university you will find creative writing (with a solid reputation for Shakespeare scholarship), drama studies, dance studies (with its own state-of-the-art dance studio), film studies, media studies, photography and degrees in Performing Arts. Film Studies works in partnership with the local arts cinema, Phoenix Cinema, on a variety of collaborative projects including placing students on internships at the cinema and helping to organise an annual film festival. The provision for dance is based in its own UK Centre for Excellence, the PACE building (Performing Arts Centre for Excellence), a studio specially built for dance, music and drama.

The university recently published research outlining the financial impact of De Montfort University, adding £500 million to the UK economy and, with £250 million in Leicestershire alone (De Montfort University, 2019).

In terms of music, although the university does not contain a music conservatoire, it links in partnership with a wide range of music providers and organisations across the city, not just with the Philharmonia mentioned above but also with, as an example, the Leicester Jazz House that draws on its Arts Council England subsidy to bring major acts to the university's newly-developed building, The Venue, including on the 19th April 2018, the National Youth Jazz Orchestra (NYJO). It has its own director of music who helped to organise this magnificent NYJO day that included 750 primary school pupils coming in to the venue in the daytime to hear the legendary youth orchestra rehearsing. This event was also co-ordinated with the local Leicester-Shire Music Hub. It was possibly the first time that these young children had ever been to an event like this, to have listened to jazz and to have witnessed such a superb big band made up of young adults. The evening show itself was no less stunning, with a performance from the NYJO and the impressive Leicester Youth Jazz Orchestra, whose musicians were even younger. The whole evening was lit in blue stage lights, with black table cloths on the large round tables and soft chairs where people were seated around dozens of these tables - and a bar run by DMU's own bar staff at the back of the hall. The quality of music and the professionalism of the organisation of the event were as good as anything found in the commercial sector.

The Cultural Exchanges Festival

The university also has a music presence through its annual Cultural Exchanges Festival, at which on 1st March 2018, an early draft of this music education research monograph was launched by me, with contributions from colleagues in the Education Studies Department - Dr Austin Griffiths, Dr Ross Purves and Dr Motje Wolf - whose specific research projects are referred to below. The Festival has regular speakers and performers from the world of music including, for example, Dame Evelyn Glennie, the famous Scottish virtuoso percussionist, and in 2018, Jazzie B, the eminent DJ, music producer, entrepreneur and founder of the famous group Soul 11 Soul.

The festival, running since the year 2000, is aimed at the local and regional public, including of course university staff and students, and offers talks, performances and discussions from representatives from all aspects of culture and creativity. It is organised and run by staff and students from the Arts and Festivals Management degree course. In many respects, this festival is unique in UK universities, guided, from the start by Tony Graves, associate professor, and his colleagues and their students. In The Guardian University League Tables for 2020 (published in June 2019), the Arts and Festivals Management degree course was in the top 10 - at no 8 - for courses on Hospitality, Event Management and Tourism (The Guardian, 2019 c)

Music, Technology and Innovation Group

In addition, there is a thriving Music, Technology and Innovation group based in the Technology Faculty at the university, with specialist research labs and studios and several professors and other staff working on grassroots research. Its director is Professor Leigh Landy. Their Research Centre explores the innovative application of new technologies to music and offers several degree courses in this area, including in audio recording, creative music technology and performance, and is a world leader in the field. It has extensive links with music and cultural projects in Europe, and its EARS initiative (Electroacoustic Resource Site), co-ordinated by Professor Leigh Landy and Simon Atkinson, is partly funded by UNESCO. Dr Motje Wolf's work with this group is summarised below.

Education Studies - and Music Education Research

Within the Education Division, of the university, there are several members of staff involved, for part of their work, in research on music education. These include myself, Professor Sarah Younie, who collaborates with Dr Motje Wolf, Dr Austin Griffiths (senior lecturer), and Dr Ross Purves, who has recently left the department to pursue his career at University College London Institute of Education. Their contributions and research are as follows:

Dr Motje Wolf: Sound-based music at DMU

At first encounter, the notion of sound-based music seems like a contradiction in terms but closer exploration clarifies the important role this approach can make to music in general but also to the education of school pupils. All kinds of sounds are made instead of musical notes. Children without prior musical expertise are enabled to access music - so it is for all children, not just those with access to instrument tuition and traditional music education, and fundamentally it is providing an inclusive music education. At a practical level, some of the techniques include Body Percussion involving elements such as rhythm and timbre and Voice Work including singing in harmony. A lot of good fun and enjoyment are built into this.

Teachers via professional in-service courses are taught how to teach this form of music. And teachers can develop their skills by sharing ideas together online via an international network called: MESH - Mapping Educational Specialist knowHow (<http://www.meshguides.org>). Dr Motje Wolf and Professor Sarah Younie are both involved in the EMA project - Enhancing Music Access.

There are barriers and challenges to overcome, including developing a longitudinal study that identifies successful strategies and whether it can be indicated that this form of education can influence more children to embark on traditional music education including laying a foundation for learning to play a musical instrument. And effective continuing professional development, with teachers sharing good pedagogic ideas, is also at the heart of its development.

Dr Ross Purves: Participation in Instrumental Tuition

The research by Ross Purves (part of his doctoral work) especially focussed on the barriers to participation in instrumental music tuition, with some of his findings from an English local authority. He makes the observation that recent research evidence (Purves 2016, Purves 2017) has given some credence to the long-held anecdotal view that only around 10 percent of school children in England historically receive instrumental tuition through local authority-based schemes. These issues were explored by him, in his doctoral thesis and elsewhere, in wide-ranging and detailed analyses of the provision and nature of the tuition in this one local authority, including the socio-economic, geographic, practical, family and school factors, as well as the role of the local Music Education Hub. He found distinct inequalities in take-up, with young people from middle class (ABC1) families more likely to access and continue with instrument tuition.

He found that even the possession of a family car was strongly associated with pupils continuing their tuition to an older age - and an old Volvo estate car (or similar) would certainly be a requirement if the child was learning the double bass! School provision for music also varied, with some characterised by high quality support and commitment while others were less committed. Social capital issues were also in evidence in terms of family attitudes to music tuition and young people's own perceptions - it was OK to carry a guitar home after school in some neighbourhoods but not a cello. Geographic and map analysis of the involvement of young people in

learning an instrument through tuition very much revealed a town neatly split by a railway line - so the proverbial wrong side of the tracks and the right side of the tracks did exist. He argues that schools, teachers and Music Education Hub staff need to be aware of these factors and this can be done through evidence-based professional development, summarised from Purves's research.

Dr Austin Griffiths: Elite Music Education and Issues of Inclusion

Austin Griffiths, who has contributed the section above on *Music Education for the Elite*, has been researching elite music education provision in England and he has personal family experience of the music education provided at some of the four Music and Dance School institutions. He is currently conducting research on English orchestras including the orchestra called Chineke!, and looking at the involvement and representation of black, Asian and minority ethnic musicians in orchestras and in composing - and already he is coming out with some disturbing results, which will be published soon (in 2019 or 2020) in the British Journal of Music Education. His article is entitled: *Playing the White Man's Game: inclusion in elite classical music education* (Griffiths, 2019/2020). Austin analysed the orchestral programmes during 2017-2018 of students involved in elite education programmes. He found that women and BME people were well-represented as performers but in terms of the musical repertoire chosen and performed, the compositions performed were almost 100% by white male composers. So the well-known dominance of dead white men was confirmed.

Dr Barry Dufour: Music Education

The research and writing of this current monograph took three years and involved a wide variety of research methods. I have written journal articles on music previously and also a book on pop and rock music, for young people, that was published in five languages (Dufour, 1977). My brother is an experienced jazz and rock musician (a founder member of The Libertines band), and I chaired a jazz club committee in Leicester for three years, have close links with the classical music world, and, late in life, I am learning to play the piano.

In Summary - the De Montfort University Contribution to Music and the Arts

In summary, the contribution to music education by De Montfort University, as well as to all the performing and creative arts, can be found right across the university. DMU places great stress on partnerships with the local area and has excellent links nationally with all the creative industries, which is good for students in terms of their education and good for their career prospects and vocational ambitions - and this is one reason why the university has such an outstanding record on graduate employment after students leave the university.

9. The Music Exam Boards

There are three major examination boards for music in England providing graded exams (normally grades 1 to 8) as well as certificates and diplomas. They are all international in their reach, with ABRSM (Associated Board for the Royal Schools of Music), for example, handling hundreds of thousands of music exams every year in 93 countries. It is based in London and was founded by the eminent composer Hubert Parry (composer of 'Jerusalem') in 1889. It provides exams in all the main instruments and also provides graded exams (1 - 5) in jazz for several instruments.

The LCM (London College of Music), based in Ealing, west London, is also distinctive in a number of ways, including in its involvement not just in music but also with the performing arts. They provide examinations and courses in most

instruments and many genres of music - jazz, traditional music, church music, early childhood music, school music performance, as well as drama.

Trinity College London, based in Croydon, south London, also provides examinations in a wide range of performing arts areas including drama and dance, as well as music. But it is especially unique and prominent in its courses and examinations in pop and rock music. Graded exams are on offer for a number of instruments including vocals, with a variety of musical styles in pop and rock and extensive support in the form of online materials, as well as song books with CDs. Given that many young people may not be attracted to jazz or classical music but are immersed in all manner of modern popular styles, Trinity is providing an excellent service for young people through its extensive range of pop and rock courses and exams.

There are two other boards, perhaps less known, but they do represent a significant element of teaching, learning and examination - these are Rockschool Limited (RSL) that operates graded exams in music, musical theatre and dance along with music industry/vocational qualifications (RSL, 2017). They work in many countries and examine hundreds of thousands of candidates. The other one is the Registry of Guitar Tutors (RGT) now operated, since 2016, by the University of West London and combined with LCM, the London College of Music. This organisation plays a major role in the education of guitarists in all genres, especially in popular music and jazz (RGT, 2016).

10. Teacher Training

The training of music teachers in England is very patchy and arguably quite inadequate in terms of numbers of places. There are around 20 specific university PGCE training courses in music in the UK leading to Qualified Teacher Status, and they are mostly for the secondary school level, with only two offering training at the primary level - these are *PGCE Primary with Music* at the University of East London and *Music 7-14 Years PGCE* at Canterbury Christ Church University (Postgraduate research, 2017). Is it any wonder that there is so little high quality and dedicated music education in primary schools?

But to just exclusively consider straight teacher training courses in music offers only a partial picture. A search on the UCAS website for 'courses in music' offers up 192 providers in the UK, not just in England, and includes courses at FE colleges and courses with a wider range such as in music production, music technology, musical theatre, and the performing arts in general (UCAS, 2017). In addition, young people wishing to apply for undergraduate courses at the top music conservatoires can apply via a separate section of UCAS called UCAS Conservatoires. However, many music teachers in schools are peripatetic tutors, self-employed but maybe linked with a local music hub, and they do not necessarily have to have a formal teaching qualification.

11. Third Sector and Charity Projects for Music Education in England

Given one of the core reports included in this monograph - that only 10% of school children in English schools have access to regular instrumental tuition (Purves 2016 and 2017) - it is regrettable to have to report that charitable financial support for regular instrumental lessons is very rare but it does happen. However, the good news is that there are hundreds of music charities in England that offer financial help and support for music education and sometimes for instrumental tuition. We could ask whether a system that provided for full government funding for all children would obviate the need for charitable intervention but this might be to envisage a wholly

unlikely scenario and utopia, although we can always work towards it: for the time being, music charities are here to stay.

These not-for-profit organisations in England fulfil an important role, right across the performing arts, in inspiring children and supporting them in their artistic and musical development. But they also do so much more than this, in contributing to young people's social, leisure and emotional development. They are often campaigning and lobbying organisations conducting research representing the views and needs of music and the music industries. These charities are inspirational in their commitment to music and young people, often set up by and run by zealous public-minded individuals. Space allows only a few to be mentioned.

Charities such as *Youth Music*, (www.youthmusic.org.uk) supported by National Lottery Funding and Arts Council England, focus on investing in music-making for children and young people experiencing challenging circumstances. It is well worth visiting their website to see the impressive range of activities they are engaged in as well as the number of prominent friends and trustees who support the organisation (its full name being the *National Foundation for Youth Music*). Just a few of the others include: *Music for All*, sponsored by the musical instrument industry (www.musicforall.org.uk) ; *Awards for Young Musicians*, awarding thousands of pounds a year to exceptional young musicians (www.a-y-m.org.uk); and the *Music for Schools Foundation*, that is a large independent provider of instrumental music tuition in primary schools (www.mfsf.org.uk). The *PRS Foundation*, claims to be the leading charitable funder of new music and talent development across all genres, and is run by the Performing Rights Society whose main aim is the collection and distribution of royalties to composers and performers (www.prsfoundation.com).

Of interest is the *Trinity Laban Conservatoire of Music and Dance*, because on its website (www.trinitylaban.ac.uk), it lists the major charities that provide finance for the purchase of musical instruments. The acquisition of instruments can be an expensive business for schools, pupils and parents - so one organisation mentioned on Trinity Laban's website actually supplies them for free: every other year Ronnie Scott's Jazz Club in Soho, London, runs an appeal called Ronnie Scott's Instrument Amnesty. For example, on the 28th October 2017, it asked people to bring along to the club an unwanted instrument that would then be 'given a good home' - for children in the UK and abroad (Ronnie Scott's Jazz Club, 2017).

One of the most influential music charities nationally has been *In Harmony*, set up by Julian Lloyd Webber, based on and later recognised by the Venezuelan *El Sistema* network. *El Sistema* is the name of a voluntary organisation in Caracas, Venezuela, that runs after-school music classes for children from poor and deprived communities and takes many of them up to such a standard that they join orchestras, the most famous of which is the Simon Bolivar Symphony Orchestra, previously under the guidance of its charismatic conductor and leader, Gustavo Dudamel. Over the years, this music education and performance system has been supported by most of the Venezuelan governments. The founder, Jose Antonio Abreu, who set up the system in 1975, claimed that music is an agent of social development (Vulliamy, 2010). The Sistema has created hundreds of choirs and children's and youth orchestras throughout the country, with the aim of using music for the protection of childhood through training, rehabilitation and the prevention of criminal behaviour. The Simon Bolivar Symphony Orchestra has been an inspiration all round the world and has performed at the BBC Proms in the Royal Albert Hall in London and at the Carnegie Hall in New York. Dudamel and the orchestra have made several recordings. When Abreu died in March 2018, there were three days of mourning in Venezuela.

There is no website as such for *El Sistema* but many entries on the web, including a sharp critique from a Guardian writer who visited Venezuela in 2014 and found evidence to dispute many of the features and claims of the *El Sistema* way of

operating, including suggestions that the recruits for musical training were from the middle classes and not the very poor (The Guardian, 2014 c).

Like El Sistema in Venezuela, *In Harmony*, aims to bring positive change to the lives of children in disadvantaged areas of England, by encouraging involvement in music, in the form of the symphony orchestra. Department for Education and Arts Council England money help to support it. It has been officially recognised by the Henley Review, the Department for Education and Arts Council England as having a positive impact on musical attainment, as young people participate in youth symphony orchestras in several cities in the UK (sistemaengland).

There are hundreds of other much smaller third sector projects, in all the arts and performing arts, right across England. To take one example from music. In Derby, in the Midlands, a charity called *Baby People* was set up by a well-known music producer called *Baby J*. The organisation offers education and workshops for young people especially those who can be disaffected and find school a challenge. The wide range of workshops includes music production, developing bands for performance, hip hop culture and rapping. Their work is endorsed by Arts Council England, the National Foundation for Youth Music and the National Lottery (www.babypeople.co.uk)

And finally, and most recently, Andria Zafirakou was named as the best teacher in the world by the Varkey Foundation that runs a global competition, a kind of Nobel Prize. She teaches arts and textiles in a north London school, Alperton Community School. The prize was \$1 million. Instead of using the money for her personal benefit, she has decided to use the money to set up a campaigning charity, *Artists in Residence*, to get more artists and arts organisations into British schools. In interviews, she drew attention to how music, art and drama were being squeezed out of the school curriculum. Simon Schama, the historian, who was present at the launch of her charity, said it was a mistake to see arts and music in schools as a luxury or an add-on,

“It is an indispensable centre. What will remain of us when AI takes over will be our creativity, and it is our creative spirit, our visionary sense of freshness, which has been Britain’s strength for centuries”

(The Guardian, 2018h)

12. Conclusion: Schools, Music, the Arts, Politicians and the Creative Industries Speak Out

In summary, while England has one of the richest music cultures in the world, across all genres, along with the associated creative industries that bring in billions of pounds to the UK economy (£92 billion), the provider and instigator of much of this talent, namely music and arts education in schools, is underfunded, poorly spread, in decline in the school curriculum and examination choice, and, in terms of music, with only 10 per cent of children at school learning to play musical instruments. Yet the minority provision for the elite, for children from more wealthy backgrounds, is thriving. But, even here, there have been recent concerns because not one of the budding British violinists (15 entered) qualified for the shortlist for one of the world’s most prestigious music competitions - The Menuhin Competition. It ignited renewed calls for the government to invest more in music education (The Guardian, 2018c). The article quotes Julian Lloyd Webber, an indefatigable campaigner for vastly extended music education in our schools, as saying: *“children go through their entire education without playing an instrument or without hearing music by any of the great composers”*.

This widespread concern links with a major survey of secondary schools conducted by the BBC and featured on 30th January 2018 (BBC, 2018 a). In relation to the creative subjects, including music, art and drama, as well as design and technology, schools reported cutbacks on lesson time, staffing and facilities - because the government had prioritised the academic subjects at the expense of the arts. While music is still compulsory for 11-14 year olds, many reports, cited above in this article, record the decline in the proportion of pupils taking at least one arts subject at GCSE. On the very same day as the BBC story, the Department for Education rushed out a statement and defence pointing out that the government is funding £400 million between 2016-2020 on music and arts subjects (gov.uk, 2018b). This is to be welcomed but it's a bit late and also totally inadequate in terms of the decline in provision and funding, mostly due to government education policy.

So this crisis is not just about money but about government educational policy, especially, for 14-16 year olds, in constantly prioritising the STEM subjects allied with the effect of the ill-conceived EBacc and Progress 8, that downplay arts subjects from its core requirements, thus leading to school leaders, pupils and parents to make decisions about which subjects are high status and relevant for future employment in a neoliberal and competitive globalised world: all of the arts subjects are now viewed as less relevant when it comes to hard decisions about exam choice at 14 or 16.

Even the ex-Conservative Government minister, who served under prime minister Margaret Thatcher, Lord Kenneth Baker, who set up the new GCSE, attacked the EBacc in August 2019, saying that it was 'squeezing out' cultural, arts, creative and technical subjects, with a drastic decline in music and arts provision and choices amongst pupils. It was established in 2010 by Michael Gove, the former education secretary, in a bid to reverse what he saw as the 'dumbing down' of GCSEs. But Kenneth Baker called for it be scrapped (Telegraph, 2019)

In spite of this scenario, I have offered in this monograph examples of outstanding practice in many schools, nationally and locally, and of the contribution that De Montfort University is making, not just in music but across the entire creative and cultural range of subjects, where all of these contribute to educating the next generation. We all await the early plans and beginnings of De Montfort University's involvement in the Arts Council/Durham Commission 25-yr Creative Talent Plan.

It is to be hoped that all the interventions and outcries about the crisis in music education in England, from the wide cultural spectrum - schools, universities, charities, arts subjects organisations, politicians and the creative industries - will begin to reverse the government's topsy-turvy policies. We all love music as John Powell argues in his fascinating and wide-ranging 2017 book, *Why We Love Music: From Mozart to Metallica - The Emotional Power of Beautiful Sounds* (Powell, 2017).

Music education is for all schoolchildren, not just for the few, as are all the arts and performing arts. In his maiden speech in the House of Lords, Lord Attenborough said the following:

'The arts are not a prerequisite of the privileged few. The arts are for everyone - and failure to include everyone diminishes us all'

(Maiden speech, House of Lords, 1994)

And I suggest that music, in particular, is one of the most beautiful forces in the world and we should all campaign to make this a living reality in our schools

13. References

Abrams, F., (2017). This research report from the University of Sussex was cited in an article in the *Guardian* newspaper that included interviews with music teachers, arts teachers and headteachers in various parts of England. There were overwhelming concerns about the negative impact of the general cuts to schools and to the way the prioritisation of the EBacc subjects had led to a decline in provision and take-up in music and other cultural subjects. The full-page article was by Fran Abrams and entitled, *No more music, Spanish, tourism or engineering as the subject cuts bite* (8th August 2017). Web: www.theguardian.com

Alsop, (2018). Marin Alsop is the inspirational conductor of the Baltimore Symphony Orchestra, linked with the Peabody Conservatoire, the oldest music college in the USA. Her running of the orchestra and her committed approach to community outreach has turned the orchestra into one of the most highly regarded orchestras in the USA. She was also the first woman to conduct and run the Last Night of the Proms at the Royal Albert Hall in London in 2016. A BBC Radio 4 programme, in January 2018, *Behind the Scenes*, included interviews with her and extensive coverage of her work and career. The programme, *Behind the Scenes*, was on BBC Radio 4 on 31st January 2018: www.bbc.co.uk/programmes/b09pm26b

Arts Council England, (2017a). *A creative future in a changing world*, speech by Sir Nicholas Serota, his first speech as Chair of Arts Council England, 27th March 2017. The website also includes more recent details of the Durham Commission. Web: www.arstcouncil.org.uk.

Arts Council England (2017b). *Contribution of the Arts and Culture Industry to the UK Economy: An updated assessment of the macroeconomic contributions of the arts and culture industry to the national and regional economies of the UK*. Report for Arts Council England, November 2017. Available at: www.artscouncil.org.uk

Artsmark. Awarded by Arts Council England, Artsmark celebrates excellent arts and cultural education. It helps schools to plan, deliver and evaluate high quality arts and culture. There are large numbers of schools now that are proud to celebrate their Artsmark credentials, such as the Admiral Lord Nelson School in Portsmouth mentioned above. Schools are supported by Bridge organisations in their local area that provide advice and links with local cultural organisations. Schools can be awarded Silver, Gold or Platinum. (www.artsmark.org.uk)

ATL and NUT, (2017). *Schools Cuts - Harming Education*. Report of a March 2017 survey of NUT and ATL members in local authority schools and academies about the current and likely future impact of funding cuts. Published 10th April 2017 and available at www.teachers.org.uk by entering the title of the report.

BBC Proms, (2017). *Festival Guide*, published by BBC Proms Publications and distributed by Bloomsbury Publishing. This guide is noteworthy, given the theme of our article - namely the inequality of access to music education and domination by the elite conservatoires and elite private schools: many of these have glossy adverts in the programme.

BBC, (2017). Interview with Julian Lloyd Webber on the BBC Radio 4 *Today* programme on 7th September 2017.

BBC, (2018a). *Creative subjects being squeezed, schools tell BBC*, 30th January, 2018, featured throughout the day on BBC news bulletins on this day and in a BBC online report, with this title, by Branwen Jeffreys, BBC Education Editor, on the same day. Website: www.bbc.co.uk/news/education-42862996

BBC, (2018b). Andrew Lloyd Webber was interviewed on *The Andrew Marr Show* on BBC1 TV on Sunday 3th June 2018 and once again spoke of the empowering role of music in transforming pupils' lives and yet there have been the cuts to school music budgets, with even the highly successful state-sponsored Brit School, having its budget cut. Web: www.bbc.co.uk/programmes - then search for The Andrew Marr Show, 3.6.18

BBC2, (2017). *The Year in Music 2017*. Broadcast on BBC Two television from 9 - 10pm on 8th December 2017. Website: www.bbc.co.uk/tv

BBC Radio 4. *A Choral History of Britain*. The series of broadcasts in September and October of 2017 led by Roderick Williams covers all forms of group singing, with one broadcast in the series called *Singing for Praise and Profit*, covering different forms and referring to a thousand years of choirs and choral singing in the UK.

BBC4 TV, (2018). *Hits, Hype & Hustle: An Insider's Guide to the Music Business*. This particular programme was Episode 2, *On the Road*, broadcast on the 26th January 2018.

Birmingham Conservatoire, (2017). Now designated as the Royal Birmingham Conservatoire, full details are available on the website: www.bcu.ac.uk/conservatoire

Birmingham Royal Ballet, (2018). Information and tickets for performances are available at: www.brb.org.uk

BPI, (2019). *BPI calls on Government to tackle growing inequality in access to music in state schools*, March, 2019, The British Phonographic Industry (BPI). This is the full title of the report. It can be accessed via the web by entering the full title of the report on the BPI's web page.
Web: www.bpi.co.uk

Brand, (2017). *Sound of Musicals with Neil Brand*. This authoritative and fascinating two-part documentary was aired on BBC Four TV on 13th and 20th January 2017. Brand not only analyses the key shows, music and lyrics but also the social, political, economic and cultural background, including explorations of racism and ethnic diversity in 'Showboat' (Kern and Hammerstein) and the ground-breaking 'West Side Story' (Bernstein, Laurents, Sondheim).

Channel 4, (2014). *Don't Stop the Music*, a two-part documentary on Channel 4 TV, featuring James Rhodes, broadcast in September 2014. For further information, see: www.channel4.com/info/press/programme-information/dont-stop-the-music

Choir Schools Association, (2016). Full information is provided on the schools and on bursaries. Web: www.choirschools.org.uk

CLA, (2017). *ImagineNation: The Value of Cultural Learning*, published by the Cultural Learning Alliance, January 2017. The full 30-page report is available as a free download from the CLA website: www.culturallearningalliance.org.uk
This organisation plays a key role in lobbying, advocacy and research in support of the role of the cultural subjects in education. A number of key research reports and briefings are available for free scrutiny and download on its website.

Creative Industries Federation (2017). The website features their recent research reports and their lobbying letters to government and the European Commission, in order to promote the role of all of the creative industries, including music. At an event in London in December 2017 (a drinks and speech reception for alumni of the University of Hull in the Pearson Building in the Strand), I was able to explore the

role of the Federation and the state of music education in English schools, with Rosie Millard, deputy CEO of the Federation and Chair of Hull UK City of Culture 2017 and to discuss the new estimate of the approaching £92 billion contribution of the creative industry sector to the UK economy, and to discuss the recent report from the Federation, *Global Talent Report*, on the possible impact on the creative industries of changes to the immigration system post-Brexit and how it would affect the involvement of international talent in the UK, including in music education. The website is: www.creativeindustriesfederation.com

Dee, M. (2016) Chetham's Symphony Orchestra - Manchester Cathedral, NWE, 19/2/16 (<http://www.northwestend.co.uk/index.php/music-reviews/classical/537-chetham-s-symphony-orchestra-manchester-cathedral>)

De Montfort University, (2019). *De Montfort University: Our Economic Impact*. This report is available for free download at: www.dmu.ac.uk > business-services > our-economic-impact

Department for Education, (2011 a). *Music Education in England (A review by Darren Henley for the Department for Education, and the Department for Culture, Media and Sport)*. Often known as *the Henley Review*. This report can be downloaded at: www.publications.education.gov.uk. Search using the reference: DfE-00011-2011

Department for Education, (2011 b). *The Importance of Music: A National Plan for Music Education*. Available as a free pdf download at: www.gov.uk/government/uploads/system/.../DFE-00086-2011.pdf

Department for Education, (2014). '*Evidence check*' memorandum: *Music Education*. This short analysis is available at: (<https://www.parliament.uk/documents/commons-committees/Education/evidence-check-forum/music-education.pdf>)

DMU, (2019). *DMU and Arts Council England launch groundbreaking research in Leicester*, announced on the De Montfort University website on 25th January 2019. Website: www.dmu.ac.uk/about-dmu/news/2019/january/dmu-and-arts-council-england-launch-groundbreaking-research-in-leicester.aspx

Dufour, B. (1977). *The World of Pop and Rock*, London: Macdonald Educational, 1977.

Dufour, (2016). I attended this conference, and as well as taking notes of the proceedings and networking with some of the influential attendees from music and other areas. I took full part in the discussions, making several interventions and comments from the floor.

El Sistema, (2018). A search for El Sistema on google brings up many references and entries. Likewise, it is possible to google two of the key people, the founder Jose Antonio Abreu or the man who was the conductor for many years, Gustavo Dudamel. Many references appear for both influential individuals. Jose Antonio Abreu died in Venezuela on the 24th March 2018 (he was born in 1939 in Venezuela) so there are now several obituaries and features on the web dealing with his life and achievements, especially with El Sistema.

Entertainment Retailers Association, (2018). *Streaming Boom Powers Entertainment Market to New All-time High of £7.24 bn in 2017*. Data and press release on the website: www.eraltd

The Entertainment Retailers Association is a UK trade organisation formed specifically to act as a forum for the physical and digital retail and wholesale sectors of the music, video and videogames industries.

Fabian Society, (2019). *Primary Colours: The decline of arts education in primary schools and how it can be reversed*, by Ben Cooper, published by the Fabian Society, 11th January, 2019. It can be accessed and downloaded for free by visiting the website: www.fabians.org.uk Once again, Rosie Millard appears as a supporter of the research, through the charity, Children & the Arts, along with the Dartmouth Street Trust and the Musicians' Union - and Ben Elton who part-funded it privately.

Fautley, M. and Whittaker, A. (2017). *Key Data on Music Education Hubs 2016*. This 96-page report is available for free, as a pdf, on the Arts Council website by typing in to a search engine the full title of the report. The website is: www.artscouncil.org.uk

Financial Times, (2017). *Austerity State: How Has Your Council Budget Changed?* - accessed 13th April 2017). Available at: www.ig.ft.com

Gill, C. (2017). *Music education is now only for the white and the wealthy* by Charlotte C. Gill, The Guardian, 27th March 2017. Available at: www.theguardian.com/commentisfree/2017/mar/27/music-lessons-children-white-wealthy

Global Future, (2017). The report was published on 30th December 2017 and an article in *The Observer* newspaper, *Arts chiefs fear the end of free movement*, was published on 31st December 2017 (see www.theguardian.com). The report, *A Global Future Report December 2017*, is featured on the thinktank's website: ourglobalfuture.com

Goodall, H. (2013). *The Story of Music*, London: Chatto and Windus.

Goodall, H./BBC, (2017). *Sgt Pepper's Musical Revolution: With Howard Goodall*. Broadcast on BBC2 television at 9pm on Saturday 3rd June 2017. Temporarily available on BBC iPlayer. There is also a film by Alan Parker that became available in shops in June 2017 as a DVD: *It Was Fifty Years Ago Today! - The Beatles, Sgt. Pepper & Beyond*.

Gov.UK, (2018a). Press release: *Strengthened planning rules to protect music venues and their neighbours*, 18th January, 2018. Web address: <https://www.gov.uk/government/news/strengthened-planning-rules-to-protect-music-venues-and-their-neighbours>

Gov.UK, (2018b). *Education in the media: Tuesday 30th January 2018*. This was a press statement by the Department for Education Media Officer (not named) that pointed out the level of spending and the various ways the government is supporting the creative arts subjects. Website: www.dfemedia.blog.gov.uk/2018/01/30/education-in-the-media-tuesday-30-january-2018/

Graphiq, (2016). Graphiq is a technology company that uses artificial intelligence to create interactive data-driven infographics. Web: www.graphiq.design

Griffiths, A. (2019/2020). *Playing the White Man's Game: inclusion in elite classical music education*, to be published in the British Journal of Music Education, published by Cambridge University Press. It has been accepted for publication but the exact edition has not been finalised at this stage. For reference to the journal, that contains important articles, the web address is: www.cambridge.org/core/journals/british-journal-of-music-education

Hallam, S. (2010). *Music Education in the 21st Century in the United Kingdom: Achievements, Analysis and Aspirations* (Bedford Way Papers), edited by Susan Hallam and Andrea Creech, published by the University College London Institute of Education.

Hallam, S., (2015). *The Power of Music*. This report was produced and published on behalf of the Music Education Council by the International Music Research Centre (iMerc), Department of Culture, Communications and Media, UCL Institute of Education, University College, London, 20 Bedford Way, London, WC1H 0AL.

HESA, (2018). *Widening participation summary: UK Performance Indicators 2016/2017*, published on 1st February, 2018, by the Higher Education Statistics Agency (HESA). This report also includes individual tables and shows that overall efforts to widen student participation at British universities have stalled, and with very slow progress on recruiting from areas of high disadvantage.
Website: www.hesa.ac.uk

Janovitz, B., (2005). *Exile on Main St.*, London: Bloomsbury.

Johnes/EPI, (2017). *Entries to arts subjects at Key Stage 4*, by Rebecca Johnes, September 2017, published by the Education Policy Institute. www.epi.org

King's College, (2018). This beautiful college and chapel, both with their world-famous iconic design, date from 1441, when Henry VI founded the college, ironically enough to take 70 'poor boys' from Eton College, that he founded in 1440. The King's College School is one of the major choir schools in the UK and is under the direction of a new head, Mrs Yvette Day, from January 2018 onwards. And a new Director of Music, to succeed Stephen Cleobury, will be in place after September 2019. For more information, visit the website: www.kings.cam.ac.uk.

MIA, (2019 a). *Music Education: State of the Nation*, published by the All-Parliamentary Group on Music Education, the Incorporated Society of Musicians and the University of Sussex. The easiest way to access and download this major recent report, rather than from the convoluted House of Commons source, is via the website of the Music Industries Association (MIA) - www.mia.org.uk

This is because there is an interesting comment from Alice Monk of the MIA reporting on her attendance at Portcullis House, Westminster, for the launch of the report on Monday 4th February 2019. Her news item was posted and dated 8th February 2019 (see *Music Education All-Party Parliamentary Group meeting* on the MIA website) and within her comments there is a link to the report that allows you to download the full 40-page report. She also refers to another report, Youth Music's recent research, *The Sound of the Next Generation* (that you can also download) that highlights how young people are finding a way to make music despite a lack of curriculum-based learning.

MIA, (2019 b). *The State of Play: A Review of Music Education in England 2019*, by Dr Jonathan Savage and David Barnard, published by the Music Industries Association (MIA), with the Musicians' Union, UK Music and Music for All. Available on the MIA web page by typing in the full name of the report. Web: www.mia.org.uk

Ministry of Sound, (2017). This company issued a box set of 3 CDs, called *The Score*, with many of the greatest hits included from major films. Available to buy online or from HMV shops.

Morgan, N. (2015). *The arts underpin our understanding of Britishness*, a speech delivered to the Creative Industries Federation, by the Rt Hon Nicky Morgan,

Secretary of State for Education, on 16th July 2015. The speech is in fact a well-informed and wide-ranging defence of the creative industries and the arts in education. The full text is available at: www.gov.uk/government/speeches/the-arts-underpin-our-understanding-of-britishness

Musicians' Union, (2014). *Music Education Hubs - the real picture so far*, by Diane Widdison, Musicians' Union National Organiser - Education and Training and Fran Hanley, Musicians' Union - Music Education Official, February 2014. Available at: www.musciansunion.org.uk/.../Music-Education-Hubs-the-real-picture-so-far

Musicians' Union, (2015). *The National Plan for Music Education: The Impact on the Workforce*, by Ruth Ballantyne, Fran Hanley and Diane Widdison, March 2015. Available at: www.musciansunion.org.uk/.../The-National-Plan-for-Music-Education-The-Impact-on-the-Workforce

NAO, (2018). *Financial sustainability of local authorities 2018*, a report from the National Audit Office published on 8th March 2018. Web: www.nao.org.uk

Neelands, J. (2005) *DADA Project Technical Paper: 043 The English Model of Talented Provision; a comparative study across sports and the performing arts*, Warwick University CEDAR.

NYJO, (2018). The National Youth Jazz Orchestra has played a key role in the UK for many years in providing experience and opportunities for talented young jazz musicians to play at a professional level. Its website outlines features about the band and its operation and also enables visitors to the website to book for the forthcoming appearances. Website: www.nyjo.org.uk

Ofsted, (2012). *Music in Schools: wider still, and wider (Quality and Inequality in Music Education 2008 – 2011)*. The full quote on page 4 of the report, in the executive summary, is as follows: 'Put simply, in too many cases there was not enough music in music lessons'. Ofsted is the Office for Standards in Education, the inspection service for England. To read and download this inspection report google the title or visit the Ofsted website and then google the report's title. The Ofsted website is: www.ofsted.gov.uk

Ofsted, (2013). *Music in schools - what hubs must do*, November 2013, available at: www.gov.uk/government/publications/music-in-schools-what-hubs-must-do

Panic!, (2018). *Panic! Social Class, Taste and Inequalities in the Creative Industries*. This report was published in April 2018 but has no clear publisher, although it was compiled by academics at the University of Sheffield and the University of Edinburgh. However, if the full title is entered on a web search, there are several entries that allow a download of the report while also offering some commentary.

Policy-UK (2016). *Ensuring Cultural Education in England*, a national conference on 7th December 2016 at The King's Fund in Cavendish Square, London, and organised by Policy-UK. I attended this conference and made notes of several key speeches and made several contributions myself from the floor about issues of inequality in music education and about the continuing research of the De Montfort University Music Education Research Group. Details of the conference are available at: www.policy-uk.com.

Postgraduatesearch, (2017). This is a website that offers a wide range of information on training and postgraduate study. When entering the website it requests the inputting of the specific subject area that is being searched for. The website address is: www.postgraduatesearch.com

Powell, (2017). *Why We Love Music: From Mozart to Metallica - The Emotional Power of Beautiful Sounds*, by John Powell, London: John Murray, paperback, 2017.

Purves, R. (2016) *'The Ten Percent': Young people's access to publicly-funded instrumental music tuition in England: findings from an idiographic geographical case study*. In: Palheiros, G. B. & Leung, B. W. (Eds.), *International Society for Music Education Research Commission Seminar Proceedings*, 18 – 22 July 2016, Paul Hamlyn Foundation, London, UK.

Purves, R. (2017). *Music, technology, education and maps: the use of geospatial technology and data to inform music education research*. *Journal of Music Technology and Education*, 10 (1), pp. 117-138.

Ratcliffe, R., (2016). *Laura Mvula warns school cuts will leave music as preserve of the wealthy* by Rebecca Ratcliffe, *The Observer* newspaper, 9th October 2016. The *Observer* and *The Guardian* are sister newspapers, part of the Scott Trust. The article is available at: www.theguardian.com/education/2016/oct/08/laura-mvula-school-music-cuts-wealthy-children

Regent Jazz, (2018). See the website for their programmes:
www.RegentJazz.webs.com

Repton School (2016) Music, <http://www.repton.org.uk/music1> (accessed 8/11/16)

Robinson, K., (2006). *Do Schools Kill Creativity?* See the TED website and enter either his name or the title of the talk. Website: ted.com

Robinson, K., (2015). *Creative Schools: Revolutionizing Education from the Ground Up*, London: London: Allen Lane

Ronnie Scott's Jazz Club, (2017). The information on this charitable gesture, that took place on Saturday 28th October 2017, was downloaded from the club website on 6th October 2017. The website is: www.ronniescotts.co.uk

RGT, (2016). The Registry of Guitar Tutors is based at LCM Examinations at the University of West London, St Mary's Road, Ealing, London, W5 5RF. It has a website at: www.rgt.org

RSL, (2017). Rockschool Limited is based at RSL (Rockschool Ltd), High Street, Teddington, TW11 8EE. It has a website address of: www.rslawards.com

School of Rock, (2018). The website for this musical contains lots of information about the show including a feature on some of the young musicians, and a short video extract from the show - as the website says, '*Some of the biggest roles in the West End are played by the smallest stars*'.
Website: ukschoolofrockthemusical.com

Sinfini Music, (2014). *Did James Rhodes save music education?*, by Charlotte Gardner, 1st December 2014. Available at: www.sinfinimusic.com/uk/features/other-features/james-rhodes-instrument-amnesty-a-success

Sistemaengland, (2018). This is a charity, founded by Julian Lloyd Webber, that seeks to transform the lives of children, young people and their communities through the power of music making, as part of the international El Sistema movement.
The website is: www.sistemaengland.org.uk

Social Mobility Commission, (2019). *An Unequal Playing Field: Extra-Curricular Activities, Soft Skills and Social Mobility*, prepared for the Social Mobility Commission and written by researchers at the University of Bath, and published by the Commission in July 2019.

Soft Touch Arts, (2018). An award-winning Leicestershire charity, established in 1986. They use arts, media and music activities to make positive life changes for disadvantaged young people by supporting them to develop creative, social and employability skills. Web: www.soft-touch.org.uk

Sophie Ward (2016). A ten-year old girl, living in Leicestershire, and learning to play the guitar, at home, was heard to remark this to her father and grandmother.

Spark Festival, (2018). The annual festival organises free creative learning workshops in various venues across the city of Leicester. Web: www.sparkfestival.co.uk

Standard, (2017). *The 20 greatest British rock bands of all time*, by Harry Fletcher, the London Evening Standard newspaper, 7th November 2017. Website: www.standard.co.uk

Statista, (2018). *Dance in the United Kingdom - Statistics and Facts*. This website provides attendance figures, trends and similar data on a wide range of leisure and cultural activities, including music and dance. Web: www.statista.com

The Beatles: Eight Days a Week, (2016). This documentary film, directed by Ron Howard, about the early career of the Beatles, was premiered at the Odeon, Leicester Square, London, on 15th September 2016, and is now available as a DVD in all good music shops and online.

Telegraph, (2019). *GCSE reforms are 'squeezing out' arts and technical subjects, man who created the qualification says*, by Camilla Turner, Education Editor, Telegraph, 18th August, 2019. Web: www.telegraph.co.uk

TES, (2019a). *Exclusive: Music curriculum plans 'deeply concerning'*, by Helen Ward, Times Educational Supplement, 23rd January 2019. Access this article by typing the full title of the piece into the TES website: www.tes.com

TES, (2019b). *Artsmark puts the arts at the heart of your school*, by Nick Morrison, Times Educational Supplement, 17th May, 2019. An advertising feature, page 39. The school featured here, The Admiral Lord Nelson School in Portsmouth, has an impressive website that offers detailed and wide-ranging information about the school: www.alns.co.uk

The Guardian, (2012 a). *School music under threat*, by Christopher Walters, 16th April 2012. Available at: www.theguardian.com/education/2012/apr/16/school-music-services-hubs-privatisation

The Guardian, (2012 b). *Hug a hub: music education heralds a new era of partnership*, by Tom Service, 4th May, 2012. Available at: www.theguardian.com/music/tomserviceblog/2012/may/04/hub-music-education-partnership-arts-council

The Guardian, (2014 a). *Good news for music education - but the fight must go on*, by Tom Service, 23rd July 2014. Available at: www.theguardian.com/music/tomserviceblog/2014/jul/23/good-news-music-education

The Guardian, (2014 b). *Pianist tackles 'shocking state' of school music lessons*, by Janet Murray, 2nd Sept 2014. Available on The Guardian website: www.theguardian.com

The Guardian, (2014 c). *El Sistema: a model of tyranny?* By Geoff Baker, 11th November, 2014. Web: www.guardian.com

The Guardian, (2017a). *University guide 2018: league table for music*. Available via a Google search using this title. The Guardian website: www.theguardian.com

The Guardian (2017b). *The Sweet Sound of Success* by John Crace, 6th September 2017. Available on The Guardian website: www.theguardian.com

The Guardian (2017c). *Planners advise council to reject £200m flat*, by Rupert Neate, Wealth correspondent. This story was about Ashley Tabor, the owner of Classic FM, trying to get Westminster Council to give him planning permission to knock together two luxury penthouse flats he owns in Knightsbridge in order to create an enlarged family home, making it the most expensive flat in the UK. The point of quoting this story is to suggest that classical music - and Classic FM - are alive and well - and profitable. To read the short article, enter the name of the article and the author at The Guardian website: www.guardian.com

The Guardian, (2018a). *Vinyl revival and streaming spark music sales boom*, by Sarah Butler, The Guardian, 3rd January 2018. Website: www.guardian.com

The Guardian, (2018b). *Elton John retires from touring...with 300-date world tour*, by Jake Nevins, 24th January, 2018. Website: www.guardian.com

The Guardian, (2018c). *School music boost urged as Britons fail to make Menuhin violin finals*, by Dalya Alberge, 14th January, 2018. Website: www.guardian.com

The Guardian, (2018d). *Why are we squeezing creativity out of our schools?*, by Rufus Norris, The Guardian, 17th January 2018. Website: www.guardian.com

The Guardian, (2018e). *Decline in school music is a scandal - Royal College head*. 15th March 2018. Website: www.guardian.com

The Guardian, (2018f). A letter to the Guardian and a feature article entitled: *Excluding arts from Ebacc core subjects is a tragedy, artists say*. 9th May 2018. Web: www.guardian.com

The Guardian, (2018g). *Pizza chain puts music on menu to beat casual dining downturn*, 26th February, 2018. Web: www.guardian.com

The Guardian, (2018h). *Teacher to use \$1m prize to bring back the arts*, by Mark Brown, The Guardian, 26th June 2018. Web: www.guardian.com
There is also a long and fascinating interview with her in the Guardian Journal section, just after she won her award in March 2018. The interview was by Decca Aitkenhead and appeared in The Guardian on 24th March 2018, with the title: *After Andria Zafirakou was crowned best teacher in the world this week, she was showered with praise by Theresa May and the education secretary - but she is exactly the kind of teacher this government actively discourages*. The Guardian website: www.guardian.com

The Guardian, (2018i). *Pizza chain puts music on the menu to beat casual dining downturn*, by Sarah Butler, 26th February, 2018. Website: www.guardian.com

The Guardian, (2018j). *Facing the Music: Will axed A-levels mean there'll never be another Sheku?* By Liz Lightfoot, 3rd July, 2018. Web: www.guardian.com

The Guardian, (2018 k). *Labour and Prince Charles vow to support creativity in schools*, by Mark Brown, 5th September, 2018. www.guardian.com

The Guardian, (2018 l). *Music disappearing from curriculum, schools survey shows*, By Sally Weale, 10th October, 2018. Web: www.guardian.com

The Guardian (2019). *Apple changes tune: download service to be axed as customers switch to streaming*, by Lanre Bakare, 3rd, June 2019. Website: www.guardian.com

The Guardian, (2019a). *Russell Group scraps preferred A-level list to end devaluation of the arts*, by Sally Weale, 24th May 2019. www.guardian.com

The Guardian, (2019b). *Postcode lottery denies poor pupils a musical career*, by Dalya Alberge, 26th May 2019. www.guardian.com

The Guardian, (2019c). *Hospitality, event management and tourism*, page 34 of the special Guardian supplement, *The Guardian University Guide 2020*, The Guardian, Saturday 8th June 2019. www.guardian.com

The Labour Party, (2017). Page 95 from *For the Many Not the Few, Labour Party Manifesto, 2017*. Available online as a pdf at: www.labour.org/page/images/manifesto...Labour%20Manifesto%202017.pdf or from The Labour Party, Southside, 105, Victoria Street, London, SW1E 6QT

The Observer, (2017). *Harman takes a frontbench role in the world of song and dance*, by Vanessa Thorpe, The Observer, 9th July, 2017. The article announced that Harriet Harman, the former deputy leader of the Labour Party, was being appointed as the chair of the board of Trinity Laban. In the article, Anthony Bowne, the principal of the college, states that 90% of their graduates gain employment, higher than other London institutions and that 88% of the intake is from state schools compared with 40% at other conservatoires. The article is available on The Guardian website, the sister newspaper of The Observer at: www.theguardian.com/politics/2017/jul/08/harriet-harman-calls-for-arts-education-push

The Observer, (2018a). *UK's musical stars rail against 'botched Brexit'*, by Nosheen Iqbal, 7th October, 2018. See the article on the website for The Observer that is hosted by its sister newspaper, The Guardian. So: www.theguardian.com

The Observer, (2018b). The letter and article were published on 13th May 2018. The letter was called, *Restore music to our children's lives*, and was signed by past winners of the BBC Young Musician of the Year, including Sheku Kanneh-Mason, the 2016 winner. The article in the same edition was compiled by the Observer policy editor, Michael Savage, and entitled, *Top musicians unite in call for all pupils to have the right to learn an instrument*. Both can be accessed by entering the letter title and the article titles to the website for The Observer that is hosted by its sister newspaper, The Guardian. So: www.theguardian.com

Time Warner, (2006). *The Libertines - Bound Together: The Definitive Story of Peter Doherty and Carl Barat and How They Changed British Music*, by Anthony Thornton and Roger Sargent, Time Warner Books, 2006. The band appeared at the Princess Charlotte, Leicester, in 1999 and stayed at my house when my brother, Paul Dufour, their original drummer, was touring with the band.

Trinity Laban, (2017). Telephone conversation between Barry Dufour and Neeru Rishi who has worked with various departments within the college including jazz over the last 15 years. She explained key aspects of the operation of the college. Date: 8th February 2017. I also visited the college in Greenwich, London, in 2015, and spoke to several students, studying a range of instruments and courses including jazz, and who were very enthusiastic about the quality of the courses and the tuition.

Tugby, (2017). Tugby Church of England Primary School, in the village of Tugby, east of Leicester. The school website offers general information but also information and photos related to its music provision. Website: www.tugby.leics.sch.uk

UCAS, (2017). The Universities and Colleges Admission Service that operates the application process for British universities. Based in Cheltenham, England. Website: www.ucas.com

UK Cinema Association, (2018). This organisation provides graphs on admissions and revenue since 1935. The last collected figures were for 2016, with over 168 million cinema admissions. See: www.cinema.uk.org.uk

Voices Now, (2017). This charity promotes choirs and singing and one of its key recent activities was to organise the census, *The Big Choral Census*, that discovered the substantial popularity of choirs in the UK. Its census report can be accessed on the organisation's website where more information about its activities can be found. Web: www.voicesnow.org.uk

Vulliamy, E., (2010). *Simon Rattle: Abreu deserves the Nobel Peace Prize*. The Guardian newspaper, 3rd October 2010. Google the Guardian at www.theguardian.com and then type in the title of the article.

Waitrose Weekend, (2018). *Hear It Now: the 6Music presenter hails small live music venue*, by the BBC6 Music presenter, Stuart Maconie, in the Waitrose free weekly journal, 18th January 2018. Website: www.waitrose.com

Warwick Commission, (2015). *Enriching Britain: Culture, Creativity and Growth - The 2015 Report by the Warwick Commission on the Future of Cultural Value*. This important 76-page report is available for free via a general web search for the title or at: www2.warwick.ac.uk/research/warwickcommission/futureculture/finalreport/

Wikipedia, (2018). *List of music festivals in the UK*. Website: en.wikipedia.org
Enter the name of the article - here - on a search engine and it locates the Wikipedia entry.

Wikipedia, (2018). *List of music artists and bands from England*. Website: www.en.wikipedia.org

Youth Music, (2019). *The Sound of the Next Generation: A Comprehensive Review of Children and Young People's Relationship with Music*, February, 2019, published by Youth Music and Ipsos MORI. Available as a free download from either source: www.youthmusic.org.uk or www.ipsos.com

This important national charity supports music for its own sake but also aims to help young people to deal with personal and economic challenges. Angela Linton, the chief operating officer, kindly gave up some time at a national conference to talk to me about the fascinating range of projects and activities that the charity is engaged in. The conference was: *Ensuring Cultural Education in England*, 7th December 2016, at The King's Fund in Cavendish Square, London, and organised by Policy-UK.

14. Author profiles

Dr Barry Dufour

Barry Dufour is Visiting Professor of Education Studies at De Montfort University, Leicester. Since the 1960s, his main area of activity, advocacy, research and publication has been on the social curriculum in schools including the social sciences, humanities and citizenship. He was based for many years at the School of Education, University of Leicester where he trained PGCE students to teach in these areas. During the 1990s to 2006, he ran undergraduate and postgraduate courses at Loughborough University exploring disruptive behaviour in schools. And he is now researching and writing about outstanding schools around the world, including a focus on excellent teaching and school management. Apart from his university work, he stepped outside academia for several years to become an Ofsted inspector, consultant to schools in difficulty and to hold senior local authority advisory and inspection roles in education. He has visited schools in other countries and has a special regard for Finland and Japan. He has held fellowships and vice presidencies of national education organisations and still serves on a national committee.

His interest in music has been life-long, including writing *The World of Pop and Rock* (Macdonald, 1977), that was published in five languages. He loves Wagner, popular music and jazz and was chair of a jazz club in Leicester for several years. His brother, Paul, has been a jazz and rock drummer all his life and was the original drummer for *The Libertines* band. Barry is now, late in life, learning to play the piano.

Dr Austin Griffiths.

Austin Griffiths is Senior Lecturer in Education Studies at De Montfort University. He has had a lifelong interest in classical music. Before entering academia he spent many years as a teacher, including seven years as Head of Music in middle and secondary schools in South London. His specialist research areas include quantitative modelling techniques for social science research, using factor analyses for measuring economic and cultural capital. He uses these quantitative methods to illustrate inequality or discrimination at institutional level. Currently he is conducting research into the white, male, and Eurocentric dominance of classical music in England. In 2013 Warwick University awarded him the 'Giving to Warwick' prize for innovative and high quality research. He is a member of the British Viola Society and exercises regularly to the Telemann Viola Concerto in G major.

15. Acknowledgements

I would like to register my thanks to the many people I have spoken to and interviewed over the three years of this research. I have attended conferences and receptions and visited institutions. Everyone generously gave up their time to explore the key issues with me - most are mentioned in the references. A special thanks goes to my piano tutor, Chris White, who teaches keyboards in a number of schools in Leicester and Leicestershire and who identified a couple of schools for me to visit in the local area where he teaches and where he noted outstanding provision in music, including the impressive English Martyrs Catholic School, Leicester.

And I offer my thanks to young Sophie Ward, now becoming an accomplished rock guitarist, for allowing me to quote her remark to her father and grandmother.

I would also like to thank four people who checked the final version of the monograph, in a peer review process. These were:

Chris White, who checked key details and statements, including coverage of national and local institutions.

Tony Graves, Associate Professor at De Montfort University, Director of the annual Cultural Exchanges Festival at the university each February, and Head of the Arts and Festivals Management degree course, now rated in the top ten in The Guardian 2020 university league tables.

Jackie Labbe, Professor of English and Pro Vice-Chancellor (Academic) at De Montfort University.

John Astley, sociologist, writer and lecturer, with a specialism in the sociology of culture, including music, and author of three volumes of collected essays: *Liberation and Domestication*, *Culture and Creativity* and *Professionalism and Practice*.

It would not have been possible to publish this document without the support of two key people at De Montfort University: Professor Jackie Labbe, Pro Vice-Chancellor (Academic) and Dr Alan Brine, our deputy librarian, Deputy Director and Head of Archives and Resource Management.