

creating a land with music

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companion volume to the report published in September 2002



youth music

A redefining the roles of the musician

1 Listing the roles

We used two sources in order to find out the number and range of roles which musicians now fulfil – the project’s steering group, drawn from different areas of the music industry, and musicians themselves through the Youth Music survey. Building on the four core roles of composer, performer, leader and teacher, the steering group and the surveyed musicians came up with over 80 descriptions of roles, activities or skills. Many of the roles were identified by both groups, including some of the more unusual interpretations of what it is to be a musician, such as poet and fixer. Some terms reflect different interpretations of the same role. We reproduce the list below as an indicator of how broadly the music industry and musicians themselves view the work of the 21st century musician:

Academic, accompanist, adjudicator, administrator, agent, ambassador, animateur, arranger, artist, bandleader, booking agent, bridge builder, broadcaster, catalyst, change manager, coach, collaborator, collector, commentator, communicator, community worker, conductor, contractor, copyist, creator, critic, dancer, director, disciple, dramatist, editor, educator, enabler, engineer, entertainer, entrepreneur, examiner, explorer, facilitator, fixer, guru, healer, improviser, innovator, inspirer, interpreter, knowledge broker, lecturer, listener, lyricist, magician, manager, mentor,

networker, organiser, philosopher, player, poet, programmer, promoter, protagonist, psychologist, publisher, repetiteur, researcher, risk taker, scientist, singer, social worker, songwriter, style arbiter, teamplayer, technologist, therapist, transformer, translator, trendsetter, tutor, visionary, workshop leader, writer.

2 Developing accreditation for professional expertise

In collaboration with awarding bodies, music organisations, teacher training providers, national training organisations and employers, the Qualifications and Curriculum Authority (QCA) has developed guidelines for the accreditation of higher level music and teaching related qualifications, particularly for instrumental and vocal music teachers. The aim is to provide recognition for a variety of personal musical interests and a range of occupational musical competencies. The categories for accreditation cover music performance, practice, literacy and theory, composition, and development and teaching. Within the latter, six roles are identified: music mentor, music animateur/facilitator, tutor and group teacher (each embracing the principles of teaching & music education and instrumental/vocal teaching), specialist music teacher, and music director/conductor.

B the Youth Music survey of musicians

Who responded

We sent out 2,500 questionnaires via the mailing lists of the Musicians' Union and Sound Sense, the national development agency for community music, plus a selection of smaller-scale agencies in different musical genres. The questionnaire was also placed on the Youth Music website. A total of 292 musicians (12%) completed the questionnaire, of whom 43% were female, 57% male, and 90% were white; 20% were aged between 20 and 30; 66% between 31 and 40; and 14% were over 40.

Instruments played

Just over a quarter of respondents (26%) played one instrument; a further 29% played two instruments; and 41% played more than two. One in six (16%) were singers; just 2% conductors. Most played strings (53%) and/or piano/keyboard (48%), followed by woodwind (23%), brass (22%), and percussion (22%).

Type of music played

It is difficult to condense the multiplicity and occasional serendipity of musical genres, styles and traditions into a questionnaire format that would be manageable for those asked to complete it. We therefore listed three geographical areas, 13 musical genres and three historical periods, and encouraged respondents to provide additional detail where they considered it necessary. The largest categories embraced western music from the 20th/21st centuries.

- 92% 20th/21st century
- 68% western
- 57% 17/19th century
- 32% pre-17th century
- 13% afro-caribbean
- 6% asian

Classical music was the most performed genre, followed by film/tv, pop, jazz, and opera/music theatre.

- 64% classical
- 44% film/tv

- 44% jazz
- 44% pop
- 41% opera/music theatre
- 31% folk
- 31% rock
- 24% latin
- 23% blues
- 18% electronic
- 14% indie/alternative
- 13% reggae
- 7% c&w
- 24% other

However, of most interest was the range of different genres played by individual musicians. Of the 13 categories listed in the questionnaire (see above), over half of the musicians (52%) performed across four or more different genres; 35% performed across two or three; and just 13% performed in just one genre. Three-quarters (75%) of those who listed classical as a category also performed in two or more genres in addition to classical and opera/musical theatre. In addition, 42% of those performing classical also performed jazz, 38% pop, 22% blues and 21% folk. The quarter (24%) of musicians listing the 'other' category, gave such examples as: acoustic, avant garde, bata, big band, bollywood, brass band, break beat, calypso, chill out, church music, cocktail, cross-over, experimental, folk jazz, function, funk, garage, hip hop, Indian classical cross-over with English folk, jungle, klezmer, medieval, military band, new folk, pc game music, roots, sabar, samba, sega, soul, South African township music, tea dance, traditional West African drumming, wind band music, world fusion.

Venues played

We asked respondents what type of venue or location they performed or worked in, or composed for:

- 80% small concert hall
- 73% recording studio
- 67% large hall
- 67% outdoor venue
- 67% theatre
- 59% school
- 54% radio/tv studio

46% college/university
 43% club
 41% community centre
 31% opera house
 14% hospital
 12% internet
 7% prison
 20% other

The other specific venues mentioned were: art studios, arts centres, bars, castles (including ruined ones), cathedrals, chapels, charity events, churches, church halls, cinemas, community centres, corporate parties, day centres, festivals, garden parties, health centres, home studios, hotels, marquees, National Trust properties, private houses, pubs, residential centres, restaurants, special needs centres, stately homes, streets, village halls, weddings, workshop participants' homes, youth centres.

Types of groups/ensembles played with

Half the respondents played in large and/or small ensembles (52% and 50% respectively). A third were soloists. A quarter of respondents both played and sang in small ensembles.

instrumental

51% large ensemble
 48% small ensemble
 33% solo

voice

9% small ensemble
 8% solo
 5% large ensemble

both inst&voice

26% small ensemble
 14% solo
 10% large ensemble

Qualifications in music

Just over half of respondents had gained a music qualification at school or college to GCSE/O level (57%) or A/AS level (51%). Over one in three (38%) had a first degree; one in eight (12%) a higher degree. One in nine (11%) had gone on to do a PGCE to gain a teaching qualification. Just under half (46%) had a diploma as performer or teacher.

57% GCSE/O-level
 51% A or AS level
 46% diploma
 38% first degree
 12% higher degree
 11% PGCE
 3% BTEC
 2% NVQ

The multi-skilled musician

The questionnaire asked respondents what musical skills they had. Examples given were: singer, composer, player, producer, arranger, tutor, workshop leader. Most respondents listed their skills according to these terms, although many put performer as an alternative to player or singer on the basis that what a musician does is perform. (Three respondents said that they no longer perform.) In addition, respondents often gave more detail of what they did by adding other skills or activities (see below).

What musical skills do you have?

	<i>no</i>	<i>%</i>
player	245	84
tutor	147	50
composer	138	47
workshop leader	112	38
arranger	109	37
singer	94	32
teacher	67	23
producer	57	20
conductor	21	7
musical director	19	7
songwriter	15	5
snd/rcd engineer	11	4

'Other' specific skills (or activities) listed were: accompanist, adjudicator, administrator, animateur, arts manager, bandleader, booking agent manager, contractor, copyist, dance teacher, dancer, editor, education policy contributor, ensemble leader, events organiser, examiner, festival administrator, fixer, folksong collector, improviser, good communicator, lecturer, lyricist, music department head, music editor, music educator, music publisher, orchestral coach, poet, programmer, promoter, recording artist, record producer, repetiteur, researcher, songwriting doctor, translator, vocal coach, writer, youth orchestra coach.

While 9% of respondents listed just one skill,

as a player, singer, composer or tutor, almost a quarter (22%) combined performance work or composing with tutoring, teaching or, in a few cases, singing and songwriting, performing and composing. A further third (37%) have acquired three or four skills; and another third (32%) five skills or more. Thus, two-thirds of respondents (69%) have wished to, or felt obliged to, develop a wide range of skills in order to pursue a career. However, most of these skills belong to the 'traditional' range of music-related activities, with only a minority embracing the business side of the music industry or the new technology areas.

number of skills

one 9%	two 22%	three 19%	four 18%
five 16%	six 11%	seven 4%	eight 1%

Tutors and teachers Half the respondents (50%) listed tutoring and one in five (22%) listed teaching as a musical skill. Eight respondents listed both tutoring and teaching as musical skills; two differentiated between individual tutoring and classroom teaching. Thus the proportion of musicians engaged in tutoring, teaching, or both is 72%. Of the 38% of musicians with workshop leader skills, most combined that with tutoring and/or teaching. However, 5% of respondents ran workshops without listing additional tutoring or teaching skills.

Composers and songwriters Just under half of respondents (47%) listed composing as one of their musical skills; a total of 5% specified songwriting. Seven respondents cited both composing and songwriting. Overall, therefore, the proportion of musicians with skills in composing and/or songwriting was 52%, and 3% concentrated solely on composing without listing additional skills as a player or singer. Finally, if we amalgamate tutoring and teaching, and composing and songwriting, the breakdown of musicians' skills looks like this:

84% player	32% singer
73% tutor/teacher	20% producer
52% composer/songwriter	7% conductor
38% workshop leader	7% director
37% arranger	4% engineer

The work musicians do

The majority of respondents (70%) worked wholly within the music sector, usually in a range of activities; 30% also had jobs outside music. The most common portfolio was a combination of performing and teaching or tutoring. Others have developed a portfolio approach in terms of working with or in a range of skills, groups or ensembles, musical genres and traditions, and/or music venues and other locations, such as schools, care centres, hospitals, prisons. Only a small minority of respondents held a regular or permanent post with a single orchestra or ensemble.

Jobs done outside music Three out of ten (30%) combined their music with other types of work, embracing: accountant; accounts assistant; actor; administrator; administration assistant; Alexander technique teacher; architect; aromatherapist; art gallery technician; artist; bar worker; business tutor; careworker; Chanel sales consultant; civil servant; cleaner; childminder; company director; complementary therapist; conference organiser; corporate trainer; costume jewellery designer; course tutor; dance teacher; delivering medicine for chemists; disability benefits adviser; dressmaking & home furnishings; driver; electrical engineer; engineering technician; FE college department head; FE personal tutor; finance manager; financial consultant; fundraiser; goldsmith; graphic designer; handyman; illustrator; IT consultant; IT skills for lifelong learning recruiter; interpreter; leadership consultant; lecturer; lighting manufacturer; local authority officer; medical doctor; modelling; multi-media/interactive TV producer; office worker; online shopping & telesales business; PE teacher; photographer; policy consultant; promotion work; property investment; property management; psychology teacher; publisher; respite foster carer; sales consultant; satellite systems sales; secretarial work; shop assistant; supply teacher; telecoms business; telecoms software consultant manager; TV sound dubbing; TV work; theatre director/producer; theatre worker; translator; university teacher (not music); video editor; writer.

The most important skills for musicians

We asked respondents three questions: what do they consider to be their most important skills; what skills, experience or knowledge do they still need to have; and which of these did or do they find most difficult to acquire? When asked what performers considered to be their most important skills, the majority listed their artistic skills (82%), followed by communication skills (62%) and administrative or business skills (32%). Teaching was listed by just 7% of respondents.

Interestingly, 14% of respondents did not refer to their artistic skills at all. This would seem to be for two reasons – an assumption that the value of a musician’s artistic skills goes without saying; and an alternative assumption that musicians succeed (ie, get work) more by having good communication and/or business skills than high-quality artistic skills. By contrast, a further 14% *only* mentioned their artistic skills. (Seven per cent only mentioned their communication skills and a handful only business skills as most important.)

One respondent referred to ‘artistic abilities’ but added ‘however as I progress through the profession I believe that networking, communication and business skills are more effective’. Another wrote: ‘communication and business (then artistic)’; and a third: ‘artistic and communication, but good admin skills got me my job.’ Musical skills were considered by one respondent to embrace performance, communication and administration. Two key skills often mentioned were ‘listening’ and ‘creativity’; one respondent listed ‘inspirational direction’.

A wide range of practical skills were listed in addition to the main ones above, ranging from music technology, languages, sound & production engineering, PR/marketing, youth work, and facilitating and coordinating musical ventures to teamwork, group dynamics, social skills, maximising potential, sensitivity to client, rapport with children, experience of local needs and conditions, an understanding of the relationship between drama and music. Others focused more on individual character, such as: energy, commonsense, perseverance, discipline, resilience, reliability, versatility, leadership, and diplomacy.

A singer wrote of the ‘ability to perform the task required with a minimum of fuss – always listening’. One multi-skilled musician and teacher of both recording and business skills commented: ‘I am a good teacher and enjoy bringing out other people’s skills.’ Another respondent (‘player, conductor, composer for TV/film, vocal coach, and songwriter’) said ‘team player, good at getting the best out of people through communication and respect; easy to work with’.

Finally, there was the very-together musician who listed the most important skills to be ‘artistic: adaptability and knowledge of multiple skills; communication: relaying information in the most accessible way; and administration: accurate record keeping, deadline keeping and general time management’.

The skills musicians want

One respondent in five (21%) said they needed to acquire business skills; and one in six were after music technology and related ICT skills (15%). After that there came a large shopping basket of skills that musicians felt in need of, led by the need for better technique (6%), composition skills, teaching, and marketing skills (5% each).

Several mentions were made of developing greater knowledge of a wider range of musical cultures and repertoire, of gaining additional qualifications (usually a PGCE) and performance (especially solo) skills. Other, specifically practical, skills listed include DJ skills, music therapy, auditioning, appearing on TV, instrument repair skills, conducting, workshop skills, therapy for hospital work, Dalcroze for pre-school and nursery settings, secretarial work, knowledge of and obtaining funding for projects, sight-reading, and psychology.

Two comments were:

It’s a never ending quest to become a better musician – ear training, listening, playing; plus assertiveness and firmness when necessary.

[There are] always new things to learn – currently working on DJ skills and loop & sampling technology.

More basic skills were also wanted, such as dealing with nerves, selling yourself, acquiring confidence, and ‘the ability to relax more and

enjoy the music'. Other comments included: 'getting more money for my skills', 'how to network and bullshit', 'being pushy without showing it', and:

... selling myself: it's no good being told how good you are at your job if you are sitting at home waiting for the phone to ring.

The most difficult skills to acquire

Business skills were most wanted or needed by our respondents – and for almost one in five (17%) they were also seen as the most difficult to acquire. Almost 9% cited technology skills to be hardest to get, and a further 8% listed opportunities for acquiring greater performance skills, such as 'experience of touring and playing large venues and festivals'. Developing additional knowledge and technique, gaining self-confidence and getting work were each cited by 5% of respondents. For example:

In music, [most difficult to acquire is] confidence in my abilities; in business, understanding that all you can do is try to be great and hope other people will be prepared to pay you for it if they know about you.

... voice culture and knowledge of Indian classical ragas.

Time to practice to reinforce previously acquired knowledge.

Learning Indian music in this country. Either it's too much money and not worth it, or it's too far to go.

Acquiring effective communication skills were at the heart of such comments as 'musicians can be great players but not good negotiators' and 'there is a lack of communication between the artists and the artistic organisations and promoters'.

Other comments reflected the skills wanted, suggesting (sometimes explicitly) that if something was not learnt during initial training (or indeed no formal training at all), skills became harder to acquire as the demands of earning a living closed in on a musician. This was especially so for those who were trying to balance two careers, usually those of teaching in some form and maintaining a place in the

performing or composing world. One respondent, trying to enhance business skills, complained: 'At music college no-one ever explained that side of it to us.' This was underscored by another comment that the college offered 'bad preparation for the outside world'. Another commented that 'music college experience taught me if you want a job done, do it yourself and don't rely on others'. A more immediately practical difficulty raised by this respondent was 'lifting and carrying a heavy keyboard and speaker – not something that normally comes up at music college'. One young musician described a common dilemma:

On leaving college, I did not feel I knew much about starting or building a career, and felt relatively isolated. I would still be grateful for some careers advice. Time, schedules and money present obstacles to orchestral players in pursuing further study. Skills not used on the orchestral stage (eg, creative work, directing groups, improvising, education skills and knowledge) need to be practised to keep them fresh and updated. Education in particular is always changing. Opportunities to observe others, particularly in my own case, amateurs at work, would be very useful.

The reluctance to engage with the business side of a musician's life can affect (perhaps not surprisingly) the products of the colleges – one respondent found the most difficult task was 'convincing colleagues that a performer can also be a business person'. A different take on initial training came from one respondent:

The best teaching is done by playing and being around great musicians. Schools can only prepare you for this. Unfortunately there are very few opportunities for young musicians to be around those who are 'doing it'.

Many other comments reflected just how tough the music business is; for example, a young musician commented: 'Openings are very limited for a young player.' Another wrote of the problems of 'getting work initially especially in the freelance market'; a third was trying to crack the problem of 'access to large ensembles for composing'.

However, the most common problems in this area were winning a recording deal, and coming to terms with the hard-nosed nature of the

business of music. One young musician found it difficult to know ‘how to approach fixers and orchestral managers’; another was taxed by ‘the knowledge that the music business is run by accountants – everything has to be justified as a viable product’. Several found it hard to acquire ‘real knowledge of the music industry workings and practices’, while a few, having gained that knowledge, found cynicism creeping in with such problems as having to ‘deal with the vagaries of the music business, the liars and the cheats’. A particularly poignant comment focused on the difficulty of ‘trying to stay true to an artistic goal in the face of little support or financial reward’.

One respondent was after marketing skills, because ‘the hardest thing is to get the work, get bookings, get other people enthused, and get money for what is being offered’. Others mentioned how much they would value advice, support and mentoring at critical times in their career. One wrote of the need to learn how to ‘deal with disappointment’. Another wanted ‘somebody to talk with who understands what you do as a freelance community musician’.

Those who also teach cited some key challenges. For example, one regular performer who taught in schools and higher education commented that ‘I get very little help teaching BTEC music and have to write the courses myself’, adding ‘there should be a branch between the very successful and teachers who can’t find opportunities and time for their own projects’. One respondent specifically cited that the most difficult aspect to acquire was ‘an appropriate teaching qualification instead of PGCE, but of equal status and professional recognition’.

Perhaps the most spontaneous comment was from someone who found that the most difficult thing to acquire was ‘success at making money’. And the most reflective was that ‘nothing worthwhile comes easily. I was slowest to get my networking together – you have to talk to everyone and learn from them’.

The professional performer of the 21st century – the questionnaire

1 About yourself

First, we’d like to know some basic information about you:

Your gender: *(please tick)* female male

Your age: *(please tick)*

- 16-19 years 20-25 26-30
 31-35 36-40 41-45
 46-50 51-55 56-60 over 60

Your ethnic background: *(please tick)*

- Bangladeshi Indian Pakistani
 Asian other *(please describe)*
 Black African Black Caribbean
 Black other *(please describe)*
 Chinese White
 Other *(please describe)*

What instrument(s) you play:

What musical skills you have:

(eg, singer, composer, player, producer, arranger, tutor, workshop leader)

2 Your work

1 Indicate the type(s) of music you perform and/or compose? *(please tick all appropriate types)*

geographical

- African/Caribbean *(state region)*
 Asian *(state region)*
 Western *(state region)*
 Other *(please state)*

genres

- Blues Jazz
 Classical Latin
 Country & Western Opera/music theatre
 Electronic Pop
 Film/tv Reggae
 Folk Rock
 Indie/Alternative Other *(please describe)*

periods

- pre-17th century
 17th-19th century
 20th-21st century

(use space below to give more details if you wish)

2 What type(s) of venue or location do you perform in, work in and/or compose for? (*please tick*)

- | | |
|---|--|
| <input type="checkbox"/> small concert hall | <input type="checkbox"/> college/university |
| <input type="checkbox"/> large concert hall | <input type="checkbox"/> hospital |
| <input type="checkbox"/> opera house | <input type="checkbox"/> prison |
| <input type="checkbox"/> theatre | <input type="checkbox"/> club |
| <input type="checkbox"/> outdoor venue | <input type="checkbox"/> recording studio |
| <input type="checkbox"/> community centre | <input type="checkbox"/> radio/tv studio |
| <input type="checkbox"/> school | <input type="checkbox"/> internet |
| | <input type="checkbox"/> other (<i>please state</i>) |

3 What type(s) of group/ensemble do you perform in, work with and/or compose for? (*please tick*)

- | <i>voice</i> | <i>instrumental</i> | |
|--------------------------|--------------------------|--|
| <input type="checkbox"/> | <input type="checkbox"/> | solo |
| <input type="checkbox"/> | <input type="checkbox"/> | small ensemble (single performer to each line) |
| <input type="checkbox"/> | <input type="checkbox"/> | large ensemble (orchestra, big band, chorus) |
| <input type="checkbox"/> | <input type="checkbox"/> | other (<i>please describe</i>) |

4 What qualifications do you have in music? (*please tick*)

- | | |
|--|---|
| <input type="checkbox"/> GCSE | <input type="checkbox"/> diploma (performer or teacher) |
| <input type="checkbox"/> A or AS level | <input type="checkbox"/> first degree (eg BMus) |
| <input type="checkbox"/> BTEC | <input type="checkbox"/> higher degree (eg MA or PhD) |
| <input type="checkbox"/> NVQ | <input type="checkbox"/> PGCE (or qualified teacher status recognition) |

5 What is your musical background so far (eg education, training & experience)?

- at school (eg private tuition, music centre)
 at college/university
 after college/university

6 What paid, music-related work do you do?

7 What other paid, *non-music* work do you do?

8 What other voluntary work do you do?

9 How much of your time overall do you spend performing? (*please describe how you define 'performing'*)

3 The skills you have – and those you want

1 What do you reckon to be your most important skills? (eg, artistic, communication, administrative, business, etc)

2 Are there any skills, experience or knowledge you *still need* to get?

3 What skills, experience or knowledge did/do you find *most difficult* to get?

4 Your training

1 How well do your experience and/or training fit the work you do?

2 What *additional* musical experience and/or training would be useful?

3 What additional *non-musical* experience and/or training would be useful?

4 What skills, knowledge and experience do you think should be part of a musician's training, beyond the ability to perform or compose well?

5 Overall, how well has your training prepared you for the work you do?

5 Getting work

1 What was your very first paid work as a musician? (eg, gig, private teaching, etc)

2 When did you undertake this first job? (eg, while at school, during college or university, etc)

3 What difficulties did you face when you first tried to get more regular engagements/commissions as a musician?

4 When did you start trying to get more regular engagements/commissions? (eg while at school, on leaving school, during college/university course, etc)

5 *How* did you set about obtaining such work? (eg advertise, word of mouth, personal contacts, job application, etc)

6 What is your experience of your first job, and of getting and holding on to your engagements/commissions network?

7 How do you think the transition into the world of work could be made easier?

6 Looking ahead

1 How do you think the skills and attributes needed to work as a musician are changing and/or will change in the future?

2 Which areas of work do you find are growing and which are in decline (eg concert-giving, recordings, workshops, commissions, etc)?

3 Which areas of work are you most interested in?

4 How prepared and/or enthusiastic do you feel about entering new areas of work?

5 Are you still committed to a career in music, or looking to branch out elsewhere?

1 What music students and young musicians think

Conservatoire musicians

“The future will be one of struggle.” That’s the view of one conservatoire student. It is echoed by many more. What differs is how they are dealing with, or plan to handle, such a precarious and unpredictable career.

It’s unrealistic to think we know what we will be doing. The music profession is so unpredictable. We don’t go into this profession for security. I just don’t know what I will be doing in ten years’ time. All I can say is I will try to fulfil my potential.

“There are two ways of thinking,” says one postgraduate student. “Having a passion for your instrument, that’s idealistic; and having to earn a living, that’s realistic. We must learn how to combine the two.” Another student at a different conservatoire says something very similar. “We have to hold two things together: be really focused on being a performer but knowing that we will have to do a lot of different things. I believe that is not incompatible.”

We talked with students and recent graduates from the seven English conservatoires and found that students tackle life after college in two ways: by starting their future career almost as soon as they enter college, or by hoping something will turn up once the course has been completed. Two recent graduates highlight the different situations of the young musician. One comments: “It’s a bit scary at the moment not knowing what’s going to happen.” The other describes the strategy she has adopted:

The transition from college to work was a smooth one because I worked hard to make it so. By the time I finished my second year in college I made sure I had got regular teaching work to build up a reputation. I knew that when I left I had something to rely on and had the experience to pick up the better teaching jobs later on. I also made contact with the orchestral people, started working on the things I wanted to do, learnt the repertoire, and did the auditions.

A third takes a different approach: “In an already flooded market where there isn’t enough work for the people already out there, how easy do you want to make it for others to go out and do these things? It’s highly competitive and I don’t want to give away my secrets.”

Students are well aware that most of them will not go on to be full-time performers, either because the work is not there or because they will not be good enough. “When I first came here, I didn’t want to do anything but sing. Now I’ve been here for three years, I realise it’s not that easy. I thought I would have a career in singing. Now I’m not so sure.” Two other students reflect on their dilemma:

The course gets busier as you go on. It is tricky because you either narrow down by throwing yourself into performance or you realise you are not going to perform and so look to do something else. But as this is mainly a performance degree you only touch on other options like teaching.

It’s worrying that the majority of people who leave this place are not good enough to go into performance. Yet we spend all our time practising because we are told that college is the last chance to really practise. As soon as we start to do other things it takes time away from practising.

Most students accept, and graduates know, that they will teach in some form. Combining teaching and performing is seen as “essential” by many young musicians. “Teaching is the only way to get a regular income,” confirms one graduate. Another explains:

My ambition has always been to play the music I want to play. But I didn’t realise I would teach so much. Teaching is a bigger part of what I am doing. You either become a world star or you have to find other things to support the music.

Only a few wish to go into classroom teaching. One speaks for many when she says that “I want to combine performing and teaching but not do a PGCE. I need some kind of teaching qualification which doesn’t involve classroom teaching”. Another sees “classroom teachers having such a hard time – it’s too depressing”. But not all are turned off the classroom. One student “couldn’t wait” to go on

to a primary teaching training course; a recent graduate became involved in education work by a chance offer to sing to some children. That led to doing workshops and to a growing interest in children with special needs, and a move towards a teaching qualification.

There is criticism of colleges which, to the students, still appear to ignore the reality of the industry by seeing other career options merely as a conflict of interest with the imperative to perform and with maintaining high standards rather than seeking effective solutions for their students. The consequences of this are only now being put right, say the students, by colleges providing adequate careers advice or ready information on the options for the majority of musicians, and recognising and being committed to the importance of a range of related skills that musicians need.

The broadening scope of music education and training is not just being driven by the demands of a changing industry but also by the growing desire of many students to engage with that industry across several areas, including education and community work. It is a mix of knowing where the work is going to be and, significantly, feeling responsible for sustaining and promoting music in society. One student describes it as “a feeling of being privileged by having this music training and an obligation to put something back by helping to revive music in the community and bringing many different types of music to people”.

There are different experiences of how far colleges provide the wider range of skills needed in addition to the ability to perform at a high level – or indeed how readily students pick up on them. Criticisms include not explaining about other options to a performance career, such as music therapy or arts administration; too little attention to the importance of auditioning skills; a less than comprehensive approach to ensure sessions on business and marketing skills are of high quality.

Whatever the experience, most young musicians feel that while colleges should do more to ensure students acquire effective skills in such areas as business, marketing and presentation, much is down to the individual student to “learn for yourself, watch carefully what goes on around you, and see who’s being successful and why”. “We shouldn’t be

spoonfed,” says another student.

There has to be a balance between the college providing the right skills, the musician’s responsibility to seek out those skills, and honing the innate talent of the musician. That means the student taking the initiative.

However, some students also recognise, or feel there to be, a substantial element within colleges of “favouritism, of knowing the right people and what strings to pull”. One comments: “We are not all given the same opportunities. It is a question of who you know, not what you know or how good you are.”

There is also frustration at the way some colleges, or tutors, would “tend to restrict opportunities for outside performances by refusing permission or not being flexible enough”. This is, however, an area in which the music colleges are changing to ensure many more students do get opportunities for outside gigs and concerts. One student, who represents colleagues on college committees, expresses satisfaction that colleges are now responding more effectively to their needs, but is exasperated when students do not bother to articulate, let alone press, their case for improvements in course content or support.

Despite all the challenges highlighted here, these students and graduates would not be musicians if they did not have a passion for their art and a commitment to their training. One graduate says: “It’s like an addiction, the adrenalin rush before going on stage and the applause afterwards is just the best feeling in the world. I just wouldn’t change it for anything!”

But the most telling assessment of what it means to have the opportunity to train to be a musician at the highest level comes from a mature, part-time postgraduate who now combines a career in telecommunications with training to be a clarinettist:

In the last year I have had to do things which I have never been asked to do before in front of many more people at short notice. I have had to think in a way and study in a way I never had to do in my physics degree or at any time in my substantial career. And I have had to work with people in a way I rarely have before, and be in a place where excellence exists, if not universally. You rub shoulders with it and with staff who are

encouraging that excellence. It is an experience that is completely in contrast to anything I have had before. Things go on in this college that we should just not lose.

Community musicians

For community musicians, training is not always easy to come by. They also tend to have an ambiguous attitude to training. As one musician comments: "I have had no proper training; sometimes that is my great virtue and sometimes my Achilles heel." They want to improve their skills as players and as community musicians, but formal training is offputting for such reasons as cost, time, accessibility, inappropriate course content, and antipathy to the rigidity and competitiveness of many learning situations.

We talked to musicians working with More Music in Morecambe and with those attending a Musicians' Union/Sound Sense *Learning about Learning* seminar in Gateshead. They came from a wide range of work, music and training backgrounds – from conventional music training to no training at all. Because of this, community musicians want training that is flexible, geared more to individual circumstances, and linked to performing opportunities and to learning while working.

It's a case of my knowledge always having to catch up with the work that I am doing.

What I've learnt about being a community musician has been from watching other people do it and working alongside them, combined with my own skills as a teacher.

The skills they want to acquire or hone are those that any other kind of 21st century musician wants – communication, networking and leadership; organisation and time management; business, marketing and managing projects, and music technology. Another desired skill is the ability to improvise in music and in community situations.

There is another, unnecessary, hurdle that some community musicians encounter – the view that they are not "proper" musicians.

Most musicians are very vulnerable about their playing. I have found it hard to call myself a

musician. I feel we fall short of society's definition of a skilled musician.

Yet when asked for a definition of a proper musician, they usually provide one which fits what they themselves do. For example:

Being a musician is to do with interaction, having a rapport with an audience and enabling people to feel and have the opportunity to communicate.

This diffidence is put down to attitudes encountered in their work, the lack of coherent and accessible training opportunities, a perceived rejection of the notion of the community musician by some elements of what is seen as the music establishment, and a musician's own lack of self-esteem or self-confidence – which, say the musicians, can be remedied by an effective training network.

Commercial musicians

Although many community musicians might not recognise it, nor perhaps wish to, they do have much in common with the commercial musician. They have the same broad hinterland of experience. They must be flexible and self-reliant. Their training requirements are highly individual. Where they obviously differ is in their work settings and ambitions.

The career paths of the commercial music students and graduates we talked to at the University of Westminster, included music journalism, club promotion, new media and internet music, composing and production, and performing in bands.

You've got to have a finger in as many pies as possible because there's not much work out there now.

The students list the main skills needed as: flexibility, being open minded about what you can achieve in different areas of the industry, communication and networking with the industry, self-confidence, studio and production skills, computer literacy, and presentation skills. A further skill, according to one student, is "the ability to make judgments about the quality or potential of sound".

This is an area of music, argue these students and graduates, where the technology is in danger of gaining dominance over the live

performer, especially in the recording studio. One student found that “there is no work in drumming for recording sessions because people use loops and samples instead. They no longer need a live drummer”. One recent graduate also feels that “the level of musicianship in young people is being reduced because new technology can make you sound better than you are”. This, he argues, is affecting the quality of students coming into the universities.

At the same time, though, many of the students would like a greater element of music tuition in their course as an antidote to the technological ascendancy. They also applaud the main emphases of their course: developing the ability to work as a team, being committed to the course work, and acquiring a keen eye for the opportunities to gain outside experience. For the main difference between students of commercial music and those studying in other music areas is the high level of working in the industry while studying for a qualification. The ratio is, say the students, about 70% work experience and 30% in-college course work.

The attraction of studying commercial music is summed up by one student who talks of “wanting a bridge across to the industry while learning the skills needed”. Another, who is himself embracing jazz and classical work as well as commercial music, feels that this is the way forward for those studying other genres, such as classical music. “The aim is to get students to manage themselves as early on as possible because that is what they will have to do in the industry.”

Coincidentally, a conservatoire student echoed this: “What college should teach you is how to be aware of and recognise the opportunities when they appear, and how to make the most of them.”

2 What employers of musicians think

As part of its investigation into the employment of musicians, Youth Music sent out a questionnaire to 88 employers from different areas of the industry – orchestras and ensembles, opera companies, music producers, record companies and managements, music

organisations, venues and agencies. We wanted to find out about the work they provide; the skills they seek in musicians; their views on new entrants to the jobs market, and on the quality and relevance of current training and qualifications; and what changes employers are experiencing in the jobs market, and how they see the future. Despite initial phonecalls, confirming that the organisation was willing to complete a questionnaire and identifying the most appropriate person to do so, the response was disappointing. Only 30 completed questionnaires were returned. What follows therefore is a brief report on the most pertinent responses to mapping the 21st century musician’s situation.

Orchestras, ensembles & opera companies

The skills and experience looked for by the 16 responding orchestras, ensembles and opera companies include the obvious ones of: outstanding ability on their instruments, vocal talent, knowledge and experience of the core repertoire, technical and musical ability, performance experience, good listening skills, enthusiasm and dedication.

What we look for is first-rate performers and in reality are not bothered what sort of training they have as long as they play the instrument to the very highest level.

But for most that is not enough. Other skills sought include managerial ability, leadership skills, a high level of commitment, workshop experience, and educational and outreach presentation and teaching skills. Many of these skills are the most difficult to find. One respondent wanted ‘a combination of a very high level of performance and the ability to communicate and work within a team – understanding of team dynamics and the ability to cooperate’.

Only a few of the orchestras and ensembles recruit musicians straight from their professional training, and those who are hired tend to be talent-spotted by orchestral members who also teach in a music college or recommended by colleagues. The main problems facing young musicians seeking their first job are seen to be: lack of orchestral and repertoire experience, underestimating what the

job involves, inadequate sight-reading skills, ‘developing radar – the ability to be aware of everything going on around them’, and dealing with the attitudes of their new peer group. One respondent commented: ‘Often the older players need the training in dealing with people – we are trying to improve induction for this reason.’ And a musician turned employer said:

As a player, for me it was the ‘smaller’ techniques of orchestral work (things learned in context), and developing my confidence. Experience is a great teacher in this. Initially, I was not sure how my additional educational and participatory skills might fit in. The primary (orchestral) skills I see as the most important in appointments, but additional skills are useful to orchestras.

The transition into the jobs market can be helped by: more training and apprenticeship opportunities, better communication and presentation skills, training in education and community work, life skills (‘how to manage as a freelance musician’), the social etiquette of working with large ensembles, mentoring by experienced musicians, closer and more structured links between orchestras and colleges with opportunities to experience professional conditions before leaving college, the re-introduction of training orchestras, and career-long development opportunities. Better careers advice was a running theme, involving: how to prepare an orchestral cv, how to approach an orchestra, how to find out where the work is, how to develop your career, how to prevent injury and cope with the profession’s demands.

Views varied on the quality and relevance of training. One commented ‘much improved’, another ‘average to mediocre’. However, there was some consensus that while musical training is good to excellent, other aspects of training are rated more critically. ‘Poor in every other respect,’ said one; another listed ‘knowledge of business, management and outreach’ as poor. One internationally renowned orchestra respondent added: ‘There is sometimes too much emphasis on solo performance and not enough attention focused on the orchestral repertoire.’ Other criticisms included young musicians being ‘ill-prepared for auditions and presentation skills’. Several respondents felt the conservatoires could prepare students better for ‘the realities of the industry’ and be more

realistic about students’ prospects, especially as solo performers. However, one respondent summed up:

I would hope that students are encouraged to continue learning throughout their careers and to maintain enthusiasm for music. I think there are always new things to learn throughout a career, and experience should never be undervalued. A thorough musical grounding is important prior to joining the profession. But increasingly for those involved in outreach work and performance, creative skills are becoming more valuable.

Not all organisations offer opportunities for musicians to continue their professional development. Those that do list:

- a study fund giving players up to £250 to pay for instrumental lessons, plus education training and communication skills;
- lessons on health issues, eg Alexander technique;
- opportunities to develop new pedagogic, communication and IT skills;
- assist with individual tuition, training for education work, personnel training;
- training in workshops and masterclasses, and in deaf and blind awareness;
- tuition in outreach and presentation skills;
- paying a contribution to maintaining vocal standards;
- training offered in IT, time/stress management, and training skills.

One orchestra raised the pertinent question: Since creative work allows musicians to make full use of their musicianship, does conservatoire training encourage creativity in students continuing from their creative work at school?

Changes in employment opportunities were found to be less freelance work in some areas, and a decline in recording sessions. By contrast, there are more opportunities for players to diversify, especially into educational and outreach work. One reason for these changes is that orchestras themselves are having to diversify to survive: ‘to be flexible and provide a range of products’ and ‘an awareness of future investment’. One orchestra noted the impact of ageing audiences, a ‘lack of loyalty in the marketplace’, competing entertainment, and UK orchestras’ costs rising faster than the market will pay.

Looking ahead, all respondents saw the need for musicians to become more adaptable and to acquire a wider range of skills ('moving from concert platform to other media, such as workshops, with ease'). Having the ability to work in educational and community settings would be essential – as would being able to survive in an increasingly competitive work environment. For some this raised the issue of the need for more funding and training networks to support musicians through a constantly and fast changing industry.

A national funding strategy is needed to enable the continuing development of musicians, and support for those institutions providing courses. For many musicians, study is difficult due to lack of time and funding ... It would be difficult for a student to leave college at 21 with all the skills and experience they will ever need.

Performance, education and community

The rest of the respondents came from a range of organisations which combine, with different emphases, performance work with substantial provision of learning and performing opportunities for various groups in the community. These diverse organisations highlight both the wide scope of many musicians' talents and of the training routes, conventional and unconventional, through which such musicians come. One respondent commented: 'Most of the young musicians we work with have not undertaken conventional music training.'

To work with these kinds of music organisations, musicians need a much wider portfolio of skills and experience than the 'conventional' performer in a band, group or orchestra. For example:

- ability to communicate ideas, empathy with those of less-advanced ability, capable of coping with and providing activities for groups of mixed ability, wide knowledge of contemporary music practice and repertoire, experience of tutoring, leading workshops and directing (COMA: contemporary music-making for amateurs).
- first-class musical ability, then good communication skills; reliability, interest in passing on skills to others, and experience of

performing and teaching/leading workshops (Folkworks).

- skills in communication, assessment and reporting; experience with all age groups; tact and diplomacy (African & Caribbean Music Circuit).
- flexibility, communication skills, sensitivity to people, artistic skills as a musician, as much varied experience in different situations (More Music in Morecambe).
- skills in music workshops, music technology, administration and project coordination, work with disabled people, fundraising (Drake Music Project).
- proven musicianship combined with ability to work with young people in informal settings; project management skills and live performance in a range of styles and instruments; working with young people at risk; commitment to equal opportunities (Artswork).
- educated and groomed to perform, teach, compose and choreograph in the Indian traditional way; plus having taught, worked with and performed along with these special qualities (Bhavan: Indian Institute of Indian Art & Culture).
- high quality musicianship; good communication skills; ability to build a rapport with a wide variety of audiences and participants; experience of work in community settings (Live Music Now).
- knowledge and experience of music sector/industry; communication, networking promotional, marketing and project management skills; experience of music management and studio production (Generator).
- professional and teaching experience; experience of and ability to work with disadvantaged young people, school refusers, those in care, with learning difficulties or behavioural problems (Midi Music Company).
- ability to harmonise and to listen; knowledge and understanding of Black music forms; performance and presentation skills; experience of vocal music making; previous experience of music and other art forms (Black Voices).

Such organisations are more likely to hire musicians straight after their professional

training, but they tend to be very discerning in whom they take on because of the range of skills and experience demanded. They also highlight how the transition from initial training to the jobs market can be made easier by:

- mentoring, job shadowing and placements that take account of the reality of having to earn a living;
- greater access to information and guidance on potential employers, fee levels and other financial arrangements;
- training in fundraising, working in education and community settings, and in project management;
- contact with established musicians running successful careers;
- funding for small organisations to pay for trainees to take part in projects;
- more work experience during courses.

One respondent said:

We feel there needs to be more honesty within music colleges about the jobs market, and for them to offer training in workshop and community musicianship skills, basic administration, and IT skills.

Some of the organisations find their musicians do not come through the conventional professional training routes and seek to offer appropriate training or development once they are working with them.

One respondent explained:

Normal training is not relevant to our needs and we often have to provide extra training, support or guidance with plenty of planning and induction.

Where they can afford it, most organisations provide some form of training or funding for musicians they employ. This ranges across project planning, health and safety, marketing, workshop leading, studio work, musicianship and technology, disability awareness, fundraising, leisure management and community education skills. The folk degree which Folkworks runs with Newcastle University includes modules on the music business and working in education.

Providing qualifications for such a diverse area of the music industry is seen as a difficult task. The main challenges are in matching

training opportunities to the various situations of the musicians involved. However, course content could include more on skills for business, leadership, education and community work; and, said one, training institutions could talk more directly to the industry to ensure they do provide the right sort of training. There is also seen to be the need to establish qualifications which give musicians from other genres status alongside classically-trained musicians.

The growth or decline in employment opportunities identified by these organisations also points up training issues. For example, there is a growth in demand for skilled workshop tutors or leaders, community musicians, folk musicians, peripatetic music teachers, project managers and coordinators. But it is a demand that is currently not being met, partly because of a lack of awareness by musicians of these areas of employment, but mainly the lack of suitable training opportunities. Other growth areas include DJs, dance music and club culture; jobs in decline include session musicians and full-time college tutors.

These organisations all see musicians having to become more broadly based in terms of skills, knowledge and experience. They have to be familiar with new technologies and the internet, able to produce programmes related to specific community and educational needs, be better communicators and skilled at working in partnerships, be talented in more than one area and able to work across both the commercial and voluntary sectors. One respondent summed it up as 'multi-faceted musicians able to scheme and dream outside strict tramlines'.

List of questions for employers of musicians

1 The work you provide

- 1 What area of the music business do you work in?
- 2 What sort of people do you employ?
- 3 What are their professional backgrounds?

2 The skills you seek

- 1 What key skills do you look for when hiring someone?
- 2 What skills are most difficult to find?
- 3 What types of direct experience or knowledge do you look for?

3 New entrants to the jobs market

- 1 How do you recruit newly qualified entrants to the music business?
- 2 Do you hire people straight after their professional training?
If so, what is your experience of doing this?
- 3 Do you evaluate new entrants differently from those with experience of working professionally?
If so, in what ways?
- 4 What do you find are the main difficulties, in terms of skills, knowledge and/or experience, facing new entrants to the business seeking their first job?
- 5 How might they be helped to make the transition and induction into the jobs market easier?

4 The quality and relevance of training

- 1 How do you rate the quality of training provided by professional courses?
- 2 How satisfied are you with the standard of people coming out of training?
- 3 Does professional training fail to provide students with any skills, knowledge and/or experience that you consider essential for the current music business? If so, what are they?
- 4 Overall, how well does current training prepare people to work in the music business?
- 5 Does your organisation offer opportunities for employees to continue their professional development/training? If so, please describe them.

5 Current qualifications

- 1 How well do current qualifications meet your needs as an employer?
- 2 What changes would you like to see in the qualifications system?
- 3 What specific qualifications do you look for in people entering the business?
- 4 What matters most: the qualification or where it was obtained?

6 Changes in employment

- 1 What do you find are the main areas of employment growth or decline?
- 2 What are the reasons for such growth or decline?

7 Looking ahead

- 1 In what ways will the skills and attributes required to work in the business change in the future?
- 2 How well prepared is your own organisation for developing new areas of employment?
- 3 How well prepared are music professionals for entering new areas of employment?
- 4 How well are professional training programmes

geared to the need to train people:

- a) for new areas of employment?
- b) in new skills and attributes?
- c) for the consequences of declining areas of employment?

3 What music publishers think: factors in signing composers and songwriters

We asked nine music publishers what they took into account when deciding whether to sign a composer or songwriter; and how large a role the composer's or songwriter's training (musical or business-related) plays in their decision.

What factors determine whether or not you sign a particular composer or songwriter?

'Originality,' says Peter Barnes of Pink Floyd Music Publishers, succinctly. Simon Platz of Bucks Music Group with its 'many diverse composers across jazz, dance and film music' cites three key factors: their music/lyrics, their motivation, and their current contacts. Certainly, the quality of the material comes top of all publishers' considerations, whatever the genre. But other factors can have a crucial influence which are a mix of the commercial and the personal, most notably the ability to form a mutually beneficial relationship between songwriter and publisher.

There can be different factors for an established composer and for a new one, as Peter Cornish of the popular music publisher Fairwood Music points out. Factors for a new songwriter would include, again, quality of the material, but also:

- possible outlets for that material (ie suitability for recording by those artists who regularly record outside material as opposed to material written by themselves or a writing and/or production team with whom they work);
- if the writer is also an artist, the quality of their performance and the likelihood of securing a recording deal (in which context, what other contacts do they have - manager, agent, lawyer, etc - who may be able to assist?); and

- how much it is going to cost, in both advances and development costs.

For an established songwriter, most of the above considerations will already have been addressed and cost will probably be the determining factor, along with how much added value the publisher can bring to their career.

Mike McCormack of Universal Music Publishing lists four key issues for this popular music publisher:

- 1 how good is the record company they are signed to;
- 2 their talent: songwriting, looks, vocal ability, charisma, etc;
- 3 their attitude: are they motivated, smart, professional, confident, etc;
- 4 their management: are they going to be a hindrance or a help?

The more classically focused Oxford University Press has an internal checklist for *Choosing new composers* which, says Andrew Potter, includes:

- 1 How high is the quality of writing, scoring, etc? Does he/she do much re-working?
- 2 To what extent is, or will be, composing his/her profession?
- 3 How important to him/her are earnings from compositions?
- 4 How useful is the existing list? How much unrealised potential is there in it?
- 5 How determined/resilient is he/she?
- 6 How good is he/she at communication: with artists, programme makers, us?
- 7 Can we work productively with him/her editorially and promotion-wise?
- 8 How realistic is he/she about the publishing/promotional process?
- 9 How strong is the character of his/her ideas?
- 10 To what extent will he/she self-promote?
- 11 Will he/she travel well? In Europe, USA, Asia?
- 12 How comfortably will his/her output fit into the company's Composer List?
- 13 What is his/her rate of output?
- 14 Is it worth being left with a small selection, if there is little further worthwhile to publish?

For John Schofield of the music theatre-oriented publisher Josef Weinberger Ltd, whether to sign a composer would depend on such factors as:

- 1 the publisher's own knowledge and experience of the market and current trends;

- 2 recommendations from trusted sources; plus
- 3 evidence of some sort of track record, eg composition prizes won, interest by performing groups or conductors, BBC broadcasts, commissions.

Classical and media music publisher Chester Music's James Rushton comments that 'we would only take works on a case-to-case basis having witnessed a production of each work'. This publisher has a five-point assessment, starting with the quality of the composer's music, and leading to:

- If good, does it sit easily within the musical profiles of our catalogues/ publishing house?
- If yes, all other matters being equal, can we expect to be a positive influence on the dissemination of the composer's music and to develop earnings for both composer and publisher?
- Is there anything in (a) the composer's personality and (b) his/her methods of working which are likely to influence, negatively or positively, the success of the ideally very close relationship between composer and publisher?
- Can we structure the relationship with the composer, both creatively and financially, on bases that suit both parties?

Understanding and writing for the context (and the potential customer) are also vital to the Associated Board of the Royal Schools of Music (ABRSM). Director of publishing Leslie East explains:

We don't sign writers though we commission individual works from composers. Chosen composers are determined by whether they write in a style that is appropriate for the commission; whether we believe they can write at the appropriate level for the commission...and whether they will write for what we will pay them!

Decisions across both 'popular' and 'standard' music genres, are therefore clearly made on down-to-earth, and often very personal, issues. For example, Mark Anders of popular music publishers Bug Music comments:

First and foremost [it is] the songs themselves, but also whether they are 'pitchable' to artists and/or for ultimate record release by the writer/artist. They have to work in relation to

what is current, or that we feel will work creatively in the future.

I would always want to have confidence in the writer's ability to sell him or herself to A & R people, managers etc, and when appropriate at least to be prepared to listen to others with ideas to make changes to the material. (Personally, if I don't feel the writer can listen to others, then I would have difficulty).

I also need to have a good relationship with the writer; after all, potentially both parties are entering into a long-term working relationship. Without this, even with the best songs in the world I would not be able to enter into an agreement!

How big a role does their training (musical or business-related) play in your decision?

For publishers specialising in popular music genres, training tends to play little or no part on the basis that 'they've either got it or they haven't'. Peter Cornish says that training matters: 'very little beyond their ability to adequately represent their compositions', and John Schofield adds:

Training has absolutely no bearing on a decision to publish. Lionel Bart, for instance, had no formal musical training and yet produced one of the finest and most performed musicals in the history of British musicals.

Some aspects of training have their uses, says Bug Music's Mark Anders:

Musical training has never been a consideration for me, as long as I feel that the writer can write and record the songs. However, some business acumen always helps, in terms of having the 'savvy' to understand the way the industry works.

Simon Platz sees other advantages of training:

The answer... depends on what we are looking for. Obviously a high profile period drama would require a level of training, whereas a dance track might require a knowledge of what is going on in a particular dance genre.

As we move into the classical genres, training takes on greater significance. For example, ABRSM covers classical music, jazz, contemporary music, and music in education, and Leslie East comments:

While...training is all-important, it is not a determining factor. All of the composers we commission/publish will have received formal music training from an early age and been trained specifically in composition techniques at a tertiary level. That's not something we look for; it is just true of the composers whose music interests us and convinces us it will interest others.

And one classical music publisher calculates, cryptically, that training is '40 to 80%' of the decision. But the response from Chester Music's James Rushton is worth quoting in full, since it appreciates that there is value in training, that this value is of little worth without that element of 'genius', but also that the genius must have some grounding in the 'real' world of the music business:

The fundamental issue in the decisionmaking process is the quality of the composer's music. That 'genius' is not something that can be taught but its application to the business of making music can be. In other words, on the one hand, a successful composer will generally only fulfil his/her potential by understanding how to channel his/her genius. In a creative sense that means understanding the practicalities of music-making, of knowing how best to present musical ideas on paper in a clear manner.

On the other hand, it is generally helpful for a publisher to work with a composer who understands the commercial realities of the business and who has some appreciation for how we earn our living and how, without compromising on creative levels, we might maximise the financial return.

Both of the above should feature in the training of composers, and it will benefit many composers in many ways to have received this training - including their level of attractiveness to a publisher.

It has to be said, however, that the real 'genius' needs none of the above. The publisher, if he/she has a nose for that 'genius', will not worry too much about the composer's ability to present his/her musical ideas or his/her knowledge of how commercial recordings are licensed, for instance. The 'genius' itself will be sufficient.

4 What composers and songwriters think

Of the 33,000 composers listed by the Performing Right Society, just 5% of them are estimated to earn 85% of the royalties. For the other 95% it is seen as a tough world and making one's way is, according to one composer, "a struggle". There are perceived to be fewer opportunities for composers, both in commercial terms and through sponsored commissions.

At £1.33 million, the Performing Right Society (PRS) Foundation has the largest budget for supporting composers, which is distributed to organisations that provide commissioning and residency opportunities for composers and to composers themselves. Of the £1.33 million, revenue funding of £638,400 (48%) supports organisations programming new British music, covering core costs and delivery of the artistic programme, and aimed at benefiting living composers directly or indirectly. Project funding accounts for £558,600 (42%) and directly supports a combination of professional composers and of children as music creators. Almost 30% of this project funding (£167,580) goes on New Works Award commissions, with the rest made up of performances of new electronic music, residencies, and education projects. Capital funding of £133,000 (10%) supports opportunities and the infrastructure for the creation of new music.

The BBC has recently doubled its commissioning budget to £375,000, resulting in more than 70 composers being commissioned. (It also spends £23 million on its five BBC orchestras and three choirs.) Other significant contributors include the Arts Council of England (ACE) and the Society for the Promotion of New Music (spnm). On the whole, though, composers depend on individual and often serendipitous initiatives, the ability to create their own opportunities, and the level of business coming from film, television and other media outlets.

As part of our mapping exercise, the British Academy of Composers and Songwriters (BAC&S) arranged a seminar, chaired by BAC&S chief executive Chris Green, with six composers from the three areas of concert, pop/rock, and

film/tv and other media, where the issues of being a composer were discussed.

One problem, says concert/classical writer Sarah Rodgers, is that composing or songwriting is often seen as a vocation rather than as a career. She explains:

A career is something that is recognised and structured, and you can take a variety of paths which you know will lead on to further development and influence. A vocation can be intensely personal and isolating, and implies that you are prepared to do a lot with very little comeback.

The different types of composer – songwriter, concert writer, and film & tv media writer – have different ways of looking at the world. Career paths for concert or classical composers are more straightforward and rooted in the formal education system. This had not existed for media writers and songwriters until the last ten years or so. Media writer Mark Fishlock comments:

You made your own way by whatever route that you could and didn't really expect there to be a system or structure in place. In the mid-80s, you wouldn't consider going to a university or college to study film and television music; now virtually every university has a film&TV course. So people are now making the choice to be a film & television composer at school. And they can go off and learn how to do it.

This development is intriguing, and perhaps a little disconcerting, to many of those already in the business who "just went out and did it by playing in pubs and other places".

A lot of our top media writers had no formal training whatsoever; they played in rock'n'roll bands and picked it up as they went along. Now that may be changing and in 20 years' time our top people will all have been through a formal training system of one sort or another.

But having gone through that they find it is not a passport to employment; you still have to get into the old ways of doing it, such as networking. In effect, the new courses are seen to have raised students' expectations of a business that hasn't really changed in the way it works. Film/tv writer Jane Livermore says:

It's ridiculous that you have to get another job in order to pursue this career. Everyone else comes out of university and goes straight into their own channel; but you have to say: oh I've got to put that on hold now and get another job to support myself. I did know it was going to be a struggle but I just wanted to do it.

Pop writer Chris Bradford adds:

The pop music world is now much larger than it was with universities and colleges trying to attract students on to new courses. There are more formal structures with songwriting courses which teach you the elements of songwriting and how to play the guitar but not how to become a great rock star. Beyond that, once you leave that you are on your own.

An unfavourable comparison is made with sport where a lot of money has been used to develop a more robust infrastructure which has placed sports people very effectively within the community and encouraged more young people to take up sport. The same process could be applied to the arts, argues one composer:

We are talking about what is good for society. Is it good for young people to sing in choirs, play in bands and orchestras, represent their country abroad, and learn musical skills? No-one can gainsay that. Just as much as for sport.

Is composing, therefore, a part-time profession? Certainly there are composers across all genres who make their living from writing music full-time. But they are very much a minority, and the composers accept that has always been the case. The real question is whether things are better or worse in this respect. On the one hand, more media outlets means more product being generated; on the other, more people are in the business and an even larger number are trying to break into it. This is seen to have been encouraged in part by "the advances in technology that mean you can produce a recording in your own bedroom". In addition, the industry is also contracting in many areas. Companies invest a great deal of money in a smaller numbers of acts which have to produce a financial return very quickly. The wastage, both in human and resource terms, is enormous. One songwriter says:

Most of the musicians I work with have jobs outside the industry, unless you do some forceful networking. You have to push hard in this highly competitive industry. But persistence can pay off if you have the skills.

Rightly or wrongly, the industry is seen today as much more market-oriented. Opera composer Ian McQueen declares:

Music has to be taken more seriously and its practitioners given more respect in that they are providing a cultural contribution to this country. That is not how we are being assessed now but rather in terms of our financial or career success.

One composer who feels the lack of commissioning opportunities has meant "my career has ground to a halt" warns:

An important point is that for all creators across all genres there tends to be a career crisis between 35 and 45. You are hyped when young and then someone else comes along. And there are great composers who are neglected because there isn't any funding, or funders are following someone new, and the path is inexorably downwards.

The lack of opportunities to develop further, whether having gone through a formal training or not, is seen as one of the most serious problems facing composers across all the genres. But the "blame" is seen to lie less with government and more within the industry itself.

Some really good work can be written by people who no longer have the opportunities. There is not really much the government can do; it is more to do with how publishers perceive their role, how the media works, and how things are promoted.

The burden on the composer is now seen as much greater than it was, with less support from music publishers. One composer comments that "20 years ago you just had to do one thing, now we have to do everything. You have to be a one-person business and know how to carry out many of the tasks that a recording company or music publisher should do, including copywriting". This shift has been driven partly by market forces, and partly by the development of new technologies, such as the Sibelius software. The two interact, of course.

These composers see the key issues to be effective networking and career structures, better communication, more accessible information about what is going on, and greater collaboration between the musical genres. State subsidy is also an issue that is seen to create “very different environments between the classical and popular worlds”. But on this cultural issue of the level of state funding or subsidy that goes to the different types of music, there is also unanimity on the “cultural” need for “a serious audit of what is needed in each area – an overview of what is happening and what is not”.

Another key issue, highlighted by Sarah Rodgers, is “the need for a more mutual relationship between composers and schools” by enabling more composers to work in residencies with schools and communities. Since composers are now “expected to provide what music teachers were offering 20 years ago and what we ourselves had at school”, Sarah Rodgers adds, it is essential to have an effective infrastructure to support such work based on the education system but interlinked with relevant arts agencies, such as spnm.

Case studies of composers and songwriters

Jane Livermore is a 27-year-old media writer and has always wanted to compose for film and tv since she was very young:

I was always writing music, and people would say it sounds like something from a film. My comprehensive school gave me good encouragement; it was the second year of the new GCSEs and music was becoming more popular with Casio keyboards and all that. I’d learnt piano but given up because I had a horrible piano teacher; then one of my music teachers said she could see something in what I did and should think again. I was very lucky. She was in her sixties and everyone thought she was a frumpy fudduddy woman, but she was very open-minded and contemporary and she got me playing again.

I passed GCSE and said I wanted to do A-level music. But the school didn’t offer it so I persuaded three friends to do it too, and the school agreed to let us do it. The headteacher thought music wasn’t a proper subject and wouldn’t give money for resources. While the

school encouraged my interest in film and television music, at university I had to struggle. I got put down a lot for my interest and was ignored because they were concert writers and it was Schoenberg and all that type of stuff. I wanted to write happy, pretty melodies that would go into films. I actually got recognised for it in the end but it was a real struggle.

I completed my music degree and went to London College of Music to do a postgraduate diploma in film music, which was brilliant. Before that I had no idea about equipment as I had had a classical training. But at the College I learnt how to run a recording studio; got fantastic contacts with other film schools; and put my network hat on.

From week to week I am either in a promotional networking role or if a pitch comes in I have to switch from managing to writing. For me, networking means plugging contacts, trying to get to see people, writing letters, walking in off the street and saying I was just passing when you are not really.

Ian McQueen (47) went to the Royal College of Music, won the Mendelssohn scholarship and studied abroad with Hans Werner Henze:

I made my debut at the Edinburgh Festival; and later got some commissions, such as the Orkney Festival which included work with schools. I have had four residencies as composer with regional arts boards and an orchestra; had commissions from and made programmes for the BBC. I have now written nine operas and they’ve got smaller and smaller. The only way I can do major works now is to go abroad, and am currently negotiating to write an opera in Sweden.

I don’t think I’ll be funded to write another national commission in the UK in the foreseeable future. The resources are not there for second performances. Once you get to my stage you are either in an impregnable position or else you are just casting around. I know many composers in London who are in this position, thinking why is no-one taking any notice after what I have achieved? It is a very young whizzkid culture. I am a left-wing person and have always believed that if I give something to society, society might take an interest in what I was saying, and that composers would not be as marginalised as I now fear they are.

I find schools a great experience. I was brought into that work by Peter Maxwell Davies who is an inspiring figure. I saw at first hand the effect that creative music making has on children. It is an experience that stays with them for the rest of their lives, and they will encourage their children to take part in such activities again. But there has been a hiatus since the eighties. Last year I mentored two young composers to write their first works with schoolchildren. I conducted one of them at the Purcell Room on London's South Bank; and for the last two years I have been composer in association with the Spitalfields Festival and worked in schools in Tower Hamlets.

Does that mean there are more opportunities to do that now? Well, I am perceived to be a music education composer. In some ways it is a label I am proud to bear, but in others it is a cannonball around your foot. But is it healthy for me to do more of that rather than seek out another composing commission which is my vocation?

Concert executive Sarah Rodgers (47) studied music and archaeology at university:

I was interested in both. By the time I'd been through university I had had enough of formal education, so I went off to do VSO. Then I had a series of small related occupations such as at English National Opera (ENO), a fringe theatre club doing both their admin and the music for their performances, and gradually geared up the writing. I see a lot of wasted talent because people are not being allowed to reach their full potential simply because we are not able to do it as much of the time as we can. You only get better by doing more.

Media executive Mark Fishlock (42) wanted to be a popstar from the age of 13:

I learnt three chords and expected the world to open up to me. But there was no question of studying it. So I got a place at art school where I did a foundation year and was on the point of going to Canterbury to do a sculpture degree when I realised I didn't want to be a sculptor. I asked them to hold it over for a year. They were happy with that because Ian Dury and Diz Dizley were former students. I took the year out and decided to stick with making it as a popstar.

By 23 or 24 I felt I was getting too old for that sort of thing and started looking for a 'proper'

job. I went off to be a sports journalist, then a theatre publicist, and finally got a job in a recording studio as a sound engineer. I didn't want a career as a sound engineer but thought it might be a route into something else. It wasn't! But it did give me certain skills and knowledge about the film and television industry. I realised that someone actually writes and produces the music you hear. I felt there was a way of making a career in writing music without having to get a hit record or be in a top band.

I was made redundant when the recording studio closed. I set up my own small eight-track studio at home, and I have been doing that ever since. In the first year I got just one job, so supplemented my income with other jobs I had done before, such as journalism. The next year I got three jobs, and it gradually built up, doing television, library work, and music videos. If people like you they employ you again. I tend to work for producers and directors who have to get work themselves. So there's a turn-over after about ten years as they go off and do other things.

Guy Fletcher started to play the trumpet in 1950 at the age of six:

I was very good at it – a natural player. I did virtually nothing else and had little interest in anything else. I had a fantastic music teacher at secondary school in 1956 (where have they all gone?) and became a professional player at 17. I had formal, private tutoring at the same time as learning music theory. I got into classical music – and was then seduced by jazz.

Then I became interested in American vocal jazz, started doing vocal arranging and began to sing. I began arranging for Joe Meek – and did the vocals. I gained a lot of experience very early; became a professional songwriter and got major stars to record the songs. I recorded, produced and managed as well as wrote songs. It's all connected and you have to do it all in order to succeed.

As a professional songwriter in the sixties I used to go into the office, write songs, and go home again at six in the evening. It was perfectly possible to do that because there was a large community of artists out there who would record songs simply because they were good songs. So if

you were a good songwriter you got good recordings and made a living. So there was a meritocratic element in being a songwriter. That changed slowly over a long period so that today it is no longer possible to be a professional songwriter – I think – because there is not enough money in it to share out to producers, artists and writers. To succeed today you have to do all those things and have a very wide range of skills – produce, find artists, manage them, be a skilled recording engineer. Songwriters today have to do all those things.

Chris Bradford (27) is a pop songwriter who started playing the harmonica at about 12 or 13 with a friend playing the guitar:

We weren't good enough to play other people's songs so we composed our own. That helped because we were the only band in the area playing our own work. I was self-taught and pretty much not from an education background. So when I had the opportunity to go to university to study music, I decided against it. Because I love music so much I didn't want to lose that enjoyment. I did English literature on the grounds that learning about writing and how to write would help my lyricwriting.

I left university not sure what to do. I travelled for two years, writing music. I then studied for two years at the London Music School in Wapping. That was disappointing because I believed I would get taught the skills which automatically make you succeed. But I realised you have to fight for what you can get. Knowledge is power in this industry, and there are so many people involved. You've got to get to know the right people, learn the business of how to promote yourself, and so on.

In my field, the rock pop commercial side, the idea of a career is still joked about. My parents celebrated with champagne when I got a 'proper' job in the business with a music company. Being a rock star is not a career, even though it's a joy. And nobody outside the media knows about all the work that goes on behind it.

The big problem in this business is that 80% of your time is taken up with having to earn a living and trying to establish a balance between composing and doing the business side of it all.

5 The conservatoires

This section provides additional detail about the seven English conservatoires.

Who attends conservatoires?

Around 3,800 students attend the seven English conservatoires, plus a further 390 at the RSAMD and 345 at the Welsh College of Music & Drama – making a UK total of 4,535. Gender balance at the English conservatoires is 52% female to 48% male.

<i>number of students</i>		<i>gender of students (%)</i>	
		<i>f</i>	<i>m</i>
Guildhall	687	Trinity	59 41
RNCM	580	RCM	55 45
RCM	579	RAM	55 45
RAM	578	Birmingham	54 46
Trinity	554	RNCM	53 47
Birmingham	454	Leeds	27 73
Leeds	372	Guildhall*	ni ni
total	3,804	all**	52 48

[source: the conservatoires 2000-1]

*statistics not held

**excluding Guildhall

On figures provided by the conservatoires, 71% of students are undergraduates and 29% postgraduates:

	<i>ug (%)</i>	<i>pg (%)</i>
RAM	54	46
Guildhall	67	33
RCM	68	32
Trinity	69	31
RNCM	75	25
Birmingham	82	18
Leeds	98	2

The proportion of students from the UK attending each conservatoire ranges from 56% to 88%; those from the rest of the EU from 5% to almost 20%, and from the rest of the world from 4% to 29%. Based on the figures provided by the conservatoires, 71% of their students come from the UK and 29% from other countries.

Where students come from: UK, rest of EU, overseas

undergraduate (%)

	UK	EU	Overseas
RAM	64	12	24
Guildhall	72	17	11
RCM	73	13	14
Trinity	74.5	11.5	4
RNCM	86	6	8
Birmingham	85	12	3
Leeds*	88	5	7

postgraduate (%)

	UK	EU	Overseas
RAM	47	18	35
Guildhall	46	25	29
RCM	49	24	27
Trinity	54	23	23
RNCM	68	10	22
Birmingham	75	12.5	12.5

all (%)

	UK	EU	Overseas
RAM	56	15	29
Guildhall	64	20	17
RCM	65	16	19
Trinity	68	15	17
RNCM	82	7	11
Birmingham	85	11	4

*Leeds has 8 postgraduates (2%) out of an HE student population of 372.

[source; the conservatoires; percentages rounded up]

The minority ethnic student population of the English conservatoires ranges from 4% up to 16%. This is, overall, higher than that of students taking music degrees in universities and, apart from RNCM and Leeds, higher than those doing music courses in FE institutions.

Ethnic origin of students at conservatoires (%)

ethnic group	<i>m</i>	<i>w</i>	<i>ni</i>
RAM	16.1	83.2	0.7
Trinity	15.7	78.3	6.0
RCM	11.0	89.0	-
Birmingham	9.5	86.8	3.7
RNCM	5.9	93.8	0.3
Leeds	4.0	80.1	15.9

m = minority ethnic; *w* = white; *ni* = no information
[based on figures provided by the conservatoires; Guildhall unable to provide statistics]

The size of a conservatoire's minority ethnic population is influenced, to varying degrees, by

the proportion of overseas students it attracts (see also the section on *Ethnicity and music training* in the main report). We were unable to obtain ethnicity statistics that separate out students across the UK, other EU, and overseas countries. Altogether 76 different countries are represented across the six HEFCE-funded conservatoires. (Guildhall could not provide statistics.)

Proportion of minority ethnic students compared with those from overseas

	minority ethnic %	overseas %	no of countries represented
RAM	16.1	29.1	48
Trinity	15.7	16.6	51
RCM	11.0	18.5	37
Birmingham	9.5	4.3	18
RNCM	5.9	11.2	37
Leeds	4.0	6.7	12

[based on figures provided by the conservatoires]

What happens to graduates

Statistics from the Higher Education Statistics Agency (HESA) on the first destinations of all first degree music qualifiers for 1999-2000 who went into employment show that only 12.8% went into 'performance-related' employment (listed as musicians, musical instrument players, composers or arrangers), 8.3% became teachers of music and/or dancing, and 74.3% went into 'other occupations'.

First destinations of music graduates 1999-2000

musical instrument players	100	9.2%
teachers of music & dancing	90	8.3%
musicians	30	2.7%
composers/arrangers	10	0.9%
other occupations	810	74.3%
not known/applicable	50	4.6%
total into employment	1,090	

Most of the conservatoires see the criterion that 75% of graduates work primarily in professional music performance within five years as a target to aim for rather than one that has already been achieved. For example:

- Conservatoire A cites a questionnaire survey of 1995 and 1996 graduates indicating 'a reasonable level of employment in the music industry, although the number of graduates

employed in full-time employment appears limited’.

- Conservatoire B carried out an analysis of the destinations of graduates in the three years from 1997 to 1999:

Employment one year from graduating (%)

performing (often with some teaching)	32
postgraduate/further study	12
other employment	10
teaching	7
unemployed	4
not known	35

- Conservatoire C’s five-year analysis from 1996-2000 shows the percentage of graduates going into employment related to performance and/or composition rising from 34.3% to 46.2% – but, again, still well below the 75% mark. That is reached by combining the ‘performance’ graduates with those going on to further study: 75% in 1996 rising to 78% in 2000 – although not all those doing further study will go on to a performing career. The combined percentages over the five-year period are:

Employment on graduating 1996-2000 (%)

performing/composing	42
postgraduate/further study	25
teaching	12
structured private study	8
non-musical employment	7
unemployed/not known	4
music admin/production	2

Of those involved in performance work or composition, 28% were on contract and 72% freelance. Of those in teaching, 51% were in the private sector and 49% in the state sector.

- Conservatoire D cites statistics from the annual first destination survey of the Higher Education Statistics Agency (HESA) for the three years 1997/8 to 1999/2000. These show that 48% continued with further study; 21% were teachers of music and/or dance; 18% were in other employment; and just 8% were identified under the HESA category of ‘musical instrument players’. The list of other employment embraced bar and waiting staff, clerk, trade union officer, child carer, theatre manager, librarian, computer operator, receptionist, retail manager, general administration, research, and the clergy.

- Conservatoire E carried out a survey of student destinations for those leaving in the two years 1991 and 1995 as part of HEFCE’s 1998 review of music conservatoires (HEFCE, 98/11). This was based on the conservatoire’s alumni database and a telephone survey of past students. The database showed that ‘the vast majority of ex-students are gainfully employed as professional musicians in the UK and around the world’ and that the largest group (20%) are orchestral players. The telephone survey found that 92% of those contacted had ‘some form of employment in music’. Their main source of income was performance (46%) and teaching (25%). The older the graduate, the more likely that they taught – as instrumental music teachers (62%) rather than classroom teachers (16%) or private teachers (16%). Very few graduates worked exclusively in performance or teaching. Those in ‘high-profile solo performance’ comprised 3% of the most recent graduates compared with 12.5% of graduates four to five years on. Similarly, those in principal positions in orchestras comprised 3% of most recent graduates compared with 6% four to five years on. Taking together both cohorts of those graduates who cited performance as their main source of employment, the type of performance (all instruments):

type of performer 54% orchestral performer
19% chamber musician; 16% singer;
7% instrumental soloist; 4% principal player.

The survey also revealed the proportion of performers who did not list performance as their main source of employment, thus illustrating the state of the performance market. For example, only 3 out of 20 pianists listed performance as their main source of employment. Overall, only 44% of performers gave performance as their main source of employment:

percentage of different types of performer listing performance as main source of employment
51% orchestral performer; 50% singer;
36% chamber musician; 31% instrumental soloist;
27% principal player; 44% all.

The Royal College of Art (RCA) is also a specialist higher education institution (HEI) which comes under similar premium funding arrangements in the HEFCE document 00/51 on

funding such HEIs, including the 75% criterion (this time, working primarily in professional art and design, as practitioners). In 1997, the RCA published a report on the destinations of the 1,539 students who graduated between 1992 and 1996. The survey had a 96% response and showed that 92.5% of graduates were in employment or an activity directly related to their training. This five-year survey is currently being repeated with 1997-2001 graduates, and the results are due to be published during 2002.

6 Schools specialising in music

The junior departments of conservatoires

There are junior departments at six of the English conservatoires plus the London College of Music and Media. In September 2001, Leeds College of Music started an equivalent Saturday Morning School with an initial intake of 30 children. These provide tuition on Saturdays to selected musically gifted children, currently around 1,350, aged between three and 18 depending on the institution. The average cost per pupil is £2,000 a year. Most pupils go on to a higher education music course – around 70%, say the conservatoires.

Junior departments

college	pupils	age range
RAM	280	11-18
Trinity	150	3-18
RCM	280	8-18
London CMM	130	6-18
Guildhall	270	5-18
RNCM	90	7-18
Birmingham	150	3-18
Leeds CM	30	9-18
total	1,380	

[source: Music Education Yearbook 2001-2 & individual institutions]

Specialist music schools

There are four independent specialist music schools in England which offer a proportion of places funded by the DfES through the Music &

Dance Scheme. Across the four schools, 497 (39.3%) of the total pupil population of 1,294 are sponsored through this scheme. The total cost of the scheme to the DfES for these four music schools was £7.1 million in 2000/1, or £14,327 per pupil; and parental contributions came to £1.4 million, or £2,854 per pupil.

Music & Dance Scheme pupils specialising in music

school	pupils	DfES-aided pupils		cost to DfES (£m)
Chethams	287	254	88.5%	3.76
Purcell	166	131	78.9%	1.67
Wells	754	70	9.3%	0.87
Menuhin	57	42	73.7%	0.82
	1,264	497	39.3%	7.12

[source: DfES, 2001]

In addition, three schools in the state maintained sector offer a music specialism. The Brit School for performing arts and technology in Croydon caters for 14 to 19 year olds. It is funded jointly by the DfES and the British Record Industry Trust, plus a number of other commercial sponsors. Of the 800 students who attend, 300 (37.5%) specialise in music (120) or music theatre (180). When they leave, almost half (46%) go on to entertainment-related first destinations.

London Oratory School and Pimlico School, both in the capital, offer a specialist music education scheme for a proportion of their pupils, who are selected for the schemes. The Pimlico scheme was set up some 30 years ago by the then Inner London Education Authority (ILEA). It survived the breakup of that body in the nineties and now provides for 93 pupils out of a total pupil population of 1,400. The aim is to increase the proportion of selected pupils specialising in music to 10% over the next five years. The scheme, funded through the DfES Standards Fund, gives pupils an extra eight hours of tuition a week above the normal school provision.

Pupils not on the scheme are offered free peripatetic instrumental tuition on the basis of equity. Currently, 200 pupils out of the remaining 1,307 take it up. (At 15.3% that is almost twice as many as the 8% national average take-up for instrumental music tuition, but far less than the 40% in the over 300 independent schools offering a specialism in music¹.) Funding for this comes out of Pimlico's

1 Music Education Yearbook 2001/02, Rhinegold, 2001.

main budget. "It is a matter of will on the part of the head and governors," says Pimlico's director of specialist music David Murphy. He points to the long-term beneficial impact of such a commitment spreading out to the families and local communities.

The Roman Catholic London Oratory School, formerly grant-maintained and now a state-maintained, voluntary-aided school, has a junior house for seven to 11 year olds who are selected on the basis of their musical talent. They then move into the senior 11 to 18 part of the school. The scheme, set up in 1996, caters for 80 pupils in the junior house, and 100 pupils in the senior school – 13% of the total pupil population of 1,360.

Taking all seven schools referred to here, a total of 1,837 pupils are specialising in music of whom 1,070 (58.2%) are DfES supported either through the Music & Dance Scheme or through being within the state-maintained sector.

Specialist music schools in England

<i>school</i>	<i>all pupils</i>	<i>music pupils</i>	<i>of whom</i>	<i>DfES-aided</i>
Brit	800	300	300	100.0%
Chethams	287	287	254	88.5%
Ldn Oratory	1,360	180	180	100.0%
Purcell	166	166	131	78.9%
Pimlico	1,400	93	93	100.0%
Wells	754	754	70	9.3%
Menuhin	57	57	42	73.7%
	4,824	1,837	1,070	58.2%

[source: DfES & individual schools, 2001]

Choir schools

There are 44 cathedral or collegiate choir schools belonging to the Choir Schools' Association (CSA); eight in the maintained sector and 36 independent. The DfES funds a Choir Schools Scholarship Scheme to support a limited number of pupils at the 36 independent schools. In 2001/2 the total grant was £127,700. The Choir Schools' Association Bursary Trust administers the DfES grant and decides how many choristers shall be grant-aided and to what extent. The number of pupils grant-aided each year is usually within the range of 75 to 80 (an average of between £1,600 and £1,700 per pupil) out of a total chorister population of over a thousand. Pupils usually serve as choristers between the ages of eight and 13. In addition, a

further 13,000-plus pupils attend choir schools as non-choristers but able to benefit from the music-oriented environment.

Choir schools hold annual auditions although, according to the CSA:

... there is much more informal auditioning by the choirmaster/organist than ever before. While formal voice trials continue, often the children have been assessed beforehand. A much healthier way as it eliminates a huge amount of stress for child and parent.

For this reason mapping the educational background of pupils is, says the CSA, "difficult". There are no statistics on where entrants are recruited from nor on what happens to choir school pupils when they leave. Information from one choir school for leavers in 2000 shows that 12 out of 76 choristers at CSA schools took music at degree level (16%).

Arts colleges and beacon schools

Arts colleges are part of the government's specialist schools programme, launched in September 1994 and now being greatly expanded. The aim is to nurture a proportion of schools which can develop, sustain, and disseminate good practice, and be regional centres of excellence in one of four subject areas: technology, languages, sport, and the arts, plus, from September 2002, the four additional areas of business & enterprise, engineering, maths & computing, and science. A key purpose is to develop specialist teaching skills in each area. The Government aims to have at least 1,500 specialist schools operating by 2005. By September 2001, a total of 685 specialist schools had been designated in 130 local education authorities. Of these, 91 (13%) are arts colleges; 64 specialising in performing arts (9.3% of all specialist schools), 17 in visual arts, eight in media arts, one in visual and media arts, and one in all the arts (performing, visual and media). [From September 2002, 173 secondary schools will operate as arts colleges out of 992 specialist schools across the eight subject specialisms. Of these 173 arts colleges, the performing arts will be a specialism in 128 of them. This suggests that an estimated 120,000 pupils will be receiving some specialist music provision:

<i>specialism</i>	<i>no</i>	<i>%</i>
technology	443	45
arts	173	17
sport	161	16
language	157	16
science	24	2
business & ent	18	2
maths & comp	12	1
engineering	4]

The **Beacon schools** initiative was launched in September 1998 with the aim of raising overall standards of pupil performance and to close the gap between the best and worst performing schools by identifying and disseminating successful practice. Beacon schools are schools that have been identified as among the best performing in the country and are examples of successful practice. The education white paper *Schools: Achieving Success* (DfES, Cmnd 5230, September 2001) proposes an increase in the number of secondary Beacon Schools to 400 by 2005. There are currently 250. All new Beacon Schools will either be in or serving a city area or will have at least one specified school partner in an area of recognised deprivation, either urban or rural. By the end of 2001, there were 1,001 beacon schools of which 73 offer a specialism in music (7.3%), with a further 9 offering arts education, including music, totalling 8.2% of all Beacon schools.

Number of schools offering specific music expertise

nursery	4
primary	32
secondary	34
special	3
total	73

[In May 2002, a further 166 Beacon schools were designated to operate from September 2002.]

7 The training of music teachers

Effective training of teachers and their continuing professional development lie at the heart of improving, sustaining and extending music provision in schools. Such an obvious statement

deserves restating here because of what is no less than a crisis in training teachers for music – as for training teachers in other key subjects. This is especially so in the primary sector.

Recruiting primary teachers

Fewer training institutions offered fewer places for primary teacher trainees to specialise in music in 2001-2 compared with previous years, according to figures from the Teacher Training Agency (TTA). In order to raise the level of knowledge and skills in specific subjects among primary teachers, the TTA has in recent years set primary intake targets for each subject for training providers. These targets are based on, or reflect, perceived needs in primary schools and on what is also happening in the training institutions. Institutions bid for the number of specialist places they estimate they can recruit for. However, of the 81 providers of primary training in 2001/2, only 30 (37%) offered music places compared with 39 (48%) in 2000/1. The target places for music offered by these training providers declined from 375 to 298 – fewer than any other subject area – and also fell as a proportion of all places made available. Since 1999/2000, specialist places for music are down from 3.0% to 2.4% of all places.

The overall target for the number of initial training places for primary teaching has been reduced by 4.4% from 13,130 to 12,547 (because of changes in the primary school population). However, comparing 2001/2 with 2000/1, the number of specialist training places for music has been reduced by 20.5% – more than any other subject. The programme of allocating initial training places to specific subjects has now ceased.

Recruiting secondary music teachers

Music is a shortage subject in teacher training for secondary schools in England and Wales. Recruitment to training courses consistently misses the annual target number set by the DfES, although at a provisional 8% below target in 2001/2 considerably less than the 17% of four years ago². For 2001/2, the DfES hoped to recruit 747 students for music. At the same

² *School Teachers' Review Body: eleventh report 2002*, Cmnd 5353, The Stationery Office, 2002.

time, the number of vacancies for music teachers in secondary schools in England and Wales more than doubled from 0.8% to 1.8% of teachers in post³.

While DfES designates music a shortage subject, it is not included in the 'golden hello' scheme⁴ for the other shortage subjects of maths, science, English, modern foreign languages, and technology. Music trainees can apply for hardship funding under the secondary shortage subject scheme – in effect a means-tested way to help students not eligible for golden hellos and other help. It may also enable them to apply for additional funding through their higher education institution.

The situation of music is less serious in comparison with the difficulties in recruiting for the other key subjects of mathematics, science, modern foreign languages, and technology. But the problems faced by music education across all sectors, and by the music industry generally, can only be effectively tackled in the long-term by improving the quantity and quality of those going into music teaching at primary and secondary levels.

Both Secretary of State Estelle Morris and the School Teachers' Review Body have called for a remodelling of the teaching profession in order to reduce the chronic gap between the demand and supply of teachers⁵. Any remodelling would be an opportunity to think afresh about the most effective and mutually beneficial ways of attracting and keeping experienced musicians to work with and teach children and young people in in-school and out-of-school settings.

The graduates who train for music teaching

We know a little about what sort of music graduates enter teacher training institutions and what happens to them from the annual performance profiles of the institutions published by the Teacher Training Agency (TTA). For example:

- 46% of the 513 trainees who took up a PGCE course in 1999/2000 had gained a 2:1 or better in their first degree;
- 87% of the final year PGCE trainees in the same year were awarded qualified teacher status (QTS); and
- 82% of those awarded QTS were in a teaching post within six months.

This means that two-thirds (69%) of those entering a PGCE course gain QTS and go on to a teaching post. Thus, while PGCE entry numbers put music firmly among the 'hard to attract' subjects, it does hold its own as a route on to a teaching job – should the trainee intend to go on to one. For one has to ask: what happens to the other third of the music trainees who are either not awarded QTS or do not go into a teaching post once qualified?

In order to determine the quality of training courses, the TTA uses grades awarded by Ofsted when inspecting institutions. In 1999/2000, 30 higher education institutions provided one-year PGCE courses in music. Of these, 4 had grade A (very good), 12 grade B (good), 8 grade C (satisfactory) and 1 grade D (borderline); 5 were ungraded because of being new providers of music training. Almost two-thirds of students (62%) attended providers with grades A and B. This was an improvement on the 54% in 1998/99 as part of the TTA's policy of seeking to concentrate training with good quality providers.

Evidence from interviews with Ofsted inspectors suggests that, while the overall standard of music training by ITT providers is improving, the two major challenges for these providers are:

- a shortage of recruits, with most courses not running at full capacity;
- ensuring there are enough school placements for students during their training, with key stage 3 – the main area for training – the weakest point.

Providers themselves may also have problems maintaining a 'good' course where there is only

3 DfES written evidence to the School Teachers' Review Body, September 2001.

4 The £4,000 'golden hello' payment, introduced from September 2000, is paid to those who train in and then go on to teach the shortage subject areas of mathematics, science, English, modern languages or technology after completing their induction.

5 Speech to Social Market Foundation, 12 November 2001, and *School Teachers' Review Body: eleventh report 2002*, paras 26-28, Cmnd 5353, The Stationery Office, 2002.

one specialist music trainer and the provider relies on visiting tutors. In addition, while the quality of trainee is considered by Ofsted to be 'better than it has ever been' – with up to a third being mature students (ie 26 years and over) – many still come to a teacher training course with significant gaps in their knowledge, such as composing, lack of knowledge of contemporary repertoire and genres, and using music technology.

Equipping music teachers for the 21st century

How well equipped are teachers of music to understand and work within a 21st century music world? Can they interpret the National Curriculum requirements in relation to the wider and more diverse developments in music? Can they engage pupils whose experience, priorities and perceptions of music are, inevitably, different from those of their teachers and, in some cases, different across the range of pupil groups among their peers? This situation pertains more to music than to any other curriculum subject. It is a daunting task for any teacher. Two recent surveys have looked at the changing knowledge, attitudes and values of music teachers about the different musical genres that are now, or should be, part of their day-to-day work in schools. Interestingly, they appear to come to somewhat different conclusions, although they both, in their own ways, reflect realities in today's schools.

Norton York of the University of Westminster and Rockscool Ltd surveyed heads of music in secondary schools in England and Wales⁶. From the 750 teachers who responded, the survey concluded that we have 'a population of school music teachers that are predominantly between 30 and 49 years old, are quite evenly split between males and females, and who are almost exclusively white'. In fact, this largely reflects the secondary teaching profession as a whole, except that music teachers as a group tend to be younger:

Age range of teachers in service (%)

	under 29	30-49	50 and over
secondary music teachers*	18.0	68.7	13.3
all secondary teachers**	17.5	58.1	24.4

[sources: *Norton York survey

**DfES database of teacher records 2000]

The majority of music teachers, according to the survey, have a classically trained music background, entered teaching straight from a traditional music degree, are probably able to perform on piano or vocals as a main instrument, have a PGCE or BEd, and are aged between 30 and 49 with up to 15 years' experience of class teaching. The teachers have a good knowledge of mainstream western classical music and 'old' pop music, plus some related knowledge of musicals and opera. However, their knowledge of and engagement with current pop and modern jazz is patchy or inadequate, according to the survey. None the less, just under half of the teachers rated pop and rock as Britain's most important 'musical achievement' in the second half of the 20th century; a quarter (24.4%) rated musicals, and 14% 20th century classical music.

The survey report criticises the teachers for seeking information about new music primarily from 'within the classical music establishment with only a few making forays into pop and other musical idioms', and a school music culture which 'tends to be introverted and avoids looking for models of current practice from the art of music rather than relying on the received knowledge of music education'. This criticism is based on teachers' lack of contact with those institutions involved with the contemporary music recording industry. The survey concludes that 'music teachers' training, classroom practice and personal listening scarcely match the interests of their pupils'. For example, there is substantial use of classical music styles in classroom teaching despite the fact that it has 'the highest ratings for demotivating classroom music pupils' as defined by the teachers themselves.

6 *Valuing School Music: a report on school music* by Norton York, University of Westminster & Rockscool Ltd, February 2001.

Teachers taking part in the survey were asked to rate different music styles according to the single criterion of whether they are seen, by the teachers, to 'motivate' the pupils. Perhaps not surprisingly, pop and rock are the highest rated 'motivating' musical styles at 76%, followed by jazz at 33%. The highest rated classical style is 20th century music at 15%. This raises interesting questions about what music education is about or for, and how best to introduce and use different music styles in classroom and wider in-school and out-of-school contexts in order to engage and enthuse pupils. It also raises a question about how far teachers should themselves have detailed knowledge of a wide range of music styles, or whether they should be able to act as facilitators by bringing musicians and music experts into school to increase the diversity of music.

Crucially, of course, the survey findings raise important issues about how, and indeed when, teachers should be trained to teach music, and how to enable them to keep in touch and understand new trends in music. Certainly, the majority (62%) of the surveyed teachers had been trained at least ten years earlier, and one might conclude from the findings that most had had few opportunities for continuing professional development. For example, almost three-quarters of the teachers responding to the Norton York survey wanted training in the use of music technology (84%) and working with new music styles and genres (62%), and teaching composition (47%). Other training needs included: singing training for primary teachers, managing technical equipment, assessment at key stage 3 and in group work, classroom management, and setting differentiated tasks for mixed ability groups.

Another survey⁷, by Lucy Green of the University of London Institute of Education, compared teachers' views of the value in and attitudes to teaching different kinds of music in 1982 with those held in 1998. She concluded that 'over a relatively short period of 16 years, teachers' inclusion and relative estimation of diverse musical styles appear to have changed considerably'. The survey, carried out on 61 teachers in 1982 and then another 61 in 1998,

found that 'teachers' views of musical value have overall shifted radically towards more global perspectives, and their classroom approaches include far more integrated practical work involving performing, composing and listening, with an emphasis on cross-stylistic comparisons and musical universals'.

In 1982, classical music took pride of place, being taught by 95% of the 61 teachers, followed closely by popular music (75%), with folk music and avant garde/creative music some way behind. By 1998, popular music had overtaken classical music, with world music, which hardly figured 16 years earlier, almost alongside classical music in terms of teachers' coverage. There followed a significant increase in the inclusion of both jazz and, less so, 20th century classical music. Perceptions of folk music had extended beyond the British Isles to embrace a more global approach. Teachers in 1998 revealed a much more positive, all-embracing and respectful approach to the different genres and styles of music, and an understanding of the links between them. Unlike in 1982, few expressed negative views or reservations about popular music:

... the variety of curriculum content in relation to popular music had vastly expanded, and teachers were, in general, displaying far greater familiarity with both historical trends and contemporary popular music.

The report cites what it sees as two new major factors in teachers' use of music :

- a strong practical engagement with popular music, involving composition, improvisation and classroom performance as integrated activities; and
- the use of popular music to teach 'universals' that cut across musical styles, embracing folk to art music from a variety of historical and geographical origins.

Lucy Green sees two trends running in parallel. First, 'a sea-change in music education [is underway] inspired by new practices, values and identities in the globalised and localised musical world we all inhabit'. Second, contemporary teaching *strategies*, historically developed in conjunction with classical music

⁷ 'From the Western Classics to the World: secondary music teachers' changing perceptions of musical styles, 1982 and 1998' by Lucy Green, *British Journal of Music Education*, vol 19 no 1, 2002.

pedagogy, have not shifted as much as the many changes in curriculum *content*. She concludes:

Alongside formal music education, informal methods of acquiring musical skills and knowledge have always flourished, leading to the production of most of the world's popular, traditional, classical and jazz musics throughout history. Whilst schooling has recently incorporated a wider variety of musics into curriculum content...one of the tasks now facing music educators, not only in schools but higher education too, is to make a serious assessment of the very different learning practices by which these 'other' musics have been passed down, and a consideration of what light such practices might shed upon our own.

This conclusion is supported by the findings from the University of Keele research study into why children drop out of music in the early years of secondary schooling⁸. Research team head John Sloboda comments:

It is about different approaches to music, including ways of thinking about it and responding to it. One cannot just insert a popular genre into a set of classroom practices that have been developed to deal with classical music.

The team are concerned at the decline in young people's engagement with those forms of musical activity traditionally encouraged and supported within the school system, and particularly the playing of traditional acoustic instruments. Music education in schools, as currently conceived and organised, cannot function effectively without an implicit agreement between such stakeholders as teachers, students, parents, and government:

The meaning of music is a constantly shifting function of the discourses of these diverse groups which may coalesce around a dominant ideology.

John Sloboda considers that a stable musical agenda no longer exists in schools because of seven key cultural trends: multiculturalism, youth culture, electronic communication, feminism, secularism, niche cultures, and post-modernism. He asks four key questions:

- 1 What should viable and engaging UK music education look like?
- 2 Is classroom music as currently conceptualised and organised an inappropriate vehicle for mass music education in 21st century Britain?
- 3 Would a more effective music education environment be found in the anarchic mixed economy of out-of-school music provision?
- 4 Would it be more successful in enabling the celebration of personal autonomy and cultural differentiation that is a prerequisite for focused and goal-directed musical engagement in a post-modern society, with its anarchy of musical styles and genres, technologies, and social relationships – including the creative redrawing of the teacher-student role?

His suggested routes by which some answers might be reached include increased variety in music provision in ways that take account of current and future social, educational and lifestyle trends. Such variety can be provided by: those who provide music opportunities; those who fund them; the locations for providing opportunities; the types of activities offered; the entry and exit points for musical engagement, including long-term syllabi, short-term projects, and 'an end to the tyranny of the school term or year'; the accreditation of achievement; the routes to training competence.

This raises the question of the role of schools in a wider, more inclusive view of music education. Since school music is the one aspect of music provision which all children can be guaranteed to receive, John Sloboda suggests that 'perhaps [the school's] most useful role is to provide a core anchor-point where diverse experiences may be reflected upon, integrated, and co-ordinated':

If people are to be suitably trained to support young people's music making, then a far wider range of training and continuing professional development opportunities must be on offer than the traditional teacher education model. Indeed, until this happens, it is hard to see how major change will occur.

In further research on how popular musicians

⁸ *Emotion, functionality, and the everyday experience of music: where does music education fit?*, Sloboda et al, University of Keele, 2001.

learn⁹, Lucy Green explores the different approaches of popular and classical musicians to acquiring musical skills and knowledge, comparing popular musicians' informal learning practices with formal music education. She argues for a closer relationship between the two since each has much to enhance the other. The lack of informal learning practices can inhibit the development of young popular musicians and turn many off music altogether. But those musicians taking popular music instrumental tuition were more positive in their outlook than those taking classical tuition because of a combination of teachers' different approaches and the fact that the learner liked and identified with the music and instrument being played.

Lucy Green recommends that teachers who are trained musicians and primary generalists try out such informal learning practices themselves, such as purposive listening, copying, and singing or playing along to records. She also calls for formal music educators to create a teaching culture that recognises and rewards such practice and criteria for success of informal learning.

Formal music education and informal music learning have for centuries been sitting side by side, with little communication between them. On the one hand, informal music learning practices have missed out on some of the skills and knowledge which formal music education can help learners to develop...On the other hand, formal music education has not always enhanced either the music learning or the enjoyment of those who experience it and has often turned even highly motivated young popular musicians, and undoubtedly other potential musicians, away. By opening out our understanding that there are a multitude of ways in which to acquire musical skills and knowledge, surely we can reach out to more learners and reveal a much higher number of people with the capacity to make music for their own pleasure, a larger proportion of learners who would warrant being 'counted as musical' within formal settings, and a more open attitude towards music-making both on the part of those who specialise in it and on the part of amateur networks of families, friends and others in the community. [chapter 7]

9 *How Popular Musicians Learn: a way ahead for music education* by Lucy Green, Ashgate, 2001.

D organisations and individuals consulted

organisations

Academy of St Martin in the Fields
Access to Music
Afro-Caribbean Music Circuit
Artswork
Asian Dub Foundation
Asian Music Circuit
Association of British Orchestras
Barrier Breakers
BBC Philharmonic
Bhavan Centre
Black Voices
Brewhouse Music
British Academy of Composers & Songwriters
Centre for Young Musicians
Choir Schools' Association
City of Birmingham Symphony Orchestra
COMA: community music making for amateurs
Council for Music in Hospitals
Drake Music Project
Eastern Orchestral Board
Education Extra
English National Opera
English Touring Opera
Federation of Music Services
Folkworks
Generator
Grand Union Orchestra
Halle Orchestra
Incorporated Society of Musicians (ISM)
Integrated Music Projects (IMPRO), Middlesex University
Jazz Development Trust
Jazz Services
LIFT
Live Music Now!
London Mozart Players
London Symphony Orchestra
Making Music: the National Federation of Music Societies
Metier
Midi Music Company
More Music in Morecambe
Music Education Council
Music for Youth
Music in Prisons: the Irene Taylor Trust
Music North Trust
Music Producers Guild
Music Publishers Association
Musicians' Union
National Association of Music Educators (NAME)
National Association of Youth Orchestras
National Music Council

National Network for the Arts in Health
National Youth Jazz Orchestra
National Youth Orchestra of Great Britain
Northern Cultural Skills Partnership
Opera North
Orchestra of the Age of Enlightenment
Performing Right Society
Performing Right Society Foundation
Pimlico Opera
The Prince's Trust
Royal College of Art (RCA)
Royal Liverpool Philharmonic Orchestra
Royal Liverpool Philharmonic Society
Royal National Institute for the Blind (RNIB)
Royal Opera House
Sampad
Serious
Society for the Promotion of New Music (spnm)
Sonic Arts
Sound it Out
Sound Sense
Unit for Arts & Offenders
Welsh National Opera
Yorkshire Youth & Music
Youth Music

higher education institutions

Birmingham Conservatoire
Guildhall School of Music & Drama
Leeds College of Music
London College of Music & Media
National Opera Studio
Newman College of Higher Education
Royal Academy of Music
Royal College of Music
Royal Northern College of Music
Royal Scottish Academy of Music & Drama
Trinity College of Music
University of Central England
University of Huddersfield
University of London, Institute of Education
University of Reading
University of Salford
University of Sussex
University of Westminster
University of York
Welsh College of Music & Drama

exam boards

Associated Board of the Royal Schools of Music (ABRSM)
Guildhall School of Music & Drama Examinations Service
London College of Music & Media
Rockschool Ltd
Trinity College London

education organisations

Arts & Humanities Research Board (AHRB)
Graduate Teacher Training Registry (GTR)
Higher Education Funding Council for England (HEFCE)
Higher Education Statistics Agency (HESA)
Learning and Skills Council (LSC)
National Association of Teachers in Further & Higher Education (NATFHE)
Qualifications and Curriculum Authority (QCA)
Quality Assurance Agency for Higher Education (QAA)
Teacher Training Agency (TTA)
Universities and Colleges Admissions Service (UCAS)
Universities UK

government departments

Department for Culture, Media and Sport (DCMS)
Department for Education and Skills (DfES)

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Chris Bradford (pop songwriter)
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- Brian Debnam (director of resources, North Music Trust)
- Allan Dumbreck (course leader for commercial music, University of Paisley & editor of the Music Education Directory)
- Roger Durston (former principal, Brit School for the Performing Arts and Technology)
- Leslie East (director of publishing, ABRSM)
- Helen Evans (education officer, Asian Music Circuit)
- Mark Featherstone-Witty (principal, Liverpool Institute for Performing Arts)
- Joshua Fisher (musician, Real Music Group)
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- Jenny Goodwin (assistant chief executive, Music Publishers Association)
- Chris Green (chief executive, British Academy of Composers & Songwriters)
- Dr Lucy Green (reader of music education, University of London, Institute of Education)
- Sean Gregory (coordinator of ensemble & community development, Guildhall School of Music & Drama)
- Prof Edward Gregson (principal, Royal Northern College of Music)
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- Chris Hodgkins (director, Jazz Services)
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- Dr Ian Horsbrugh (principal, Guildhall School of Music & Drama)
- David Hoult (principal, Leeds College of Music)
- Gerry Hunt (musician, Grand Union Orchestra)
- Robert Jarvis (composer & trombonist)
- Viram Jasani (chairman, Asian Music Circuit)
- Stuart Johnson (higher education development officer, North Music Trust)
- Julian Joseph (musician & broadcaster)
- Robert King (artistic director, The King's Consort)
- Prof Peter Knight (vice-chancellor, University of Central England)
- Tony Knight (principal subject officer, Qualifications and Curriculum Authority)
- Julie Latham (musician & dance accompanist)
- Prof Nicola LeFanu (head of music & composition, University of York)
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- Ged McKenna (director of Flexible Learning and Enterprise Support, Liverpool Institute for Performing Arts)
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- David Murphy (director of specialist music, Pimlico School)
- Dr Tony Myatt (director of music technology research, University of York)
- Prof George Odam (research fellow, Guildhall School of Music & Drama)
- Robin Osterley (chief executive, Making Music)
- Alex Patient (head of projects, Sound Sense)
- Alastair Pearce (principal, Rose Bruford College of Speech & Drama)
- Maxine Penlington (registrar, University of Central England)
- Alison Pickard (professional services officer, Incorporated Society of Musicians)
- Andrew Pinnock (head of music, London Arts)
- Simon Pitt (business head of commercial music department, University of Westminster)
- Simon Platz (managing director, Bucks Music Group)
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 Jonathan Willcocks (director of the junior academy, Royal Academy of Music)
 Frankie Williams (general inspector [music], Cambridgeshire County Council)
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 Stuart Worthington (employment consultant)
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Music students' & young musicians' focus groups

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University of Westminster commercial music department

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