



Music Education Council Member News 2017 Issue Three

Remember that MEC relies on the contact point within each member organisation to share MEC news with their own members - please share these news e-mails with your members. (If you need another person to be an additional contact for your organisation just drop Angela (admin@mec.org.uk) an e-mail).

Don't forget that if you have news you want to share with the whole music education sector, send your 150 word (plus hyperlinks) mentions to admin@mec.org.uk

And don't hesitate to contact Richard J Hallam MBE, Chair to make sure matters that concern or interest you are on his agenda when he meets with key people about music education. (halla@globalnet.co.uk; 07850 634239).

MEC News

1. **MEC / ISME seminar 27th March 2017 NCVO Conference Suite, London**

This seminar was well attended with excellent speakers in the morning and lots of time to discuss the issues from a variety of perspectives during the afternoon. Notes of the sessions will be issued once delegates have had an opportunity to agree them. Thanks to everyone who attended – and do send in your feedback. A follow-up seminar will be organised later in the year - probably early December. Watch this space – all will be welcome not just those who made it to the first one.

2. **MEC Seminar 18th July – Leeds College of Music** Save the date for this seminar which will again feature speakers and lots of discussion / networking time. More details will follow as the programme unfolds and booking will open in late April.

3. **MEC Constitution** – We are pleased to announce that the proposed changes to the MEC constitution were voted through on 27th March and we will now move towards restructuring MEC and re-energising the Council's leadership of the music education sector. Details of the changes and the transition arrangements can be found [here](#). Calls for nominations for places on the **Board** and the **Forum** will open next week.

4. In the last newsletter we heard from **MEC Music Education Awards 2016 joint winner** Portsmouth Music Hub. This issue read about the work of **Bristol Plays Music** and what winning the award means to them. Read their story at the end of this newsletter, or [online here](#). Both winners feature in this month's Music Teacher Magazine. The 2017 Awards round will open during May – more details in the next newsletter.

5. Following a most helpful and positive meeting with **Mike Kane, Shadow Minister for Schools**, Dick Hallam will be discussing next steps with MEC's Strategy group. Colleagues who wish to discuss this further are invited to contact Dick directly on 07850 634239 or email halla@globalnet.co.uk (after 10th April)

6. This month, one of Dick Hallam's key meetings as Chair of MEC was with Joanna Hall HMI, Deputy Director, Schools, and Mark Phillips Senior HMI. The meeting was opportune. Amanda Spielman HMCI has this month emphasised the need for [every child to have a good education](#) – the right education for the child (see below – policy news item 3). This follows statements in the School Inspection update no 9 (March 2017) in which Sean Hartford HMI, National Director, Education, stated the importance of preparing pupils for the next stage of education, training or employment. He referred to 'inappropriate actions of some schools' and went on to state that 'this includes when some schools narrow the curriculum.' Ofsted's 'focus will be on inspecting the curriculum with an even sharper focus on what is right for pupils to ensure they get the quality of education they deserve.' Implications for inspectors (page 6) states: 'To assess how well a school provides a broad and balanced curriculum, suitable for all pupils, inspectors must review the design of the curriculum and the suitability of pathways and qualifications for pupils at the school.' And, on page 7, 'if inspectors have any concerns about a school's curriculum, qualification entries.....they should discuss them with the school's leaders during the inspection and consider the impact in judging the effectiveness of leadership and management and outcomes for pupils.'

We discussed a number of issues, including inspection reports, the roles of hubs and academies as well as the new arrangements replacing national subject leads. The intention is to improve the networking arrangements and provide access to a wider range of expertise with an overall lead for Visual and Performing Arts. More news on this as it becomes available.

MEC's research working group will have the opportunity to provide evidence to Ofsted for their consideration as they plan for the future and we hope that someone from Ofsted may be able to have an input into one of our seminars later this year.

If this is an area that interests you, contact Dick directly on 07850 634239 or email halla@globalnet.co.uk for further information.

7. The boring stuff again – please don't ignore the **renewal invoice** that has been sent to you. Membership runs from January to December and, in fairness to those people / organisations that have paid their subscription, we are likely to send only one more newsletter to those who have not paid. Bear in mind too that you need to be a paid-up member to be able to nominate yourself, your organisation or anyone else for election within MEC's new structure.

International Society for Music Education (ISME) News

1. Members of ISME joined the seminar on 27th March and have commented that:
 - "the day was particularly useful in bringing together academics with people running organisations in the sector, to allow for cross-fertilisation of knowledge, and to get a sense of what the current concerns of people in their organisations are."
 - "I really enjoyed the event and especially the chance to talk to colleagues from such a strong array of organisations"
 - "I'm hearing the message from MEC loud and clear that they would like more cross-sector integration and communication - music for birth to 100 - so that aim is being heard"

We look forward to the second seminar later in the year where we hope that this building of cross-sector working can develop even further.

MEC Member News

MEC does not endorse any particular products or services, but is happy to provide details to members of other members' activity and products. Anything featured below has not, therefore, been evaluated by and is not endorsed by MEC.

1. MEC member **Sound Connections** ran its Music Excellence London Inspire Event earlier this month. All the resources from the day are available for free on [this handy webpage](#) on the Music Excellence London website, where they are laid out by session.

2. MEC member **Sarah Derbyshire** reports that Orchestras Live has won a **Best Family Event** award for its tour of Lullaby Concerts, reaching over 1800 people in Sussex, Essex and Gloucestershire as part of 2016's Get Creative Family Arts Festival. Aiming to broaden young children's musical horizons while embedding skills and confidence amongst early years practitioners, the Lullaby series inspired young people in underserved rural and coastal areas, a priority for Orchestras Live. A programme of 19 creative workshops, 3 music training days and 11 orchestral concerts was produced by Orchestras Live, City of London Sinfonia, East Anglian Traditional Music Trust, Suffolk Music Education Hub and a wide range of other partners, enabling music making to flourish in very young children and their families. [More information](#)

3. MEC member **Making Music** shouts out to **musicians and venues to be part of Make Music Day UK, a worldwide celebration of music**. Make Music Day UK is an annual UK wide, free day of music held in public spaces, from squares to libraries, bandstands to school halls and arts centres, held on the summer solstice, 21 June. It takes place in over 120 countries and 750 cities across the world.

Are you:

- A musician who would like to perform on the day (of any age, ability, genre, amateur or pro)?
- A venue or space who would like to host an event?

If so, Make Music Day is for you! The idea is for the day to be filled with as many and diverse a range of events as possible.

If you are interested in providing a venue or a performance free of charge, Make Music Day UK would love to hear from you. You can **register on the website** [here](#). If you would like to discuss your idea further or have any questions, please contact the **Make Music Day UK Project Manager Alison Porter** on uk@makemusicday.org.

4. MEC member **Voices Foundation** tells us to **'Just get on with it'** introducing its *Key Stage 3 module – Musicianship through Singing*

Over the past year the Voices Foundation has developed a singing-based music module aimed at Year 7 pupils and their teachers called 'Just get on with it'.

It is very common for pupils to enter secondary school with varying levels of musical ability. In response to this, we have developed a module to support all Year 7 pupils to gain a comprehensive foundation in music to progress to Year 8. The module is a scheme of work which is delivered by the existing music teachers in the schools with the support of Voices Foundation educators and mentors. Singing is an inclusive way of learning music and enables the progression of everyone's understanding and skills so that no pupil misses out.

The module has been piloted in seven secondary academies in the Midlands where teachers have been learning with the Voices Foundation through a series of CPD days and 1-2-1 mentoring sessions. The module is flexible and can be delivered over the course of a whole academic year, or more intensively within one term (e.g. in schools which timetable arts subjects on a carousel). If

you would like to know more about the Voices Foundation's offer for secondary schools please contact us on: 0207 520 1430 or email: vf@voices.org.uk

"I really enjoyed teaching my class about rhythm and notation through the songs provided and in the new ways they were taught to us in the training sessions" – Head of Music, Abbeyfield School

5. MEC members **ABRSM and Music Mark**, supported by the Mayor of London, have launched a first of its kind website to enable parents in London's 33 boroughs to find a wealth of local opportunities for their children to get involved, develop and make music. The [Learn Music London website](#) features videos of young musicians and their parents talking about the many benefits of music-making, including making friends, improving self-confidence and learning from mistakes.

6. MEC's **Additional Needs / SEND working group** asked us to promote University of Roehampton's [Sounds of Intent PGCert](#) course. Sounds of Intent offers students an introduction to the eponymous music-developmental framework for children and young people with special educational needs and disabilities (SEND). At the same time, the 'Sounds of Intent' programme offers professional development for music practitioners interested in working with children with learning difficulties.

7. MEC members **Making Music, Music Mark and the ABO** joined together for a Youth Ensemble Partnerships event. Barbara Eifler [writes about the event](#) which brought useful insights on potential partnerships between amateur music groups and music education bodies or schools.

8. As well as having a strategic role for supporting music education in London MEC member **Sound Connections** continues to grow its work and partnerships outside of the capital and is developing a significant national role across England. Sound Connections is currently working with Bristol based MEC member **Open Up Music**, an organisation which empowers young disabled musicians to build inclusive youth orchestras. Over the next four months Sound Connections will develop a feasibility study for a National Youth Orchestra which will be disabled led. Through mapping of current provision, an online questionnaire, interviews and a series of roundtables and focus groups Sound Connections will build the case for a nationally inclusive orchestra for all young people. If you are doing innovative work in SEN/D music then Sound Connections would like to hear from you. To discuss further email philip@sound-connections.org.uk

9. MEC member **Drake Music** invites you to a *WEBINAR: A review of the Youth Music Quality Framework and Disabled Young People - Reflecting Together* On Thursday 27th April, Drake Music presents its second free webinar for music education practitioners on the Youth Music SEN/D Quality Framework. It will be an interactive online discussion, using examples of the Quality Framework in action as a tool on Drake Music projects in SEN/D settings. Presented by Jonathan Westrup Drake Music's Education Manager, with contributions from Youth Music and DM Associate Musicians.

Details and registration can be accessed [here](#). Drake Music hopes you can join them on the 27th and looks forward to your contributions.

Please feel free to share the invitation with your colleagues. If you have any questions or would like to discuss access arrangements, please do get in touch with me: ruthcurrie@drakemusic.org

Policy News

1. Don't forget to share with MEC (admin@mec.org.uk) any policy-related news that you pick up. Through its members sharing news with other members MEC is uniquely placed to make sure that everyone across the music education sector is as well informed as possible.

2. On 4th March Edward Timpson, Minister for Vulnerable Children and Families announced a [£215 million funding boost](#) to transform the lives of thousands of children with special educational needs and disabilities, by increasing school capacity and making it easier for them to access good school places. It has been pointed out that this funding, while welcome, is a drop in the ocean compared to what is needed. It will be interesting to hear from anyone who sees this funding being used for access to music for children with special educational needs and disabilities.

3. Addressing the [Association of School & College Leaders \(ASCL\) annual conference](#) (10th March), Amanda Spielman, Her Majesty's Chief Inspector, Ofsted, vowed to use the 'immense power' of Ofsted inspections responsibly and intelligently. She said (our emphasis):

Inspection should not be making your job unnecessarily difficult or laborious. Or, worse still, actually diverting you from the real task at hand – our children's education.

I have no interest in using this role to impose my personal prejudices about how you should run your schools, nor will Ofsted on my watch become a vehicle for promoting the latest educational fashion or fad. And I won't be pushing you to jump through increasingly convoluted hoops, only to change direction a couple of years down the line.

My interest is solely in ensuring that every child receives what is their fundamental right: a good education. And not only a good education but the right education for that child.

Amanda repeated concerns that the pressures of accountability are leading some schools to try to 'game' the system.

She acknowledged that conflict often exists between a headteacher's desire to give pupils the right education for their future success, and the desire to improve their school's position in the league tables.

We know that there are some schools that are narrowing the curriculum, using qualifications inappropriately, and moving out pupils who would drag down results. That is nothing short of a scandal. Childhood isn't deferrable; ***young people get one opportunity to learn in school; and we owe it to them make sure they all get an education that is broad, rich and deep.***

There is more to a good education than league tables. Vitaly important though a school's examination results are, we must not allow curricula to be driven just by SATs, GCSEs and A levels. ***It is the substance of education that ultimately creates and changes life chances, not grade stickers from exams.***

So I am determined to make sure that the curriculum receives the proper focus it deserves.

how schools can promote social mobility and make sure that every young person is offered the best possible start to adult life is also part of the investigation, which will be published later this year.

4. Durham University and Arts Council England have announced [The Durham Commission on Creativity and Education](#). Launching in September 2017, the Commission will investigate what happens when children experience arts and culture, and how this helps them develop and thrive. The joint Commission "will use the University's extensive research expertise to ensure it is able to draw on international evidence and expertise to produce a report of academic rigour and independence". We eagerly await more information and terms of reference to see what this new commission might bring to the already extensive body of research into the benefits of quality music education.

5. On 15th March #baccforthefuture handed a [letter to the Prime Minister](#) into No.10 urging her to publish the EBacc consultation response without delay and to announce that the government has listened and is reversing the EBacc policy.

6. Following the launch of MEC member **ISM's** report on [Changes in Secondary Music Provision Over Time](#) there has been media coverage of the findings. As well as the BBC, there has been coverage in [The Telegraph](#); [TES](#); [Classical Music](#); [Cultural Learning Alliance](#); [Arts Professional](#); and even a mention in Private Eye News

The findings put to rest the claim from the New Schools Network that the EBacc is not harming music in secondary schools and add further weight to the concerns of the Bacc for the Future campaign. MEC is a supporter of Bacc for the Future, which opposes the English Baccalaureate and its exclusion of music and other arts subjects from two of the Government's five headline accountability measures for schools. If colleagues would like to receive regular campaign updates on this important issue, they can email Baccforthefuture@ism.org

Other News of interest

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1. **Live Music Now** launched its new strategic vision for the coming years entitled "[Bringing Music to Life](#)". It shows how Live Music Now hopes to use music to reach thousands more older people living with dementia, those who are lonely, children with specific special educational needs, and many others.
2. On 28 November 2016, **Live Music Now** convened experts in the fields of music, education, neurology, psychiatry and psychology at the Royal Society of Medicine. Together, they examined the current evidence for the value and impact of music interventions on health and morbidity in children with learning disabilities. [Read more](#)
3. Using National Lottery funding, **Arts Council England** has partnered with the Baring Foundation to develop the £3 million joint fund, **Celebrating Age**, which will be awarded to organisations developing dedicated, high-quality programmes created by – and for – older people. More detail [here](#).
4. The inaugural issue of the **Journal of Popular Music Education** is freely available to all. To take advantage of this promotional offer, click on this [link](#) and you can download PDFs of each of the articles. Editors Gareth Dylan Smith (Institute of Contemporary Music Performance, UK) and Bryan Powell (AMP Up NYC, US) comment:
Welcome to the inaugural issue of the Journal of Popular Music Education (JPME). This issue marks a step forward in the academic study of popular music education (PME), and provides an opportunity to showcase some of the wide variety of work being undertaken in the field. PME is an emerging and rapidly expanding area of practice, in which scholarship is burgeoning commensurately. JPME was born out of a desire to provide a home for scholarship in and around PME.
For more information about the editorial philosophy, and editorial and advisory boards go [here](#).
For more information about process for the call for papers go [here](#).
To buy a subscription go to the Intellect Books [page](#).
5. In the context of one of the world's most organic melting pots, Istanbul, The Centre for Advanced Studies in Music, Istanbul Technical University, will host an international conference, in partnership with the European Research Council funded project "[Beyond East and West](#)," May 25-27, 2017.

No music is an island. Since time immemorial, cultures have traded and mixed musics across their domains, yet only in the 21st century have people around the world gained instant and virtually free access to musics beyond those of their neighbors. The history of these mixings

has been marked by a plethora of descriptors, some benign and others acerbic. Depending on one's perspective, the "other" musics span the gamut of primitive ("first"), Oriental, classical, art, learned, popular, etc. Their mixtures have been termed synthetic, syncretic, trans-traditional, trans-cultural, intercultural, cross-cultural, borrowed, or globalized. The oral and the literate have been contrasted, while the exotic has been vilified. Quests for musical beauty and knowledge have been shaped by political, economic and social, hegemonic forces. We are now at a point where, for the first time in history, the playing field has reached a new level of equity, with widespread access to a majority of the world's traditions, on a scale radically different from a mere generation ago.

6. **RURAL MUSIC EDUCATION AT RISK** In a [new report](#), youth music development charity NYMAZ spells out how poor broadband in rural areas is limiting young people's access to equal life opportunities. Heidi Johnson, director of NYMAZ explains, " Children in rural areas are missing out because it can be too expensive and time-consuming to provide them with a well-rounded music education offer. We have worked with schools across England to identify a high-quality, cost-effective way of offering remote instrumental tuition and live-streamed professional performances to pupils in isolated areas. Yet, there's still one big sticking point: reliable, superfast broadband access." NYMAZ has partnered with UCan Play, the University of Hull and Music Education Hubs to develop [Connect: Resound](#), an action research project exploring how technology can enable better access to music education. The focus is on live, online learning, where pupils are connected with instrumental teachers virtually but in real time.
7. In challenging times for music education, **UCan Play** has produced a free to all [guide](#) to help Heads of Music and others raise much needed funds for music education.
8. If you missed the Music and Drama Expo in London in February, here's another opportunity not to be missed. Colleagues in the North will be pleased to learn that the world-class conference programme will open its doors at Manchester's Hilton Deans gate on Wednesday 4 October 2017. The [conference programme](#) is designed for all those practising in the sector, from early years through to secondary classroom teachers, private and peri teachers, hub heads, leadership and management.
9. Research Seminars Announcement - [Dyslexia, Sensory Ethnography](#), and Chopi Timbila Xylophone Music in Mozambique: a presentation of the film 'Estevão: a sensory ethnomusicology of learning' by Robbie Campbell, 3rd Year PhD student, Department of Music, SOAS, University of London Tuesday 30 May 2017 15.00 – 17.00 Room: 944. Further details from Lucy Green, l.green@ucl.ac.uk All are welcome!
10. **THE FOURTH ANNUAL WESTMINSTER-GOLDSMITHS SYMPOSIUM FOR STUDENT RESEARCH IN POPULAR MUSIC** - Presented by the University of Westminster Centre for Commercial Music and Goldsmiths Popular Music Research Unit Friday 26 May 2017, 9am-6pm University of Westminster, Harrow Campus <https://www.westminster.ac.uk/about-us/our-locations/maps-and-directions/harrow>
This annual symposium brings together student researchers in popular music – production, business, songwriting, performance, sociology and musicology – from across Britain and, potentially, beyond. It is an opportunity for students to present their developing research to friendly, interested and expert listeners, and to meet and network with future colleagues. Many of the day's panels will be reserved for PhD researchers, but we also invite submissions from Masters-level and exceptional Undergraduate researchers who are looking to continue their research work, and at least one quarter of the available presentation slots will be reserved for UG or

Masters-level research in progress.

Papers will be limited to 20 minutes for all researchers, with 10 minute Q&A sessions following all papers. Please send a 200-word abstract of your proposed paper to either of the symposium organisers, Dr Chris Kennett (c.kennett@westminster.ac.uk) or Dr Tom Perchard (t.perchard@gold.ac.uk) by 5pm on Friday 28 April.

Please include contact details and an indication of your current level of study.

We will let you know if your proposal has been accepted by Monday 08 May, and will circulate a full schedule of confirmed speakers shortly thereafter.

If you are not ready to present but would like to attend, you will be most welcome: please contact Dr Chris Kennett to book your place.

Attendance is free. Lunch will be at your own expense – Harrow Campus has the usual range of on-site catering, and other options are within walking distance. Coffee and tea will be provided, and the day will conclude with a chance to chat informally over a glass of wine.

JOINT WINNER OF THE 2016 MUSIC EDUCATION AWARDS BRISTOL PLAYS MUSIC

At the heart of Bristol Plays Music (BPM) is great music making and learning. Whether it be through singing, strumming or dancing, our education work sets out to encourage participation, engender a sense of civic pride and instill a lifelong love of musical culture. We were really honoured to share the Major Prize with Portsmouth at the Music Teacher Awards for Excellence, and for two areas of our work to receive particular praise from the MEC.

The National Plan for Music Education set out to ensure “Children from all backgrounds and every part of England should have the opportunity to progress to the next level of excellence if they wish to”. BPM’s “**New Ambition for Inclusive Excellence**” is investing £617,000 in transforming music education in the West of England for children with SEND, and for children in care. We are very proud to say that, through this programme, every Special School has its own orchestra or ensemble. With funding from the National Foundation for Youth Music, BPM works with a coalition of partners to support new technology, training & pedagogy and industry employment opportunities for young musicians with SEND. Partners include: South Glos, Bath and North East Somerset and North Somerset music education hubs, British Paraorchestra, BBC Music, OpenUp Music, Attitude is Everything, Live Music Now and University West of England (UWE). In 2016 we announced the next phase of this work, a National Centre for Advanced Training for young musicians with SEND. The purpose of the centre will be to support the most talented disabled young musicians from across England and to help them into higher education and the music industry.

Also receiving praise was the **Bristol Music Curriculum**, which received the Music Teacher Award for Excellence 2017 prize for ‘best print resource’. Twelve months of School Music Education Plan interviews highlighted that schools with a strong commitment to timetabled curriculum music were the most musically engaged with core and extension roles. The reasons cited for little or no curriculum music were uninspiring and outdated resources and a lack of skills and time. We decided to develop the Bristol Music Curriculum. The Bristol Music Curriculum is written by Bristol music teachers. It is completely free, and fully resourced. The Curriculum has been downloaded more than 200 times and is the most widely used resource in Bristol schools. To accompany the Curriculum there is a comprehensive CPD programme to support non-specialist teachers. To further support the development of listening skills we have licensed Sound and Music’s Minute of Listening (MoL) for every school in Bristol and are in the process producing our own MoL pack created by schools and Bristol composers. Jenny Taylor Head Teacher Horfield CEVC Primary had this to say about the curriculum, “*This inspiring and innovative curriculum has driven forward our music teaching in school*”

and has had an enormously positive impact on teaching and learning across the school. It has allowed teacher's to rethink their approach to music teaching as well as celebrate the strong tradition of music within the city."

Building on this success, Paul Hamlyn Foundation have awarded BPM £60K to develop a 'Bristol Cultural Curriculum' in a collective citywide movement with the Bristol Cultural Education Partnership, working in close partnership with Bristol Old Vic, Spike Island, Theatre Bristol, Arnolfini and UWE's City Campus.

The National Plan changed the way music services are delivered throughout England and its implementation had major repercussions for the entire workforce. The biggest challenge for hub leaders has been navigating this turbulent time and finding ways to build confidence and support those working in music education. CPD and training has been critical in delivering a new spirit of collaboration here in Bristol. Central to BPM's ethos and way of operating is 'collective impact', a form of partnership alignment which when used properly allows for partner individuality in pursuit of a shared outcome. The conditions for collective impact are: a common agenda, shared measurement systems, mutually reinforcing activities, continuous communication, and backbone support organizations. Collective impact provides a framework for different types and sizes of organisations to work together on complex challenges. BPM's New Ambition for Inclusive Excellence relies on the principles of collective impact for its success.

Applying for the Music Education Council award meant reflecting on the quality and value of our work and in particular making sure it supports those in greatest need. Winning the award felt like validation for our direction of travel.