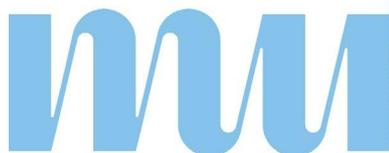




THE STATE OF PLAY A REVIEW OF MUSIC EDUCATION IN ENGLAND 2019

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Musicians'
Union



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Lynn Batten – Cornwall Music Service Trust

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FOREWORD

“ Music needs to be part of every child’s life and that access to a broad and balanced curriculum, which includes the arts, should be experienced by all children regardless of their background.”

Horace Trubridge

The evidence base demonstrating the benefits of children learning music is now broad and sound. Countless studies have shown the positive impact that learning an instrument has on a child’s development both in terms of academic achievement and general wellbeing.

It is no surprise then that the National Plan for Music Education (NPME), published by the government in 2011 stated that: ‘Children from all backgrounds and every part of England should have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence if they wish to.’

The MU welcomed this at the time as a real breakthrough. The NPME also recognised that ‘music education is patchy across the country and change is needed to ensure all pupils receive a high-quality music education.’ The government’s plan was to achieve this through the creation of music hubs – which would take forward the work of local authority music services from 2012 onwards.

Although many of the recommendations in the plan were well thought through and positive, the key problem was that schools were never required to engage with music hubs and music hubs themselves vary hugely in terms of performance. As a result, the NPME did not achieve its ambitions, and today we still have a continued postcode lottery for young people in terms of their access to music education.

Not only has provision remained patchy, it is also overwhelmingly children from poorer backgrounds who do not have adequate access to music education. Recent MU research into access to instrumental music tuition for young people showed what we have long suspected - that children from poorer backgrounds are not getting the same access to music education as their wealthier peers. The headline figures show that children from families with an income of under £28k are half as likely to learn an instrument compared to those from families with an income of more than £48k.



Photograph courtesy of
Joanna Dudderidge

So, while the NPME intended that children from all backgrounds and all areas of the country should have the chance to learn an instrument, in reality many young people from poorer backgrounds are still not getting this opportunity.

Despite the government’s commitment to funding until 2020, financial straitening for hubs and music services remains a significant problem, compounded by cuts to school and local authority budgets. This has led to widespread cuts to instrumental teachers’ terms of engagement in an attempt to save money, resulting in fragmentation and demoralisation of the workforce. Meanwhile, with many schools becoming academies and abandoning the national curriculum altogether, school music provision has become increasingly inconsistent.

The MU has found that in schools with head teachers who understand the benefits of music education, the opportunities to learn instruments tend to be far better subsidised. In other schools, the offer is limited or even non-existent.

This report, along with other recent research, is a vital step towards persuading the decision makers in education that music needs to be part of every child’s life and that access to a broad and balanced curriculum, which includes the arts, should be experienced by all children regardless of their background.

Horace Trubridge
General Secretary
Musicians’ Union

1. EXECUTIVE SUMMARY

“ Music changes lives.

Many of the large music education organisations don't get it. They celebrate mediocracy and spend too much time talking about what needs to be done rather than doing it. A different story needs to be told.”

Instrumental Teacher

Music education in the United Kingdom is in a perilous state. Chaotic education policies are at the heart of this demise. Whilst some organisations working within the sector celebrate success, the Musicians' Union has sought to explore the state of music education through the work of its members and others on the ground in England, within music education hubs, schools, music services and other organisations. Through the accumulation and interrogation of quantitative and qualitative research data drawn from the views and voices of over 1000 music teachers, it diagnoses and explores the crisis facing music education today. Although we surveyed across the whole of the UK and are currently involved in work supporting music education in the other three nations of the UK, this paper will concentrate on the situation in England and our recommendations will be related to the review of the National Plan for Music Education (NPME).

The findings are presented from the perspectives of instrumental teachers, classroom teachers and music managers responsible for the delivery of the NPME in England. The vast majority of instrumental teachers are self-employed with none of the benefits of employment and many of the disadvantages of a complex web of poorly designed and implemented contractual arrangements. New instrumental teachers are significantly disadvantaged and prone to exploitation. There is little, if any, substantive professional development for these teachers and existing opportunities have been haphazard in their design and implementation.

Classroom teachers in primary and secondary schools have seen music squeezed within their schools. Despite music being a core subject of the national curriculum, the majority of teachers reported that it receives less time within the curriculum, is taught by a range of non-specialist teachers, and suffering from a 'league table' approach to subjects in the secondary curriculum as a result of decisions made by senior leadership teams in response to the government's accountability measures. The numbers of postgraduate

students choosing to train as music teachers has fallen from over 850 to around 250 per year over the last eight years.

Music managers included those working for music services, music education hubs, charities and private companies. They reported that their organisations were dealing with significant challenges including short term funding provision, inequalities across local areas, significant changes to the school curriculum and worrying trends about the future workforce required for the delivery of a comprehensive music education in their areas.

Despite the Arts Council England funding that supports music education, all groups were highly critical of the government's current approach to music education. The NPME was reported by all groups as being more of a failure than a success. The patchiness associated with music education has increased rather than decreased over the last eight years. The EBacc was singled out for particular criticism with over 90% of each group reported that it has had a negative impact on music education. Whilst the funding of music education was appreciated by many respondents, how it is used and to what purpose needs reconsideration.

Against this backdrop, the Musicians' Union has drawn together a range of key recommendations for those working in music education and for policy makers. It is hoped that these will help support a new way forward for music education that ensures that its place within the national curriculum is upheld, supported appropriately and delivered by every school in England.

Every child in our country deserves the opportunity to receive a well-designed, comprehensive and systematic music education from the early years through to secondary schooling. Schools offer the ideal location for this. As we have seen over the last eight years, any other approach is prone to significant local variation – a postcode lottery of musical opportunity. Music education is far more than the opportunity to learn a musical instrument although this should be part of all children's experience of creative music making. The implementation of the national curriculum for music in every school, delivered by an appropriately qualified workforce, must form the central plank of music education provision moving forwards. It is the only way of ensuring that every child receives a comprehensive, systematic and developmental music education.

2. KEY RECOMMENDATIONS

Recommendations are made under the headings of workforce, schools and music education hubs. They are not presented in order of importance.

Workforce

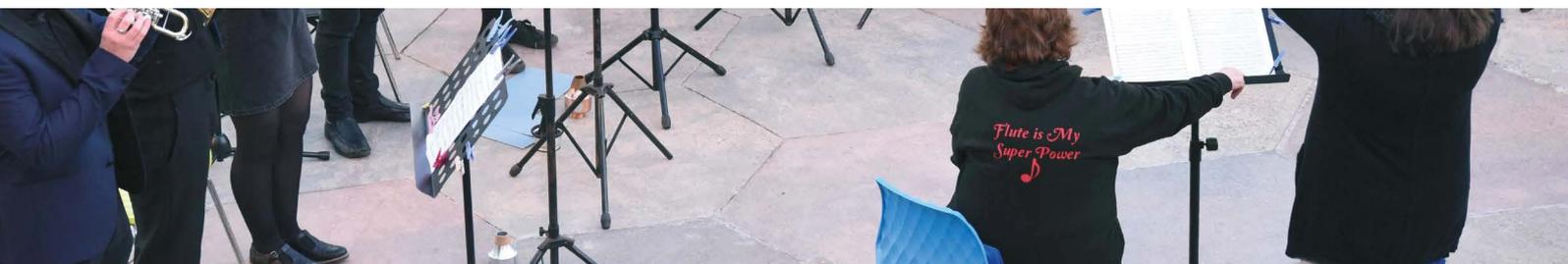
1. The success of any NPME both in and out of the classroom is dependent on the workforce. Teachers should be given contracts that are fit for purpose and appropriate to their work. There should be an end to 'bogus' self-employment; 'zero hours' contracts should only be used in line with HMRC guidance.
2. Teachers should receive appropriate levels of pay on a comparable national pay scale with associated terms and conditions such as holiday pay, paid travel and travel time.
3. CPD opportunities should be offered to all teachers. This should be incorporated into a teacher's working time or paid for appropriately.
4. There should be opportunities for teachers to access further training, such as the CME and postgraduate qualifications, and engagement with further training should be recognised within pay-scales.
5. Initial Teacher Training for classroom teachers needs to be revised to ensure that there are sufficient numbers trained to deliver music education within schools.
6. Managers should have access to current information and best practice guidelines regarding employment law.
7. Music Education Hubs and other organisations working with the instrumental teaching sector should work more proactively with Higher Education Institutions to consider ways of making Level 7 (postgraduate) teaching qualifications available to their staff without the need for them to take substantial breaks from their employment.

Schools

1. Music must remain a core part of the national curriculum. The principle of a music education built upon the interrelated processes of performing, composing, listening, reviewing, and evaluating must be maintained.
2. Schools not offering music as part of the national curriculum should be held to account.
3. Schools should not be classified as outstanding by OFSTED unless they offer a broad and balanced curriculum, including a music and arts programme.
4. The detrimental effects of the EBacc and accountability measures must be acknowledged and reversed by policy makers.
5. Leading music education organisations should work more closely with OFSTED to exemplify what a good quality, school-based music education looks and sounds like in line with the national curriculum requirements.
6. Further developments and opportunities for the application of live streaming technologies must be explored to help schools and other organisations offer a broad range of music education opportunities to all students. Music education networks must be strengthened in the digital as well as the physical environment.
7. Every primary school should be challenged about its provision of a curriculum-based music education offer in line with the requirements of the national curriculum. Primary schools that do not provide the leadership for music education, the timetabled space, or resources should be challenged by OFSTED and steps taken to improve their students' access and entitlement to a high-quality music education.

Music Education Hubs

1. Music Education Hubs funding should be guaranteed in a three to five-year cycle to facilitate longer term planning.
2. Music Education Hubs should continue to provide free access to instrumental lessons for children from low income families. An uplift in pupil premium funding should be considered by policy makers to help ensure that this access is maintained.
3. Music Education Hubs need to be held account for their decisions and should be challenged if seen to be underperforming.
4. Music Education Hubs should be given greater freedom to respond to local needs and prioritise their own aims and objectives within a local context.
5. There should be an open and transparent process of Music Education Hub appointments.
6. Arts Council England should re-examine the process for data collection from Music Education Hubs to ensure it is qualitative as well as quantitative and comparable between each Hub.
7. There should be a sharing of resources and instruments across Music Education Hubs and schools.
8. Music Education Hubs should be encouraged to broaden their networks with all organisations in their local area offering music education opportunities, subject to appropriate quality assurance frameworks. This should include independent schools with an additional benefit of them being able to justify their charitable status.
9. Local Authorities should be encouraged to put devolved funding into music education programmes. Central funding should not preclude local investment.
10. Music Technology should be an integral part of music education both in and out of the classroom. It should not be annexed in any future NPME but, rather, should be an integral part of each element moving forwards.
11. Early Years and SEND provision should be a part of each Music Education Hub's offer. The provision of high quality opportunities for music education in the early years and SEND must form a strategic part of any future NPME. Funding should be provided to support high quality offers and some form of kite-marking best practice should be considered to help parents and others identify the very best provision.
12. Progression routes from primary to secondary to FE and HE for students should be made clearer and support should be available for those unable to afford to access provision.



3. INTRODUCTION

“Too many politicians are being told a message that is glossy and bears little relation to the reality of what is going on. Pull your fingers out and look at this quickly before it collapses completely.”

Instrumental Teacher, in interview



Music is a core subject within the national curriculum. Additionally, the NPME supports the provision for music education through the work of music education hubs, in particular the requirement that every child should have the opportunity to learn to play a musical instrument. Yet despite these things, a young person's access to comprehensive and coherent music education depends entirely on the whim of their head-teacher, the priorities of their music education hub, and their postcode. The chances of that young person being taught by a qualified teacher with an appropriate set of musical skills, and with the appropriate knowledge and understanding are also diminishing. This is the result of the systematic de-professionalisation of the workforce, through the liberalisation of constraints around initial teacher education, poorly designed pieces of curriculum development, heavy-handed processes of accountability for schools and music education hubs, and the impact of cuts within local government.

Chaotic education policies are at the heart of this demise, be they the result of carelessness in policy design, an inability to listen to those with experience or expertise in education, or just an inability to think ahead and anticipate potential conflicting outcomes. In particular, policies such as the English Baccalaureate (EBacc) have skewed the school curriculum to such an extent that music is often marginalised at the expense of what some policymakers consider as more 'serious' or 'academic' subjects. The Arts Council funding of music education hubs has collided with broader government

education policies. Whilst the work of some music education hubs is truly inspiring, there is a mediocrity in others and the consequences of a de-professionalised workforce have quickly become apparent. Certain organisations working within music education have been inclined to offer a more positive outlook as to what is actually going on in an attempt to protect their own interests. There has been little thought given to the wider decline of music education in the country as a whole.

This research commissioned by the Musicians' Union starts in a different place. It prioritises the view of those 'on the ground' rather than seeking to give advantage to those in positions of power and privilege. Through the accumulation and interrogation of quantitative and qualitative research data drawn from the views and voices of over 1000 music teachers, it diagnoses and explores the crisis facing music education.

As you will read, the challenges facing music education are significant. But through careful listening to those working as music teachers in schools, music services, music education hubs and other settings, it is possible to envisage a new approach to music education that will benefit everyone. Key recommendations for future policy and practice are to be found at the end of this report. However, before rushing to read those, we would first like to encourage you to take a journey, to listen carefully to the voices of those involved in the day-to-day teaching of music across England.

“ Music really does change people's lives

It dramatically changed my life, who I hung out with, what I thought, where I went. It doesn't mean everyone will be a musician or have a lifelong engagement with music. ... If you don't support music education now, it will take years to get it back again.”

Music Manager, in interview

4. THE BACKGROUND TO THE REPORT

“ **Every child is musical. Every adult is musical.**

They should have equal opportunities, including all those in the middle, should have the opportunity to get a great music education.”

Classroom Teacher, in interview



Music education has been subjected to a period of considerable change. Following the election of the coalition government in 2010, the appointment of Darren Henley as CEO of Arts Council England, and a process of consultation with key stakeholders, the production and implementation of a NPME has shaped policy and practice in the subsequent years. In 2011, Darren Henley's review into music education in England called for:

“...the need for measures to be taken to increase the probability of children receiving an excellent Music Education and of decreasing the possibility of them receiving a poor one.” (DfE & DCMS, 2011: 5)

The NPME was the government's response. Nick Gibb, the schools' minister who oversaw the process alongside colleagues such as Michael Gove and Nicky Morgan, stated that:

“The NPME sets out a vision for music education that gives children from all backgrounds and every part of England the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress.” (Gibb 2018)

The following short literature review will examine the impact of the NPME and the associated government policies under three main headings:

- **Music education in schools;**
- **Music education hubs;**
- **Partnership approaches.**

Music Education in Schools

Prior to reforms instigated by the coalition government from 2010 onwards, schools in England were all required to meet the demands of the national curriculum for England. This is a legal framework that, for twenty-five years, had provided a coherent development framework for students' progression during their time in compulsory schooling. It outlined, in principle, what could be seen as a 'broad and balanced' curriculum entitlement for all students.

The situation schools face today is very different. With the 'academisation' of many schools, together with the establishment of Free Schools, this notion of a broad and balanced curriculum offer in all state-funded schools has significantly weakened. Schools now have the freedom to design and implement their own curriculum arrangements. Whilst in theory these schools are still required to meet the outline principles and content of the national curriculum, how they do this is entirely within their control. There are few checks or balances to temper their approach.

Alongside these freedoms, there have been significant changes to the ways that schools can be held accountable. For academies and Free Schools, this accountability structure relates directly to the Department for Education (DfE); for those schools that have not changed to the academy structure there is still a degree of accountability to local authorities. In either case, educational reforms and the imposition of frameworks such as Progress 8 and the English Baccalaureate have led to significant re-organisation of the curriculum within schools.

The Paul Hamlyn-funded research project Inspiring Music For All undertook a review of music education in UK schools. The aim of the review was to inform the development of the Foundation's strategic plans for the next decade and was completed in 2014 (Zeserson et al 2014).

The research examined a range of literature, conducted interviews and held discussions with key participants including teachers, teacher-educators, instrumentalists, and other interested stakeholders. A mixed methods approach was adopted to rigorously address the research aim and objectives, with a series of inter-related stages capturing primary and secondary qualitative and quantitative data.

4. THE BACKGROUND TO THE REPORT – CONTINUED

The key finding from the research was that the place and status of music in schools varied widely across the country. In the best cases, music in schools was found to be significantly more inclusive, diverse and better quality than it was a decade previously (Zeserson et al 2014, p.16).

However, this was not the whole picture. In many other schools (the survey does not specify how many), the quality and reach of music education in primary and secondary schools was considered highly inconsistent. The reasons for this were complex and included:

- Low teacher confidence stemming from insufficient depth of initial teacher education and lack of engagement with post-qualification CPD and professional networks;
- Weaknesses in curriculum and pedagogy;
- Poorly understood and badly tracked processes in respect of retention and progression of students' musical development;
- Insufficient support from senior management teams;
- Insufficient local and national support structures;
- Negative impacts associated with recent education policy changes. (Zeserson et al 2014, pp. 20-31).

The review made suggestions as to how the situation could be improved. The principal mechanism promoted was an outcomes-based approach, drawn from the National Plan for Music Education. It must be noted that the review itself reflected on three years of music education following the implementation of the National Plan, and failed to identify significant improvements. Three years hence, the 'great opportunity' to thread together the national curriculum for music with the NPME (Zeserson et al 2014, p.35) appears not to have been fulfilled.

However, the review urged all involved in music education to work together more effectively to improve the quality of provision, and to disseminate best and next practice. There was a call for a new model of music teacher education and for post-qualification CPD opportunities for those involved in working in schools. The report also called for governing bodies and senior leadership teams to be further supported in developing their understanding of what a high-quality music education is and how it can be placed at the very heart of a school's life.

Primary Schools

The decline of music as a curriculum subject in primary schools has been well documented for many years. In 1998 the Times Educational Supplement reported the 'horrifying findings' of their survey which showed that one in five primary schools in England and Wales had cut down on music education as a direct result of government policy to emphasise 'core' subjects such as numeracy and literacy. Moving ahead 20 years, one can find pillars of the music education community, such as the Director of the Royal College of Music, criticising the 'steady decline' of music provision in state schools (Santry 2018).

The decline is perhaps even more poignant given that music has a strong and proven positive influence on children's wider cognitive development. Writing in the Times Educational Supplement in July 2018, Trafford (2018) cites a study completed at the Massachusetts Institute of Technology that demonstrates how learning the piano can improve children's language skills and can even be more beneficial than extra reading lessons.

Hardly a month goes by without articles appearing in the national press championing the cause of music education for primary school children. On the eve of the 2018 final of the BBC's Young Musician of the Year, all past winners of this prestigious prize wrote:

"...that they are now deeply concerned that instrumental music learning is being "left to decay in many British schools". They are calling for a universal right to learn an instrument that protects parents from any costs" (Savage 2018)

Herein lies one of the many difficulties for proponents of music education in primary schools. Music education in the broad sense, as described by several decades of national curriculum reform, does not equate to the provision of an opportunity to learn to play a musical instrument. This is part of it, of course, but only one part of a broad approach to music education within the national curriculum model that also includes composition, listening, reviewing and evaluating (what used to be called 'appraising' in early iterations of the national curriculum).

More broadly speaking, the argument over the requirement of specialist music teachers in primary schools has also rattled around the music education community for decades. The amount of specialist musical training that a potential primary school teacher receives as part of their undergraduate or postgraduate training has diminished significantly in recent years. At the time of writing, a student at Manchester Metropolitan University receives only four hours of music education as part of a one-year Postgraduate Certificate of Education (PGCE), and a mere six hours over the course of a three-year undergraduate degree leading to Qualified Teacher Status. Students training on the University of Sussex's primary PGCE course receive two hours of training as part of their one year course.

For many, this is cause for alarm and a further sign of the decline of music education in primary schools (and more evidence of the need to send specialist instrumental teachers into primary schools to rescue the situation). However, it is important to remember that this is not the only solution. For example, Janet Mills, former Chief HMI for music, was a strong advocate of an alternative approach. This is outlined in her book *Music and the School*:

“Some of the finest music teachers that I have observed, particularly, but not only, in primary schools, have no qualifications in music, and teach many subjects – in some cases the whole of the primary curriculum. They may never have learned to play an instrument, and they may not read staff notation well, or at all. What they bring to their music teaching is their ability, typically developed in other subjects, to diagnose where students are, and work out ways of helping them to learn, frequently coupled with a degree of humility about their music skills that leaves them continually questioning how well their students are learning, and whether there are approaches that would enable them to learn more rapidly. They also often bring particular musical skills, interests, and knowledge that are additional to those of the teacher in charge of music at the school, and that enrich the music curriculum of the school.”

“When teachers with little formal training in music teach it, their problem is often confidence, rather than competence. When I work as an inspector in schools, such teachers sometimes try to apologize to me for their teaching before they have even begun, and then the most wonderful lesson unfolds as they focus on the students, closely observe what the students can do and what they cannot do yet, and use a range of skills developed in other subjects to help the students make progress.” (Mills 2005, pp.28-29)

This argument, advocating generalist primary school teachers teaching music, has fallen out of favour in recent years. However, as we will consider below, the alternative of providing all students with an instrumental music teaching ‘opportunity’ is not without its difficulties either.

Secondary Schools

Research conducted by the University of Sussex has provided an insight into the current state of music education in our secondary schools (ISM 2017). Researchers received responses from over 700 state schools across England. Responses were from Academies, Local Authority, Free and Independent schools with 80% having an Ofsted grading of ‘good’ to ‘outstanding’. Key findings from the research were grouped under the headings of Key Stage 3, Key Stage 4, and Staffing.

Although the number of schools not offering any curriculum time to music was quite small (2.4%), the research reported that the timetabling arrangements for music had shifted with the dramatic curtailment of time for the delivery of music education. Carousel teaching across Key Stage 3 (in which students only study music for one term in rotation with other subjects) was prevalent. This led to a significant decrease in the time given for music, particularly between the academic year 2015/16 and the year following (2016/17), with the average number of hours given for music over the year for Year 8 students dropping from 20.8 hours to 17.5 hours. The least amount of time offered for music via a carousel approach was twenty-five minutes for six weeks in the year. This equated to just 2.5 hours across the entire academic year.

4. THE BACKGROUND TO THE REPORT – CONTINUED

Despite music still being provisioned for in the national curriculum, an increasing number of schools have made music an optional subject beginning in Year 9. In 2012/13, music was compulsory for all Year 9 students in 84% of schools. By 2015/16 this had dropped to 67%. In 2016/17 it decreased even further to 62%. In many schools, students start their GCSE studies in Year 9 rather than in Year 10 (see below). This results in a complete cessation of all subjects that fall outside the student's own GCSE choices.

At Key Stage 4, the imposition of the EBacc has had huge consequences for music education (and for other subjects that fall outside the EBacc prescription). 59.7% (393) of those schools surveyed highlighted the EBacc specifically as having a negative impact on the provision and uptake of music in the school (within and beyond the curriculum). Conversely, just 3% considered the EBacc to have had a positive impact on music.

An Education Policy Institute (EPI) report on entries to arts subjects at Key Stage 4 showed a prevailing downturn in the number of entries to arts subjects between 2007 and 2016 (EPI 2017). As with the University of Sussex research, the report identified the imposition of the EBacc and Progress 8 accountability measures as central to the general decline. For music specifically, the report showed a trend in common with other arts subjects, a gradual increase from 2010 to 2012 followed by a significant decline to 2016.

Within the EPI report there are a number of other technical points worth noting:

- There has been a substantial change over the past decade in the predominant qualifications of arts entries. Between 2007 and 2012, entries to arts GCSEs fell, whilst entries to non-GCSE level 1/2 qualifications rose. These trends have since reversed, with a more recent shift away from non-GCSE level 1/2 qualifications and back towards GCSEs. This is likely to be due to the reduction of the number of non-GCSE qualifications included in school performance tables from 2014;
- There is a clear and consistent north-south divide in entries to arts subjects, with southern regions showing higher entry rates than northern regions (*ibid*, p.9);
- Before 2013, pupils with high prior attainment were more likely than those with medium or low prior attainment to enter at least one arts subject. This pattern has since been reversed, and those with medium or low prior attainment are now more likely to have at least one arts entry. In 2016, the gap was 3.5 percentage points (54.4 per cent for pupils with medium and low prior attainment, compared with 50.9% for those with high prior attainment) (*ibid*, p.10).
- There is a very large gender gap in entries to arts subjects. In 2016, 64.7 per cent of girls took at least one arts subject, compared with 42.5 per cent of boys, a gap of 22.3% (*ibid*, p.11).

The Cultural Learning Alliance (2017) reported a 9% drop in arts subjects at GCSE entry from 2016 to 2017, and a 28% drop from 2010 to 2017. The percentage of schools offering GCSE music at the start of the 2016/17 academic year was 79% (down from 85% in 2012/13). Students in the remaining 21% of schools do not have an opportunity to take a GCSE in music at all.

These trends are also confirmed within the University of Sussex's research:

- The number of students taking music qualifications other than GCSE has decreased. There has been a 70% reduction in schools offering a BTEC at Level 2, from 166 schools in 2012/13 to 50 schools in 2016/17;
- 18% of schools reported that not every pupil was able to choose music as an examination subject at Key Stage 4 if they wanted to do so. Evidence from the data showed that the EBacc had a detrimental impact on whether students were able to opt for music when it is offered.
- Of those schools offering GCSE music, 11% taught the course outside of core curriculum time.
- Teachers felt the two most common factors that impacted negatively on students choosing music at Key Stage 4 were the EBacc (57.3%), and changes in options available to students when they selected their GCSE subjects (25.1%). As these two are frequently inter-linked, this gives a combined total of 82.4%.
- Other changes the researchers identified that impacted negatively on the provision of music education at Key Stage 4 were: booster classes (36%), shortened lunchtimes (31%) and fewer extra-curricular opportunities (12%).

Finally, the University of Sussex researchers examined the changes in staffing levels for music education in these schools. They found that the average number of full-time (or equivalent) music staff is declining year-on-year. 39% of respondents reported falling staffing levels for music departments, with only 17% indicating levels had risen. Specifically, the number of music departments staffed by a single teacher was up from 22% in 2012/13 to 30% in 2016/17.

In summary, recent years have seen schools undergo huge changes that have had an adverse effect on the provision of music education. These changes include:

- significant budget cuts;
- rapid changes to the qualifications framework (including the introduction of new specifications for GCSE and A level examinations, and the abolition of AS levels);
- the introduction of the EBacc and an associated marginalisation of arts provision in many schools;
- the removal of music from the curriculum of some schools, and a decrease in the class time allocated to it in many others.

4. THE BACKGROUND TO THE REPORT – CONTINUED

Music Education Hubs

Music Education Hubs were formed by Arts Council England in response to the 2011 NPME. They were created to help provide access to high quality musical experiences for all children. A total of 123 music education hubs were formed. Many of these were entities that mapped onto the existing structures of music services, while some were conglomerations of existing organisations with shared services or other overarching organisational or strategic principles (e.g. the Greater Manchester Music Hub). Others were completely new organisations that replaced or incorporated existing provision.

The work of Music Education Hubs is underpinned by four aims:

- To ensure that every child aged 5 – 18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes, ideally for a year (or a minimum of a term) of weekly tuition on the same instrument;
- To provide opportunities to play in ensembles and to perform from an early stage;
- To ensure that clear progression routes are available and affordable to all young people;
- To develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in their area (DfE & DCMS 2011, p.26).

Over the last eight years, Music Education Hubs have collated information about their work and submitted this to Arts Council England in their quarterly returns. This raw data is publicly available on the Arts Council England website (<https://www.artscouncil.org.uk/children-and-young-people/music-education-hubs-survey>). The analysis of the collected data was originally done by the National Foundation for Educational Research and, from 2017, this work has been done by researchers at Birmingham City University (Fautley, J. & Whittaker, A. 2017 and Fautley, J. & Whittaker, A. 2018). Additionally, the National Foundation for Educational Research (NFER), along with other external organisations, has completed secondary independent analysis of data collected by the Music Education Hub annual survey over a number of years (2013-216). These reports can be found on their website <https://www.nfer.ac.uk/publications-research/>

There is a common view amongst researchers that the data returned by music education hubs is flawed and findings drawn from it should be treated carefully. For example, in the ISM's recent research report (ISM 2018) researchers state:

“Respondents also felt that the focus on the activity metrics by the Department for Education/Arts Council England in the data returns completed by Hubs, rather than quality of experience and a longitudinal and diverse view of progression and continuation, does not provide an accurate picture of the lived reality of many of the respondents working in schools and Hubs.”

(ISM 2018, p.11)

However even if one takes the data supplied by music education hubs at face value, the challenges faced within their work are only too evident. The most recent analysis done by Fautley and Whittaker (Fautley, J. & Whittaker, A. 2018) reveals that the number of pupils receiving a weekly instrumental lesson (through whole class ensemble teaching) **for less than one term** has increased significantly, from 24,2892 to 35,340; a positive change of 42% over four years. For many respondents, these instrumental teaching programmes had been reduced to around 10 weeks in total (*ibid*, p.15). As we have seen in our discussion of primary schools (above), these changes have taken place alongside the disappearance of music as a national curriculum subject in many schools. The Department for Education itself has noted that there is a ‘legitimate concern’ about the narrowing of the curriculum in this way (Westminster Education Forum 2018). Similarly, OFSTED have recently noted that the accountability framework that primary (and secondary) schools currently work under has had a detrimental impact on the provision of national curriculum arts subjects in many schools (OFSTED 2018).

Ofsted investigated the work of Music Education Hubs in 2013. Based on a small sample of 31 schools, this research resulted in a requirement for each Music Education Hub to design and implement a ‘school music education plan’ (Ofsted 2013). These plans were designed to help Music Education Hubs to:

- Promote themselves to schools as confident, expert leaders of music education in their areas, not simply as providers of services;
- Expect and ensure that all schools engage with them and the NPME;

- Have regular supportive, challenging conversations with each of their schools about the quality of music education for all pupils in that school;
- Support all schools in improving the music education they provide, especially in class lessons, and support them in conducting a robust evaluation of their current provisions;
- Offer expert training and consultancy to schools, to help school leaders and staff understand concepts of musical learning and good progress by pupils in music;
- Ensure that their own staff and partners are well trained and ready to do this work;
- Spend a suitable proportion of their staff's time on working with school leaders strategically, alongside their work in teaching pupils directly;
- Publicise their work effectively to schools and explain how it can contribute to school improvement;
- Facilitate school-to-school support where appropriate;
- Promote high-quality curriculum progression in schools and ensure that Hubs' work in schools is integral to this;
- Robustly evaluate the impact of their own work on pupils' music education (OFSTED 2013, pp.6-7).

Whatever one may think about the limitations of Ofsted's analysis, the recommendations of their report paved the way for a much greater degree of focus being placed on partnership work between Music Education Hubs and schools.

Following on from the Ofsted report, the Musicians' Union published its own report on the state of Music Education Hubs in 2014 with a particular focus on the workforce and how they had been affected by changes in working policies and practices. Their report raised two key tensions that underpinned the work of Music Education Hubs. Firstly, the increasing autonomy given to schools – including their right to set their own curriculum, move away from Local Authority control, and gain financial independence – all sat uncomfortably with an Ofsted demand that schools must engage with Music Education Hubs, whilst failing to set any statutory obligation to do so (Musicians' Union 2014, p.3). Whilst schools had complete autonomy in relation to whether they choose to employ staff to teach music within the curriculum, deliver instrumental music lessons as an extra-curricular offer, or decline to do either, there was little (if any) power given to Music Education Hubs to enforce these aims listed above.

Furthermore, these changes came at a time when Local Authorities were themselves placed between a rock and a hard place in terms of losing control and influence over schools within their localities, increasing pressures on their own finances, with resultant cuts to services:

“Many Local Authorities have used the confirmation of three-year funding for Hubs as an excuse to withdraw their investment as they are under pressure to make significant savings themselves. As government has withdrawn the power and influence of Local Authorities and cut their expenditure music services have, unfortunately, been one of the many casualties of this process.” (ibid)

The Musicians' Union report stated that a highly qualified workforce was at the heart of a high-quality music education offer for young people. Yet since 2014, numerous music services have closed or have been significantly restructured, resulting in a significant deterioration in teachers' pay, terms, and conditions. Examples cited within their report included:

- Music services making the entirety of their teaching staff redundant, only to re-engage them on casual or zero-hour contracts or as self-employed teachers;
- Widespread casualisation resulting in the loss of employment rights and other benefits of formal employment;
- Teachers being given no guarantee of work, no pension, no holiday pay or maternity/paternity pay;
- A lack of investment in teachers' career and professional development;
- An increasing level of control through restrictive employment covenants (ibid, pp. 3-4).

The Musicians' Union reported a number of negative consequences resulting from these changes. For individuals, the lack of security paired with the chaotic nature of instrumental teaching services (within Music Education Hubs, music service or other private organisations) resulted in significant employment fragmentation and de-professionalisation. Strategically, the key aims of improving access and inclusion, that the NPME aimed to address, suffered greatly. Music education, according to the report, became a 'postcode lottery' with rural areas suffering at the expense of larger towns and cities (ibid, p.4).

4. THE BACKGROUND TO THE REPORT – CONTINUED

Partnership Approaches

The Henley Review (DfE & DCMS 2011) considered a range of options about how the music education sector could work together in partnership to try and provide a more consistent offer for all young people. Youth Music's Exchanging Notes action research project has explored this partnership approach over the last few years. Central to this has been the relationship between schools and music education hubs. Matt Griffiths, CEO of Youth Music, in the forward to the Exchanging Notes report, envisioned a new model of music education:

“For me, the report reveals the need for a new model for music education, built on effective partnership working between school teachers and music leaders. Instead of a narrative based on reinforcing differences between formal and non-formal music education, we need to articulate what high quality music education – putting young people's expectations, ideas and passion for music right at the centre – looks like now, and could look like in the future. The report reveals that the best outcomes for young people have been achieved when they can thrive as independent learners, and are supported a professional workforce who have the time and space to reflect, be creative and respond flexibly.”
(Kinsella et al, 2018, pp.5-6)

The provisional outcomes of the Exchanging Notes action research project indicated that:

“A key part of this learning is effective partnership-working between music leaders and teachers. Developing a shared understanding and outlook has been crucial to improving the quality and standards of music delivery for the young people. Through a joined-up approach, young people have developed more positive attitudes to education, improved attendance (in some cases), raised self-confidence, and increased engagement both in education and music.”
(Kinsella et al 2018, p.19)

This partnership approach has led to benefits for the young people involved:

“Some Exchanging Notes projects have formed partnerships with all those involved in each participant's education, with meetings and conversations to join up provision... These have included music leaders, teachers, social workers, carers, designated behaviour teachers, school senior leadership teams, parents, music provider personnel, and local Music Education Hub leaders. These communicative partnerships have extended knowledge of participants' learning and wellbeing, enabling projects to provide specialised support offered in the most effective way for each young person. These relationships have enabled early identification of issues which need intervention and addressed the needs of the young people more appropriately.” (Kinsella et al 2018, p.19)

The elements of a successful partnership approach to music education was identified within the research. Firstly, an integrated approach in terms of data-sharing proved highly beneficial:

“Over time there has been an increase in the sharing of young people's educational, social, emotional and wellbeing information. Projects now gather information from a variety of sources to best inform practice. These include school data, wider educational information, teacher perceptions, parental views, and pastoral information. Part of the planning process includes more informed knowledge of young people's educational needs gained through sustained engagement.”
(Kinsella et al 2018, p.20)

Secondly, a commitment to longitudinal working:

“The connection between the school and music provider is crucial to planning for learning and doing. A joined-up approach is important, so that the ethos of the school combines with the ethos of the music provider. Many of the music leaders have not previously worked in a longitudinal fashion. Instead they have tended to have been funded to work in a school for a specified amount of time, working to short-term goals, with an object-orientated outcome (e.g. a performance).”
(Kinsella et al 2018, p.21)

A third key element included a commitment to a shared vision of what the music curriculum should be, both in terms of content and delivery:

“A key part of developing pedagogies is reaching a shared agreement about the purpose of the provision (which can be a source of tension). Engagement with both in-school and wider music education policy develops a shared discourse and understanding of music’s value and place within the curriculum, as well as the contextual and institutional constraints under which it operates. This requires the revision and development of shared curricula which work to mutual benefit for both the school and the non-formal practitioners.” (Kinsella et al 2018, p.21)

The Exchanging Notes team highlighted the importance of engaging with the senior management teams in schools to support the collaborative provision:

“The engagement of senior leadership teams is critical for creating a culture of shared practice, for the visibility of projects in the wider school community, and gaining support for music’s value in the curriculum. Exchanging Notes projects have planned in-school and out-of-school events and meetings to engage senior leadership teams and to share practice. This helps with the visibility of learning, with identifying and labelling benefits, and with demonstrating example practices (which can often go hidden). Performances, events, and meetings bring learning to light and engage the wider school community.” (Kinsella et al 2018, p.23)

This comment highlighted one of the most important elements of music that educators can use to their advantage. The public-facing, showcase musical events that schools so value can be a lever for educators to argue the broader benefits of a sustained, integrated and development music curriculum with the broader life of the school.

In the conclusion of their report, the Exchanging Notes research team highlighted the key challenge and possible solution faced by those engaged with the music education programmes within the project:

“Negotiating the differences in belief systems and measures of success between formal and non-formal music education has proved challenging for the majority of projects. However, partnership-working through a collegial and collaborative relationship, where ideologies are shared and respected, can develop successful learning situations for young people’s musical and social development.” (Kinsella et al 2018, p.43)

Summary

Since the introduction of the NPME there have been significant changes in music education within England. Whilst some celebrate figures that report increased access and engagement, many teachers and others in the industry continue to have legitimate concerns regarding the quality of the music education on offer in schools, music services and Music Education Hubs. There are also concerns about the incoherent and patchy approach to music education across the country. Many would argue that the opportunity to access high quality music education has become a ‘postcode lottery’. There is a sense that the fragmentation of music education as a result of curriculum reforms and the diversity of approaches taken by Music Education Hubs and other bodies has significantly enhanced this incoherence.

Alongside these things, the significant restructuring of Local Authorities and their decrease in funding has meant that their support of schools and traditional music services (where they still exist) has weakened. The creation of new charitable trusts and cooperatives can be seen as a positive outcome of this process; there is an increasing dynamism and commitment to music education in these areas compared to the services previously offered by the Local Authority. However, as part of this process, the employment conditions have changed for many instrumental teachers. The notion of them being on par with their classroom counterparts is long gone. As we will now see, many have seen the benefits of formal salaried work including holiday pay and sick pay removed, and their future is now uncertain.

4. THE BACKGROUND TO THE REPORT – CONTINUED

Whatever the future of the NPME, the funding of music education in England has been greatly reduced. Music Education Hubs are constantly being told find alternative funding streams, while school funding is becoming a national concern and hitting the headlines weekly. Head-teachers are increasingly prioritising funding for 'core' subjects, such as those associated with the EBacc.

Whilst policymakers and the raft of organisations that work alongside them benefit from their political influence and tell us one story, there may be another story that needs to be told by those on the ground. Perhaps a new vision for music education can emerge from their insights and passions? This research has listened to and focused on their voices.

“ Many of the large music education organisations don't get it either. They celebrate mediocracy and spend too much time talking about what needs to be done rather than doing it. A different story needs to be told.”

Instrumental Teacher, in interview



5. RESEARCH METHODOLOGY

The research was undertaken in two main stages.

Stage One: Online Surveys

Four online surveys were constructed. Each survey was designed specifically for a one category of participant:

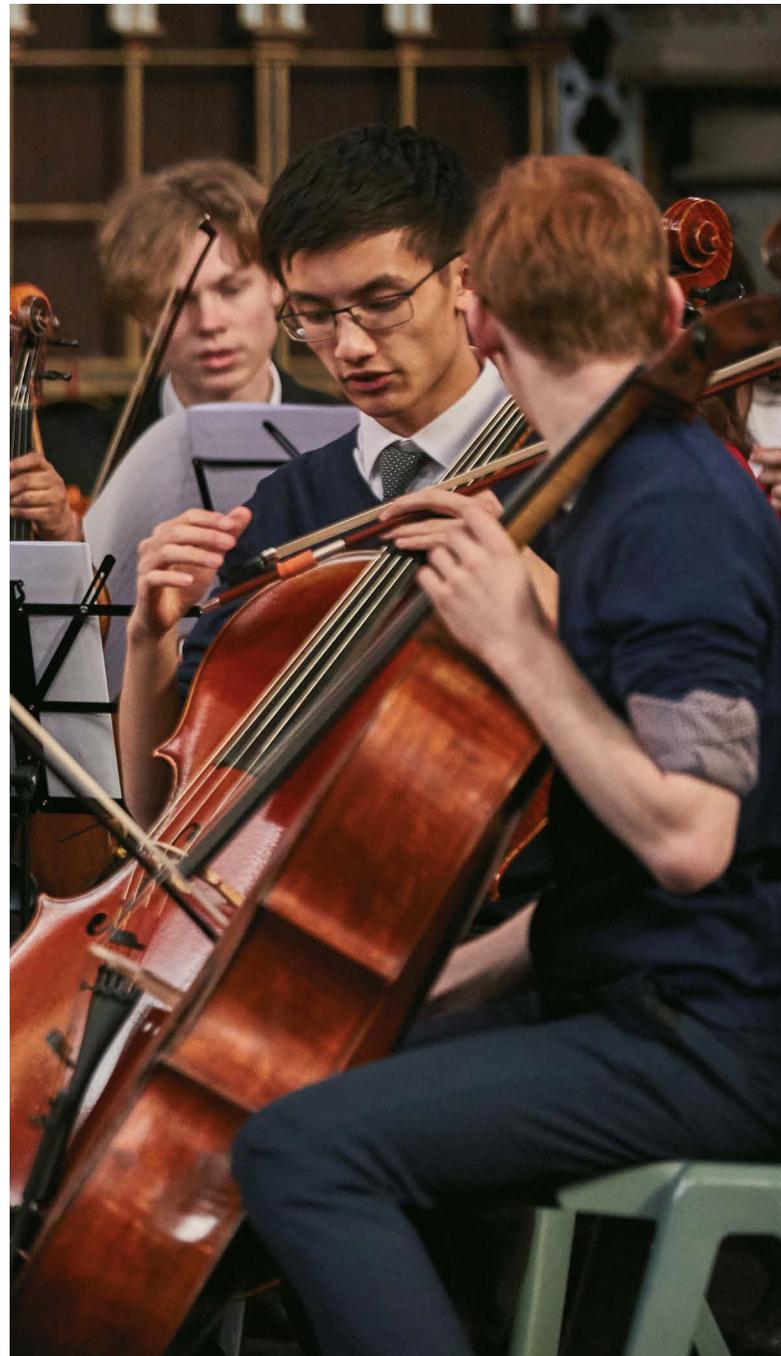
- Instrumental teachers
- Classroom teachers
- Music managers
- Head-teachers

The surveys were completed by 1081 participants. The responses from the instrumental teachers, classroom teachers and music managers surveys have been analysed and contextualised within other research in Parts 4 – 6 of this report.

The number of head-teacher responses were significantly fewer than those in other categories (a total of around 1.2% of the total sample). Rather than analyse these within a separate section of this report, their views have been distributed throughout the report as appropriate.

Stage Two: Interviews

Telephone interviews were conducted with 42 respondents from the three main survey groups over a three-week period. This represents 3.9% of the total survey responses. All those who responded positively to the opportunity of being interviewed in the original surveys were emailed a link to an online poll where they could choose an interview time. Respondents were self-selecting.



6. INSTRUMENTAL TEACHER SURVEY

“ Music can enhance a person’s self-worth and self-image.

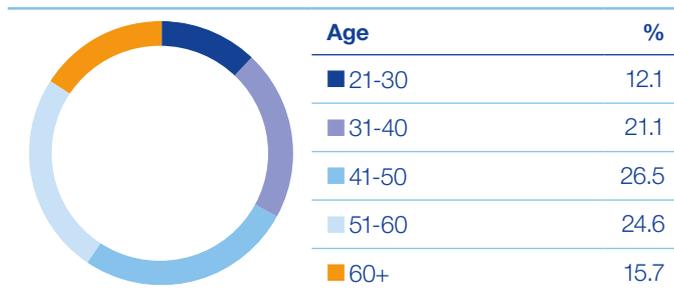
Much of the education I’ve done has not been about music but about life! But I can fuel a passion for music that can last throughout their lives at whatever level.”

Instrumental Teacher

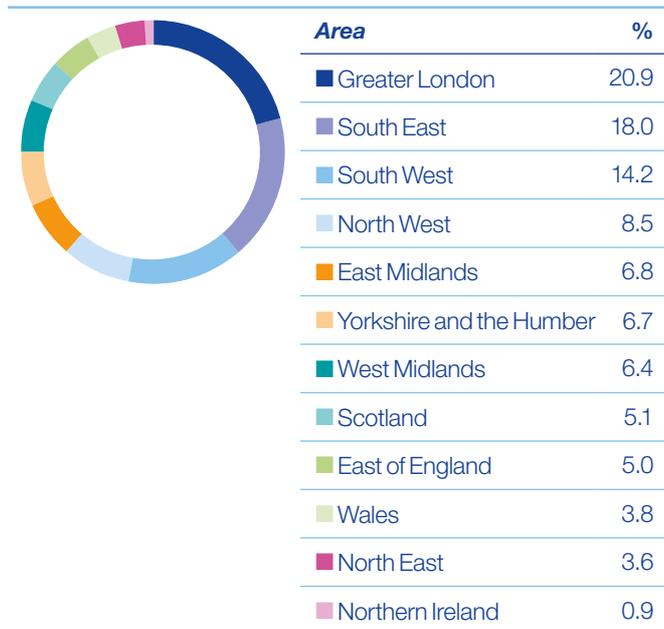


General information

The instrumental teacher survey was completed by 825 participants. The majority (57.6%) were aged between 31 and 50:



The geographical spread of the instrumental teachers who responded was as follows:



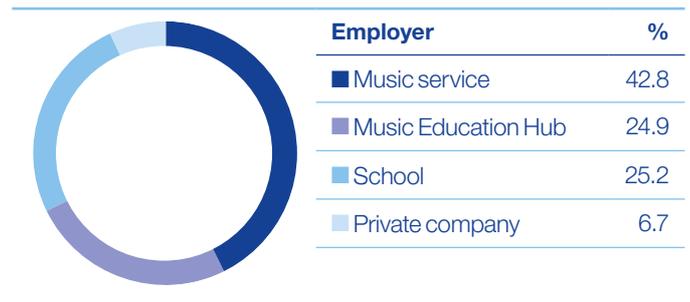
Employment Status, Pay, Terms & Conditions

66.4% of respondents classified themselves as self-employed:



The low number of respondents citing 'zero-hours contract' relates to some confusion here that was explored further through interview.

When asked about who employs them, if appropriate, around 67% of respondents cited music services or Music Education Hubs as their 'employer':



65.4% of respondents reported that there had been no change to their employment status in the last three years.

In terms of their pay, the average hourly rate of pay was £29.22.

77.4% received no sick pay. 76% received no holiday pay.

For the vast majority (91.3%), this had been the case for the last three years.

6. INSTRUMENTAL TEACHER SURVEY – CONTINUED

Recommendations

The success of any NPME both in and out of the classroom is dependent on the workforce. Teachers should be given contracts that are fit for purpose and appropriate to their work. There should be an end to 'bogus' self-employment; 'zero hours' contracts should only be used in line with HMRC guidance.

Teachers should receive appropriate levels of pay on a comparable national pay scale with associated terms and conditions such as holiday pay, paid travel and travel time.

CPD opportunities should be offered to all teachers. This should be incorporated into a teacher's working time or paid for appropriately.

Teaching Activities

Respondents were asked to summarise their main teaching activities in a typical teaching week. In terms of individual teaching, 26.1% only did individual, one-to-one instrumental teaching. Of course, this meant that around 73% of respondents did other teaching activities alongside individual tuition. Of these, the most common responses were:

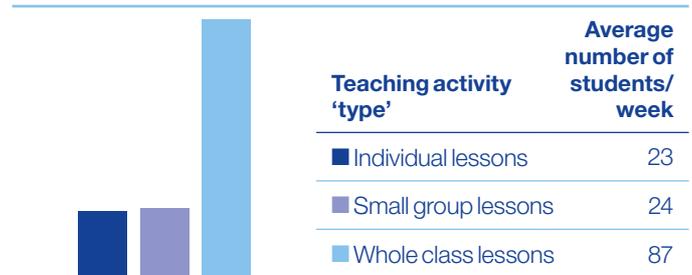
- 28.6% said at least 10% in a typical week was spent **group teaching**;
- 20.6% said at least 10% in a typical week was spent **whole-class teaching**;
- 48.7% said at least 10% in a typical week was spent doing **ensemble work**.

Furthermore, 43.3% of respondents indicated that they did no whole-class teaching at all in a typical week.

In respect of all these types of teaching activity, 78.7% indicated that they do not charge for the preparation time involved in organising these teaching sessions.

The vast majority of respondents (over 92%) travel to their places of work. 87.2% receive no pay for the time taken to travel to their various places of work.

Instrument teachers were also asked how many students they teach in a typical week within the main types of teaching activity. The responses were as follows:



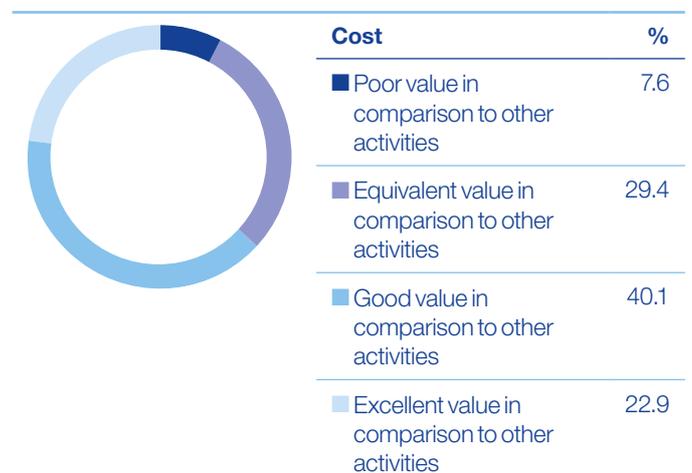
25.1% of instrumental teachers held Qualified Teacher Status.

For those teachers who worked within school settings, 49.6% did feel a part of the music department in which they worked. The other half commented on often feeling isolated in their work. This is something that was explored further in interviews.

Reflecting on the overall cost of instrumental music lessons that were provided to their students, over two thirds of respondents considered these to be 'about right':



The majority of respondents also felt that these represented good value in comparison to other activities in which children participate (e.g. sports activities).



61.8% of respondents indicated that their organisations offered help to provide access to instrumental music lessons for young people from low income families, with 50.1% thinking that this support was too limited (45.3% considered this to be 'about right').

Recommendations

There should be opportunities for teachers to access further training, such as the CME and postgraduate qualifications, and engagement with further training should be recognised within pay-scales.

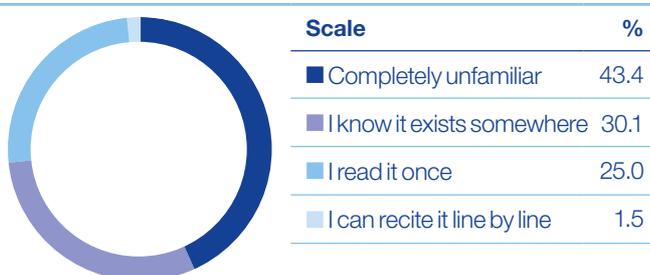
Music Education Hubs and other organisations working with the instrumental teaching sector should work more proactively with Higher Education Institutions to consider ways of making Level 7 (postgraduate) teaching qualifications available to their staff without the need for them to take substantial breaks from their employment.

Music Education Policy

Respondents were asked a number of questions about music education policy, particularly regarding the NPME and levels of confidence in the government's handling of music education.

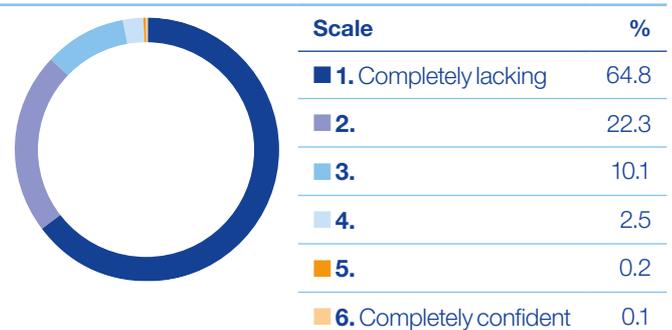
In terms of the NPME, there was a significant lack of awareness about the plan. When asked, 'How familiar are you with the NPME?', 73.5% were either completely unfamiliar with the plan or had not read it:

How familiar are you with the NPME?



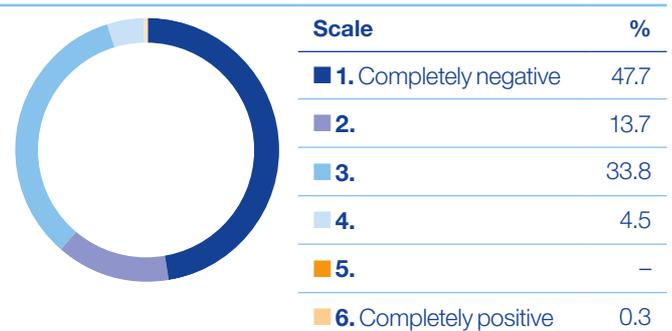
Respondents lacked confidence that the current government is handling music education effectively. Only 2.8% of respondents expressed any degree of confidence at all within the six-point scale presented within the survey:

How confident are you in this government's handling of music education



There was similarly negative response to the EBacc and its legacy for music education in schools, with only 4.7% considering it as having any kind of positive impact:

Has the EBacc had a positive or negative impact on music education in the schools that you work within?

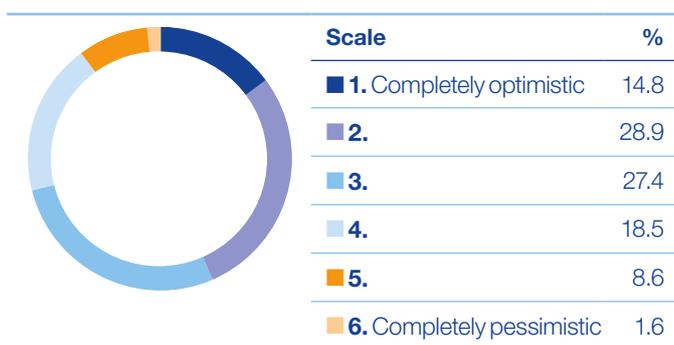


6. INSTRUMENTAL TEACHER SURVEY – CONTINUED

Looking Forwards

Despite some of the negative responses associated with music education policy and the political climate, there was a good degree of optimism expressed by respondents in relation to the future of music education in their local area:

Are you optimistic or pessimistic about the future of music education in your local area?



Continuing in the positive vein, 87.3% of respondents were intending to carry on working as an instrumental teacher for the next 5 years.

Looking ahead, and despite being somewhat limited in their knowledge of the current NPME, respondents raised a number of interesting points regarding what should be included in future iterations of the plan.

Respondents cited the importance of gaining support from colleagues across the school, especially classroom teachers, in order to develop their understanding of the benefits of learning a musical instrument:

“More support from school and class teachers for instrumental teaching. One infant school teacher I worked with once created a whole generation of new pupils by encouraging them to take up the cello. She had noticed how calm and focused they were when returning to class.”

The importance of ‘re-educating’ colleagues was also applied to head-teachers, many of whom were perceived as being ignorant about the wider benefits of students learning a musical instrument. One respondent put it like this:

“The music education plan definitely is a right way forward. I deliver sessions in schools and make music that perhaps wouldn’t take place unless the Hub hadn’t sent me in the first place. We still find some schools reluctant to take the opportunity (even though they are either free or heavily subsidised by my hub) because of timetabling, space etc. We are not allowed to teach in the morning due to the disruption of what the head-teachers perceive as ‘key subjects’! I’m not sure that any music plan in the world, however good it is, could convince some Heads that doing a half an hour’s singing session in the morning is just as beneficial to a young person’s development as half an hour of literacy or numeracy!!!”

In terms of future components in a new plan for music education, respondents spoke passionately about the importance of equal access, funding, and a commitment to music as a curriculum subject at the highest level.

In terms of funding, one respondent said:

“All children must have a fair opportunity to learn a musical instrument for free. The government should completely rethink their strategy for music education as a whole. Government should fund all of this and make instrumental lessons available. They must make music a core subject again in schools throughout the UK.”

Whilst many respondents expressed a clear understanding of the funding crisis being faced by schools, the negative influence of wider government reforms including the SATS and EBacc were also cited in responses:

“I understand that finances are extremely tight for schools, but for music to survive and not be in the gift of only the wealthy then systemic changes need to be made. The two key drivers of change have to be the EBacc, which is choking music and creativity from the top down, and the fixation (to the exclusion of all else) on numeracy and literacy in primary schools (SATS driven), which is choking the bottom end. A funding strategy needs to be developed to find ways to allow those who want to learn musical instruments to be able to continue with small group/individual tuition after the 'taster' of whole class tuition. The intent of whole class tuition is positive and it works if children have the opportunity to continue with the instrument after this 'try out' session. But in practice it has killed many opportunities for those children wanting to play an instrument as schools believe they are adequately providing music tuition. Sadly, for too many schools it has also become an easy way to provide planning cover for class teachers; an unforeseen development.”

These issues, amongst many others, were explored further in the individual interviews.

Recommendations

Music Education Hubs funding should be guaranteed in a three to five-year cycle to facilitate longer term planning.

Music Education Hub should continue to all free access to instrumental lessons for children from low income families. An uplift in pupil premium funding should be considered by policy makers to help ensure that this access is maintained.



7. CLASSROOM TEACHER SURVEY

“ Please value music education.

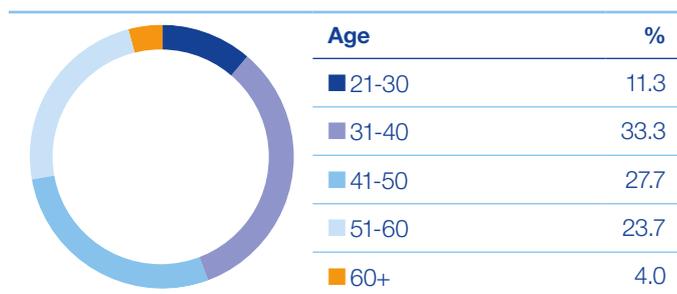
If you want to keep children off the streets, a reason to live, improve their mental health, something to enjoy, it is hugely valuable. Most of life is not about study but enjoyment. Don't take things away from their education that they enjoy! Music gives our children strength and self-confidence to embrace life. Much as though we love music for music's sake, you should at least value it for what it can offer in terms of life-enhancing qualities. And it has to start in school.”

Instrumental Teacher, in interview

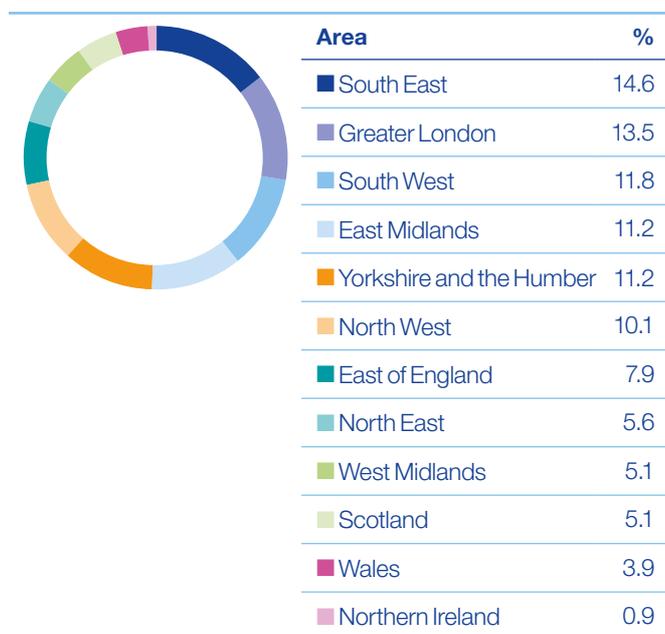


General information

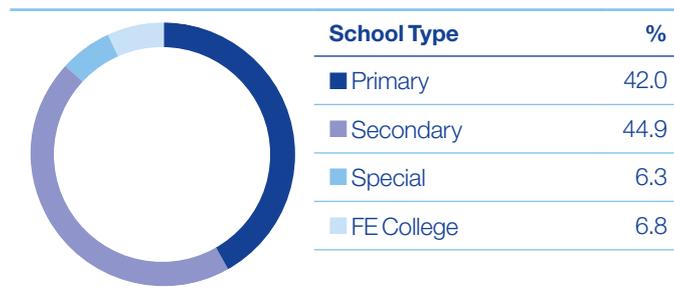
The classroom teacher survey was completed by 179 participants. The majority (61%) were aged between 31 and 50:



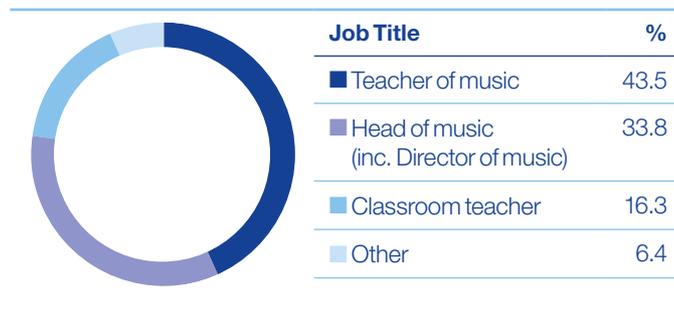
The geographical spread of the classroom teachers who responded was as follows:



Respondents were fairly evenly weighted between primary and secondary schools, with a smaller proportion working at special schools or further education colleges:



In terms of roles within schools, the majority of respondents were teachers of music in their schools:



In terms of qualifications, 83.1% of respondents had Qualified Teacher Status.

7. CLASSROOM TEACHER SURVEY – CONTINUED

Curriculum music

Respondents were asked to indicate the extent to which music featured in their school's curriculum within each year group, considering the amount of time allocated to the subject in a typical week. The results are given as percentages for each year group. They were also asked to indicate how this allocation had changed in the last three years using a five-point scale (ranging from 'significantly less' to 'significantly more').

The responses from primary school teachers were as follows:

Number of Minutes/week	0-30	30-60	60-90	90+
Early Years	27.4	58.9	5.5	8.2
Year 1	17.1	73.7	6.6	2.6
Year 2	17.1	71.1	9.2	2.6
Year 3	16.9	68.8	10.4	3.9
Year 4	20.0	62.5	12.5	5.0
Year 5	17.9	65.4	12.8	3.8
Year 6	27.3	58.4	10.4	3.9

Compared to three years ago:

Statement	Significantly less	Slightly less	About the same	Slightly more	Significantly more
Early Years	17.5	4.8	63.5	7.9	6.3
Year 1	16.2	13.2	51.5	8.8	10.3
Year 2	16.4	11.9	53.7	10.4	7.5
Year 3	17.6	10.3	55.9	10.3	5.9
Year 4	20.3	11.6	49.3	13.0	5.8
Year 5	13.2	13.2	54.4	14.7	4.4
Year 6	22.1	14.7	45.6	14.7	2.9

As the above table demonstrates, the majority of primary school teachers felt that the amount of time allocated to music within their school's curriculum had not changed over the last three years.

However, when disregarding 'about the same' responses, it is clear that more primary school teachers are reporting less time allocated for music, compared with those reporting more time. The widest gap appears in Year 6, when students are preoccupied with the Standard Assessment Tests (SATs):

The responses from primary school teachers were as follows:

Statement	Less	About the same	More
Early Years	22.3	63.5	14.2
Year 1	29.4	51.5	19.1
Year 2	28.3	53.7	17.9
Year 3	27.9	55.9	16.2
Year 4	31.9	49.3	18.3
Year 5	26.4	54.4	19.1
Year 6	36.8	45.6	17.6

The responses from secondary school teachers were as follows:

Number of Minutes/week	0-30	30-60	60-90	90+
Year 7	9.8	58.7	27.2	4.3
Year 8	12.8	63.8	19.1	4.3
Year 9	7.9	49.4	14.6	28.1
Year 10	6.0	7.2	12.0	74.7
Year 11	4.8	7.1	15.5	72.6
Year 12	6.9	5.2	5.2	82.8
Year 13	7.1	3.6	3.6	85.7

Within the Key Stage 3 curriculum (generally recognised as Years 7-9 of secondary school), the majority of students were receiving 30 – 60 minutes per week. However, this drops off considerably in Year 9 (by 14.4% when compared to Year 8). Year 9 also sees a considerable increase in those students receiving over 90 minutes of music (a rise of 23.8% from Year 8). This is a result of some students starting their GCSE studies in Year 9.

When asked to compare the allocation of time within the music curriculum today with that allocated three years ago, the results were as follows:

Compared to three years ago:

Statement	Significantly less	Slightly less	About the same	Slightly more	Significantly more
Year 7	9.2	12.6	66.7	9.2	2.3
Year 8	10.2	18.2	63.6	6.8	1.1
Year 9	14.9	13.8	60.9	6.9	3.4
Year 10	10.0	15.0	66.3	6.3	2.5
Year 11	8.8	15.0	70.0	5.0	1.3
Year 12	19.7	16.4	55.7	4.9	3.3
Year 13	18.6	18.6	57.6	3.4	1.7

The majority of responses fall within the 'about the same' category. However, when you combine those responses indicating more time or less time into two single categories, it reveals that music education is generally receiving less time in the curriculum across all years that three years ago:

Statement	Less	About the same	More
Year 7	21.8	66.7	11.5
Year 8	28.4	63.6	7.9
Year 9	28.7	60.9	10.3
Year 10	25	66.3	8.8
Year 11	23.8	70.0	6.3
Year 12	36.1	55.7	8.2
Year 13	37.2	57.6	5.1

7. CLASSROOM TEACHER SURVEY – CONTINUED

Within the free text boxes associated with these questions, respondents gave a range of insights into the situations in their schools. Here is selection of indicative comments from the respondents summarised under key points.

— A squeeze on time for music in the primary school curriculum.

“Music was pushed out of the curriculum due to increased English and Maths (along with art, DT, RE, citizenship, history and geography). All these subjects share 2 hours a week.”

Music is being gradually squeezed out of the primary school curriculum. It is rarely taught well, and mostly reduced to 'singing practice'.

— A shortening of Key Stage 3 music teaching from three years to two years.

Year 9 no longer has music.

Year 7 have one 60 min lesson per fortnight now (time taken off us as our school has an Integrated Learning scheme for 8 hours a fortnight for Year 7 (a transition scheme) taught by one teacher. They justified taking an hour off music because they can 'write songs' in Integrated Learning (despite no specialist music teaching within this scheme).

— The imposition of a 'rota' of subjects within a compressed, two-year Key Stage 3.

Year 7 and Year 8 are on a 6 week rota. So each Year 7 and 8 student will only receive 18 lessons a year.

In Years 7 and 8 we have music, Drama and Dance on a 3-way carousel so we really only see them for 1 term each year! For an hour a week.

— A reduction in curriculum time for GCSE and A level music as numbers have fallen.

Year 10 and 11 have dropped to one class instead of two per year as lower numbers have opted for it. Due to lower take-up at A level, the Head decided to drop the number of contact hours from 5 and 6 per week at Year 12 and 13 to 3 per week this year. Last year, Year 12 and 13 were expected to share 2 of the three hours.

We have dropped A level music. And take up for GCSE music has halved.

Year 9 music is now optional, but many options, few choices – reduced numbers from 315 to 75.

There is insufficient curriculum time allocated for A Level music. 'Minority' subjects like music get approximately 2-3 hours less than core subjects to deliver the course. The amount of time given is below the required directed time specified by the exam boards and AQA.

— A reduction in time and support for peripatetic lessons and extra-curricular activities.

Starting from September class music lessons are cut in half. Peripatetic teachers have had terms cut from twelve to ten weeks and all lessons that would have normally taken place in the morning have been vetoed.

Music used to have one hour/week on the timetable in my primary school. It is now down to 25 minutes (timetabled as 30 mins but with the messing about in between classrooms and moving equipment that I need I'm left with 25 mins teaching time). There is no support for extra-curricular music from school's senior leadership team, unless they want me to do something to make THEM look good. Music trips (e.g. to Primary Proms, London) have been blocked due to prioritising money elsewhere, UNLESS I get a sponsor! (Despite school being loaded with Pupil Premium and other "grants").

In terms of structural changes to Key Stage 3 music specifically, 45% of respondents indicated they have seen changes to the length of Key Stage 3, typically moving from a three-year model to a two-year model. This is facilitated by having students choosing their options at the end of Year 8 rather than Year 9. Around 3/4s of respondents (73.7%) viewed this as a negative move. The resulting 'specialisation' that this produces at an earlier age was commented on unfavourably by many respondents:

"We begin Key Stage 4 early and this reduces the class hours for pupils if they no longer select it as their option. Year 7 and 8 have reduced time anyway in order to squeeze in the necessary curriculum time in other curriculum areas"

"A two-year Key Stage 3 has been introduced last year. It benefits the Year 9s who opt for it – it's like a top set for a year – but there is no provision for those who don't opt for music after that opting process has ended"

This point is reinforced by recent research conducted by researchers at the University of Sussex (University of Sussex 2018). Their research follows up on their studies of music education between 2012 – 2016, as discussed in the literature review chapter.

"In 2012/13 Year 9 music was compulsory for all students in 84% of the schools responding but by 2015/16 it had dropped to 67% (data from previous study). Significantly, in 2018/19 music as a year 9 curriculum subject is compulsory in less than 50% of the responding schools. Music in year 9 is compulsory in only 47.5% of the schools. It is optional in 48.4%, and the rest offer no music provision. This has declined year on year."
(University of Sussex 2018)

In terms of the changing nature of curriculum content within Key Stage 3, there were mixed messages in the free-text responses. The greater freedoms offered to schools through academisation were not seen as entirely positive:

"We have undertaken a re-write of our Key Stage 3 curriculum. Now we are an academy we do not have to follow the national curriculum which, quite frankly, meant that students arriving at GCSE hadn't got much of a grasp of the basics"

But other teachers had been able to negotiate with senior management teams and use these freedoms to achieve what they viewed as a more musically engaging curriculum offer for their students:

"Less written tasks are demanded by Senior Leaders in music lessons allowing a bigger focus on practical work. We have reviewed our Schemes of Work to make them more engaging. New equipment has been given to the department to allow more engaging lessons."

Recommendations

Music must remain a core part of the national curriculum. The principle of a music education built upon the interrelated processes of performing, composing, listening, reviewing, and evaluating must be maintained.

Schools not offering music as part of the national curriculum should be held to account.

Every primary school should be challenged about its provision of a curriculum-based music education offer in line with the requirements of the national curriculum. Primary schools that do not provide the leadership for music education, the timetabled space, or resources should be challenged by OFSTED and steps taken to improve their students' access and entitlement to a high-quality music education.

7. CLASSROOM TEACHER SURVEY – CONTINUED

GCSE, A Level and Music Technology Qualifications

Respondents were asked to indicate how many students were studying for formal qualifications in music in each year group. The table below shows the average number of students studying each course in each year group:

The responses from secondary school teachers were as follows:

Qualifications	GCSE	A Level	Music Technology ¹
Year 13		4.4	
Year 12		4.3	4.2 ²
Year 11	15.2		3 ²
Year 10	15.6		12.1 ³
Year 9	15.3		15.2 ³

- 1 Music Technology courses included A Level Music Technology, BTec and RSL courses.
- 2 Please note the small response rate here. Only three respondents from the secondary school and further education college respondents (3.2%) indicated that these courses were offered within their institution..
- 3 Please note the small response rate here. Responses here were received by 23.1% of respondents working within secondary schools and further education colleges.

Respondents were also asked whether numbers were rising or falling over the previous three-year period. These figures show a worrying trend:

Courses	GCSE	A Level	Music Technology
Rising %	10.7	9.3	15.8
Falling %	84.7	77.8	78.9

Respondents were asked to explain the reasons behind these changes. With regards to GCSE numbers, the key reasons identified for numbers rising included schools prioritising music and marketing this as a selling point within their local community:

“We are extremely positive about music at our school and this is a whole school approach so we have people trying to transfer from different schools or moving into the catchment area to be able to access our music provision.”

Another teacher emphasised the importance of modernising the music curriculum at Key Stage 3 and making this more relevant to their perception of the music industry and the careers that can be found within it:

“Numbers have increased because I have modernised what we do at KS3. I’ve made music relevant to students by linking what we do to the music industry and looking at how there are careers to be had in music.”

However, the vast majority of respondents (84.7%) have indicated a falling number of students opting to study GCSE and A Level music. This was down to a number of reasons as expressed by respondents in the free-text responses.

— The narrowing of the curriculum at Key Stage 4 and 5.

This was commented on in several ways. Firstly, the organisation of ‘option blocks’ has restricted access to music in some schools:

“EBACC subject choices have squeezed other options to two option blocks and pupils can still choose double Humanities and double languages to fill these.”

Other teachers cited the changes in the GCSE specification as a reason for students not opting for music, particularly those without the ability to play a musical instrument:

“New GCSE specification has increased in difficulty so very few now choose GCSE music without extensive instrumental tuition.”

— The increased division between ‘academic’ and ‘non-academic’ subjects.

Alongside the narrowing of the curriculum, respondents commented on the increasing division in the perception of subjects as being ‘academic’ or ‘non-academic’. This expressed itself in a number of ways, with many teachers citing the viewpoint of senior managers in their school who were keen to prioritise ‘academic’ subjects at the expense of ‘non-academic’ ones. For example:

“We have to offer music technology either with A level music, taken side by side, or do it for free after school hours as a ‘club’. The side by side approach was a desperate move to keep our KS5 music course going. Anything that they (senior leaders) do not consider ‘academic’ is being marginalised.”

“There is pressure on students to study a 'rigorous academic programme'. There is pressure on parents to choose a curriculum based around their child's success in English and Maths. There is pressure from school leaders throughout the school and students prioritise English and Maths as a result and music is not seen as academic enough”

— Poor messages from senior leaders

These ill-informed perceptions about individual subjects filter through the messages that parents and students receive from senior managers within school. Comments like the following were plentiful in the free-text responses here:

“The message being sent out to pupils and parents is that Maths, English and Science are the 'most important subjects' and that music is something you can do in your spare time”

“Option numbers for GCSE have decreased. This is due to huge pressure from the senior leadership team on students to do extra work on 'core' subjects.”

— Lack of funding

Music is not a cheap subject to resource in schools. Many teachers cited a lack of funding as a reason for the decline in numbers at GCSE and A Level. The cost of instrumental lessons was one factor:

“The biggest obstacle is the number of students getting instrumental tuition. This is very low owing to parents being unable to afford payment and there are plans to subsidise this with the school budget”

More generally, budget cuts within the school and individual departments were also cited as a factor:

“School and departmental budgets have been cut and we can't keep on top of the resources/technology needed to teach music effectively.”

The lack of funding was an explicit reason cited for the significant decrease in the number of students studying music technology courses:

“We don't have adequate facilities and resources to do the subject justice.”

“We used to offer this when there was more money around. We just cannot afford to offer it now.”

The reductions in GCSE and A Level numbers were also identified within the University of Sussex's research ([University of Sussex 2018](#)). For GCSE, key 'highlights' from their study found that:

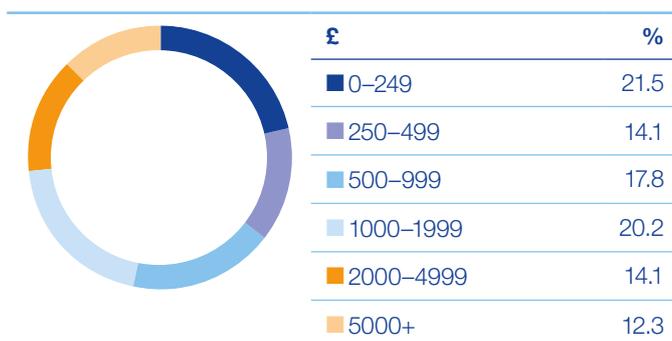
- There was no option for GCSE music in 18% of the responding schools;
- Between 2016 and 2018/19 there was a decline of 9.8% in the number of students starting a GCSE music course. Based on these figures, we expect the number of students completing the qualifications in 2018 and 2020 to continue to fall, as has been the decline in recent years.
- 8% of schools offering GCSE music deliver it outside of core curriculum time (for example, after school).
- 14.5% of schools reported that not every pupil was able to opt for music as an examination subject at Key Stage 4 even when it was offered as a subject.

For Key Stage 5, researchers found that the number of schools offering A Level music courses fell by 15.4% between 2016 and 2018. The number of students starting these courses also fell by 4%. Across the same period, the number of schools offering A Level Music Technology fell by 31.7%, with a 10.6% drop in the number of students starting courses ([University of Sussex 2018](#)).

7. CLASSROOM TEACHER SURVEY – CONTINUED

Funding Music Education in Schools

Respondents were asked to indicate how much financial provision was made to support music within their educational institution. The results were as follows:



When grouped together, 53.4% of teachers must resource music within their school for less than £999/year.

When asked whether this had changed over the previous three years, 61.1% indicated that it had changed, with 60.7% of those respondents saying that it had decreased, often dramatically. As one might have expected, there were many comments about this decrease in funding within the free-text responses associated with these questions. Here are a sample:

“Definitely decreased. Our school is in a rather sticky financial situation and has a new head-teacher who doesn’t seem to value the arts very much. We will have to apply for grants and bids from external sources if we want to increase the money available to us. We have had to start putting on more events to try and raise money.”

“There used to be money for CPD and to replace broken instruments, purchase curriculum materials, etc. The budget is currently zero. This year I have obtained funding for a trip from a charitable trust and the PTA have bought 3 second hand violins. There has been no other expenditure.”

“My budget for music has gone from £500 a year to £100 a year.”

“Decreased. Can’t afford to have pianos tuned regularly now.”

“Decreased. The school was failing and as a result, not enough pupils were joining the school and funds were limited.”

“We are trying to fund-raise as a department but due to having to take on many roles, neither member of staff can spare any time to keep chasing people for support.”

Staffing Issues

There was an average of 1.48 full time equivalent (FTE) members of staff employed to teach music in the schools represented within the survey. 46.4% of respondents reported a change in the number of specialist music staff in their schools over the last three years. 88% of that group reported a decrease in music teachers; 7% an increase.

When asked why the staffing for music had decreased, respondents report a number of reasons. These included the following:

— The curriculum squeeze.

The reduction in the Key Stage 3 curriculum from three years to two in many schools has led to a reduction in staff. One respondent commented that it had:

“Decreased as Year 9 no longer all have lessons only those who opt for it. We had one full time and one half time previously. Now, it is just me.”

— The merging of year groups.

Several respondents reported that A-Level music classes were merged in Years 12 and 13, resulting in reducing staffing requirements. For example:

“Both the previous Head of music and I were employed on 0.8 FTE. I will be taking over as the new Head of music (on 0.8 FTE) and my number 2 will now only be on 0.6 FTE. This is a decrease due to A Level being taught by merging Years 12 and 13.”

Findings from the University of Sussex research (2018) substantiate these figures. From a sample of 458 schools, they found that the average number of full time equivalent (FTE) music curriculum staff has continued to fall year-on-year from 2016 to 2018. 35.8% of their respondents reported falling staffing levels for music departments between these years with only 14.6% stating levels had risen. From their data:

- 28 schools (6%) have less than 1 FTE;
- 115 schools (25%) have 1 FTE;
- 214 schools (47%) have between 1.01 and 2 FTE;
- 101 schools (22%) more than 2 FTE.

Looking ahead, the University of Sussex's researchers report worrying trends:

“Multiple responses mentioned more potential redundancies for music teachers in the next academic year, with some responses noting that music teachers were not being replaced when leaving or retiring, that they were ‘filling gaps’ in core subjects where not enough staff had been recruited (and that as a necessity the music curriculum offer had been reduced) and that redundancies had already happened as music had been reducing or dropped as a curriculum subject. The EBacc was frequently cited as a reason for a shift in curriculum focus, which negatively impacted staffing.”
(University of Sussex 2018)

Recommendations

Initial Teacher Training for classroom teachers needs to be revised to ensure that there are sufficient numbers trained to deliver music education within schools.

Further developments and opportunities for the application of live streaming technologies must be explored to help schools and other organisations to offer a broad range of music education opportunities to all students. Music education networks must be strengthened in the digital as well as the physical environment.

Instrumental Teaching in School

Classroom teachers were asked about the provision of instrumental lessons within their schools. In terms of who provides these lessons, there was a near equal split between Local Authority music service or Music Education Hub provision (48.9%), and private, self-employed individuals (44.9%).

The average number of students having a weekly instrumental lesson as part of their music education was as follows:

- Secondary school: 87.3 students;
- Primary school: 51.2 students.

89.1% of parents make a financial contribution of some sort to the cost of these lessons. 51.7% of schools made a financial contribution to these lessons.

66.3% of respondents felt that the cost of instrumental music lessons in their school was about right; 66.6% of them felt that it was of equivalent or good value in comparison to other activities that students engage in.

71% reported that there was financial support in place to help provide access to instrumental music lessons for young people from low income families? However, 49.3% felt that this support was too limited.

7. CLASSROOM TEACHER SURVEY – CONTINUED

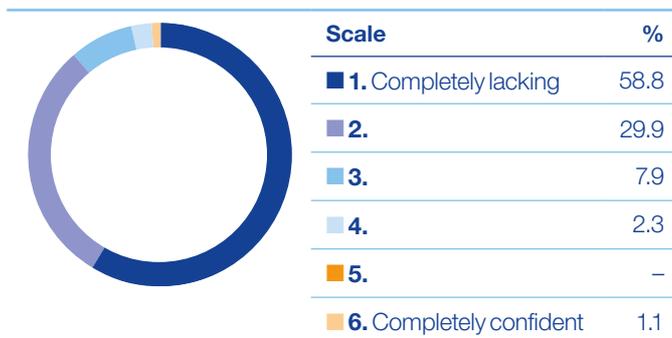
Music Education Policy

Like other key groups, respondents in this group were asked a number of questions about music education policy, particularly regarding the NPME and their level of confidence in the government's handling of music education.

In terms of the NPME, there was a significant lack of awareness of the plan. When asked, 'How familiar are you with the NPME?', 64.7% were either completely unfamiliar with the plan or had not read it.

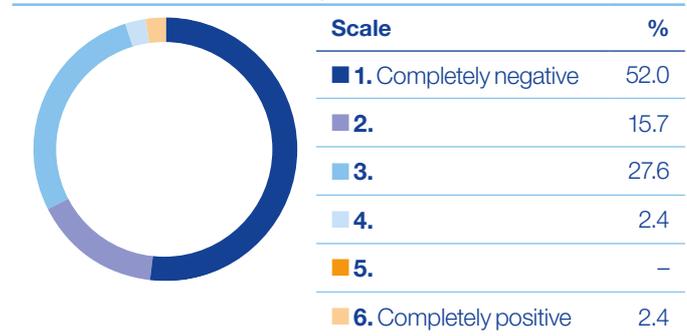
Respondents were scathing in their lack of confidence in the government's handling of music education, with only 3.4% expressing any degree of confidence in the current government's approach:

How confident are you in this government's handling of music education?



This lack of confidence in government policy in this area extended into respondents' opinions on the EBacc and whether this has had a positive or negative impact in their school. Only 4.8% expressed the view that the EBacc had been more positive than negative, with the majority expressing the view that it had been completely negative in terms of its impact:

Has the EBacc had a positive or negative impact on music education in the schools that you work within?



These findings are confirmed by the University of Sussex's recent research. In their study, 59% highlighted the EBacc specifically as having a negative impact on the provision and uptake of music in their school (within and beyond the curriculum); only 2.5% considered that the EBacc has had a positive impact on music.

“ Music should be an integral part of the curriculum from early years through to secondary school.”

Instrumental Teacher



8. MUSIC MANAGER SURVEY

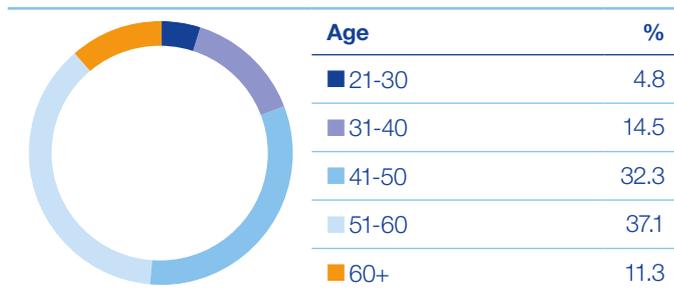
“ Music is one of the fundamental means of expression that is available from childhood right through to adulthood. It is fragile and needs nurturing and compassion from every angle.”

Instrumental Teacher, in interview

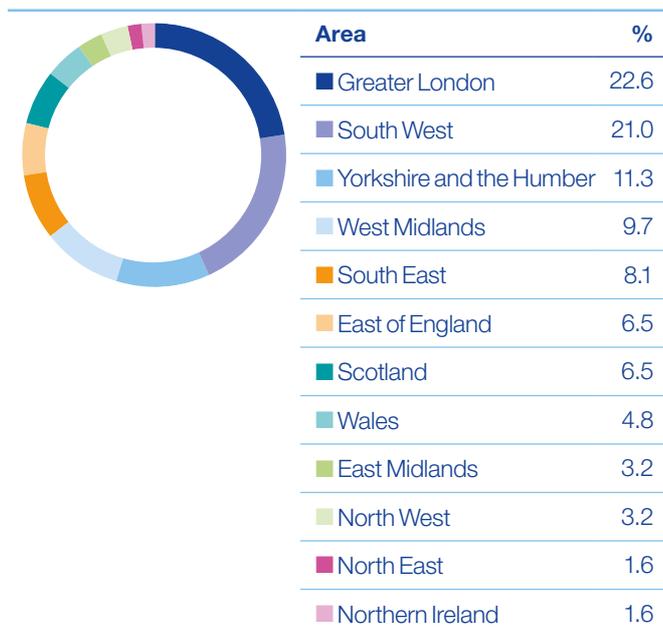


General information

The music manager teacher survey was completed by 62 participants. The majority (69.4%) were aged between 41 and 60:



The geographical spread of the music managers teachers who responded was as follows:

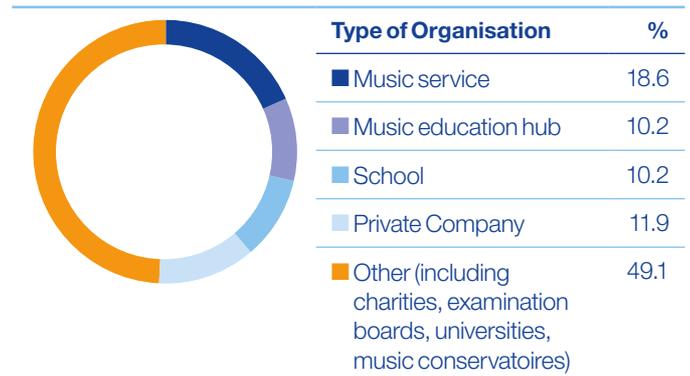


In terms of their employment status, 79% were employed, 17.3% were self-employed and 3.2% were volunteers.

In terms of qualifications, 46.8% of respondents had Qualified Teacher Status.

Organisation, Employment & Activity

Music managers worked for the following types of organisations:



Respondents were asked to comment on the legal foundation of their organisation:



When asked whether the foundation of their organisation was stable or if they were anticipating changes in its legal constitution over the next three years, only 3% expressed the view that their organisation's foundation was unstable.

The average number of full-time equivalent members of staff employed within their organisation was 16.9. This ranged from 1 to 400. The number of people employed within these organisations had remained fairly stable over the last three years (48.2% reported no change). Where changes had occurred, respondents cited decreases in full-time appointments and increases in the numbers of part-time roles.

8. MUSIC MANAGER SURVEY – CONTINUED

For those organisations that were not part of the Local Authority, 19% reported that they did receive financial support from their Local Authority to support music education programmes that they deliver. Many respondents reported an increase in partnership work and jointly funded projects with key partners, including their Local Authority. 63.6% of respondents reported that their organisation was in competition with other providers of music education programmes in their local area.

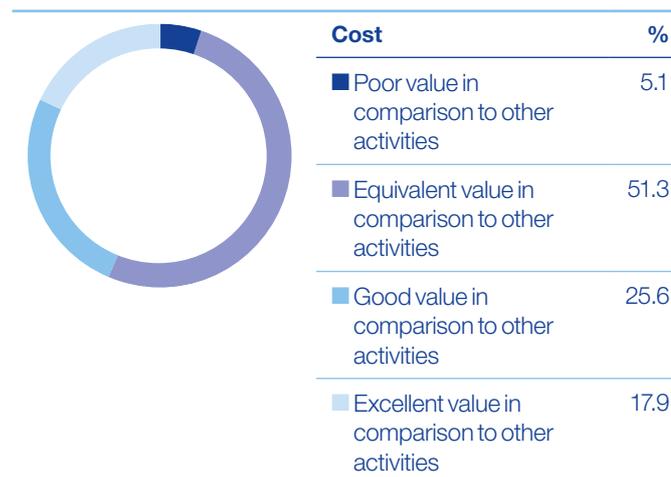
Respondents were asked to detail the costs their organisations charged for certain types of instrumental lessons, and whether these charges had increased, decreased or remained the same since the last academic year, and whether this was expected to increase, decrease or remain the same in the next academic year.

Activity	Average (£)	Range (£)	Comparison to last year (%)	Projected cost next year (%)
Individual 30-minute instrumental lesson	19.55	7 – 30	Up 38.7 Down 3.2 Same 58.1	Up 35.7 Down 0 Same 64.3
Small group 30-minute instrumental lesson	15.92	4 – 70	Up 30 Down 3.3 Same 66.7	Up 32.1 Down 3.6 Same 64.3
Whole class (wider ops) 60-minute lesson	41.90	21 – 130	Up 28.6 Down 2.9 Same 68.6	Up 37.5 Down 6.4 Same 56.2

Reflecting on the overall cost of instrumental music lessons that were provided to their students, over two thirds of respondents considered these to be 'about right':



The majority of respondents also felt that these represented equivalent value in comparison to other activities that children participate in (e.g. sports activities):



68.2% of respondents indicated that their organisations offered help to provide access to instrumental music lessons for young people from low income families with 56.8% thinking that this support was too limited (40.5% considered this to be 'about right').

Strengths and Challenges of Music Education

Having considered their own organisation's work, respondents were asked to describe the state of music education in their local area, identifying any key strengths or challenges. They were also asked to review changes that they had noticed in the provision and delivery of music education in their local area over the last three years

In terms of strengths, there was one resounding common theme – people. The staff working within their organisations were praised as being hard-working, dedicated and committed to the provision of good quality music education for all young people. Comments like this were typical:

“Key strengths are that the music service has a large group of staff so is able to offer provision to a lot of pupils, with all children having the opportunity to engage with the service prior to leaving primary school. We are in every school in the authority.”

And, more succinctly:

“Great workforce – no shortage of musicians but absolutely no funding at all.”

However, not all the respondents were as positive about the current workforce. One respondent highlighted a lack of subject knowledge which restricts musical opportunities:

“I don't see any beat boxing or DJ-ing, music technology is virtually non-existent in my local primary. I'm not sure the teachers know what Bhangra is. There's a stream of white middle-aged men teaching western classical music in the peripatetic system, thinking they're radical if they play a blues number! As they are part of the hubs, they hold an authority which other private teachers don't have.”

Several of the organisations represented by these respondents had recently changed from Local Authority services into cooperatives or charitable trusts. Whilst this was acknowledged as being a painful process for those involved, it was still seen as a positive one:

“The County Council closed the Music Service so we now have Charitable Trust Status which has improved things substantially.”

And:

“The council-led music service was on its knees. Although it was a tough decision, the establishment of a new charitable trust with schools at the very centre, was the right one for our area. The resulting work of our new trust has expanded and grown immensely over the last eight years or so. It has improved access to music education for children in our patch, bought organisations together to provide key routes to higher-level music-making opportunities, and the quality has improved too.”

However, the positive responses to these questions were vastly out-weighted by the negative ones:

— A lack of funding

Lack of funding was the most commonly mentioned challenge. Firstly, in respect of schools:

“The key challenges are falling school budgets meaning that schools are passing the costs of tuition on to parents who are themselves struggling.”

And in relation to parents specifically:

“Challenges would be the affordability of lessons for some families, particularly the ones just above the threshold for free tuition (in our area this is based on based on the entitlement for free school meals).”

One respondent noted an increase in the 'working poor':

“Increase in 'working poor' demographic with consequent impact on their opportunities to learn an instrument. I've noticed a decrease in particularly in those students wanting to learn a woodwind or brass instrument.”

— Inequalities across local areas

Many respondents commented on the patchiness of opportunities for music education in their local area.

One London-based respondent wrote:

“There is a considerable degree of patchiness across London; there is a particular lack of equity for those who are most deprived; and challenges relate to those not in the formal school system.”

8. MUSIC MANAGER SURVEY – CONTINUED

This patchiness within local provision was extended across the national landscape by other respondents:

“Provision of music education across the country is very patchy, with some music hubs working harder than others to ensure all schools are engaging in their services and all young people being offered the opportunity to participate. There are some amazing programmes out there for identifying new talent, providing progression routes for those who work hard at a young age with consistent support. But this is not done consistently well in my experience across the United Kingdom.”

— Changes to the school curriculum

Respondents were quick to point out challenges arising from changes to the school curriculum. This took place at a number of levels.

Firstly, within primary school, respondents pointed to an increasing neuroticism amongst parents about their children learning musical instruments at the expense of time spent studying other parts of the primary school curriculum:

“Parents very neurotic about students missing curriculum time (even at year 1 and 2) to learn to play an instrument.”

This negative attitude was also something that other respondents had noticed amongst views expressed by senior leaders in their school and governing bodies:

“Increase in underlying attitude in governing bodies and SLTs that small group and individual instrumental lessons are ‘elitist’ or worse, not necessary. Increase in some schools not meeting any of the aims of the NPME including not giving children first access to instrumental education.”

In other primary schools, the complete lack of any specialist music teacher or coordinator for music was raised as a major challenge:

“Increase in number of schools with no official music specialist hence no oversight of music curriculum by someone who understands progression in music AND increase in problematic tick box assessment of children (e.g. a parent of a 9 year old confided in me recently that her son’s school had declared that he was ‘not reaching the required level of attainment in Music’).”

The timetabling of Music in primary schools was also poor, according to many respondents’ comments. This often referred not just to when it takes place, but who is delivering it:

Some primary schools insist music can only be in the afternoon. Some only have music in one term. Many of our schools do not have a music specialist and there seems to be a lack of confidence for new teachers due to lack of training for NQTs in music.

Within secondary schools, the decline in GCSE and A Level music noted by respondents in other surveys was mirrored here:

“The demise of GCSE and A level in state schools is a major source of concern, as is the deprivation in so many areas that makes music impossible for so many young people.”

“We have seen a decline in the number of schools offering GCSE and less specialist music teachers within schools.”

“There has been a drop in secondary schools GCSE numbers, linked to the number of schools now teaching Key Stage 3 on rotation, or for part of a year, rather than throughout it.”

Despite some of their own organisation’s best efforts, the strong messages that are pushed by government and school leadership teams about the importance of EBacc subjects were biting hard:

“The local hub are very supportive and there are plenty of providers like ourselves but we are all up against the continued lack of enthusiasm by mainstream education to allow time for music in secondary schools. As far as I can tell, the government’s education policy pushes music education to the sidelines in favour of the EBacc subjects. But it also is in favour of sports provision in terms of time and funds – regardless of the desires or abilities of the learners or their families – to a huge degree.”

— Worries as to the sustainability of the future workforce

The consequences of the above-mentioned issues on the next generation of music teachers was a concern. 61.4% of respondents reported a decline in the number of music teachers in secondary schools.

One respondent said that the 'EBacc has made potential teachers think again about their career choice'; another commented that the 'low numbers of PGCE places threaten quality, reach and potential progression'.

Another wrote:

"In the secondary school where I used to work they have moved from 3 music teachers, a community music coordinator, two community musicians and a dedicated performing arts technician who spent the majority of his time in music, to 2 music teachers. Gaps in the timetable are filled with non-specialist teaching staff, mainly drama teachers, one of whom neither reads music nor plays an instrument."

Some schools have sought imaginative solutions by employing postgraduate students with limited teaching experience:

"An increasing number of the participant teachers that we support are in single teacher departments; of the 12 Teach First participants in 2017-2018, four found themselves in single teacher departments (despite having had only six weeks of training before entering the classroom)."

As music teachers have been made redundant and music departments closed in some schools, the respondent's own organisations have been called upon to fill the gap:

"We have heard of music teachers being made redundant, music departments closing and external providers (hubs or music organisations) delivering music GCSE as it is no longer available in schools."

Another respondent wrote about the increasing use of private companies to provide a music curriculum within primary schools:

"There has been an increase in agencies offering music teaching covering the curriculum to schools. We know of three Primary schools who have taken up this method of covering the curriculum, one of which has changed provider twice."

At the time of writing this report, the UK music report 'Securing our Talent Pipeline' (UK music, 2018) describes the current state of the music industry within the United Kingdom. They report that it grew by 6% last year and that is now worth around £4.4 billion to the economy. Of this total, the live music industry contributes approximately £1 billion. Whilst these headline numbers might reassure some, the report goes on to present growing evidence that there is an emerging 'crisis' in the pipeline of talent that this industry depends upon. In relation to music education, they report that:

"17% of music creators were educated at fee paying schools, compared with 7% across the population as a whole. This matters because 50% of children at independent schools receive sustained music tuition, while the figure for state schools is a mere 15 per cent." (ibid)

Schools, music services and Music Education Hubs play an important part in this pipeline for new talent. As this research has explored, the decline in music as a curriculum subject within the school curriculum is arguably having a negative influence on this talent development. This decline has also seen a significant drop in the numbers of applications being made to the various postgraduate music teacher education courses offered by universities and school consortia. John Howson, a visiting Professor at Oxford Brookes University, has followed the trends in teacher recruitment over many years in the UK. In a recent post, he highlighted a significant decline in respect of applicant music teacher numbers (Howson 2018).

His figures are based on TeachVac, a job vacancy website that he set up to help schools find new staff. This has run for several years, offering free advertising for schools.

His figures show that music, as a classroom-taught subject, is more of a shortage subject than Mathematics. Specifically:

"Despite cuts to the curriculum in state funded schools, there have been more than 600 vacancies for main scale classroom teachers recorded so far in 2018 by TeachVac. This is slightly down on the 632 vacancies recorded by this point in 2017, but not significantly so. The previous two years, 2015 and 2016 recorded around the 550 vacancies mark by this point in September." (ibid)

8. MUSIC MANAGER SURVEY – CONTINUED

Howson does report some significant regional differences in the figures related to TeachVac vacancies. These might be related to the schools that are aware of, or have chosen to use, the TeachVac service, but they seem noteworthy nonetheless:

“Around half of the vacancies recorded in 2018 were from secondary schools in either London or the South East, the regions with the largest concentration of independent schools and the best funded state schools. Relatively few vacancies have been recorded from schools in the North East so far in 2018.” (ibid)

As Howson goes on to point out in his article, the real cause for the shortage of music teachers in schools is down to the failure of the DfE to attract other graduates to teaching in shortage subjects such as music. This has been a problem for several years and has been reported in various places (including Savage 2011). Howson reports that last September (2017):

“...the DfE estimate in the Teacher Supply Model was for 409 music teachers; 295 were recruited according to their census of trainees. This year, by the middle of August, potential trainee numbers were slightly below the same period in 2017 and on target for around 280 trainees overall.”

The government subsequently published the Initial Teacher Training: Trainee number census – 2018 to 2019 in November 2018 (DfE 2018). This census reported that the government failed to meet its target for the recruitment of new students to teacher training programmes, with only 72% of the ‘allocation’ being met (down from 76% the previously year). In terms of real numbers, this means that across the UK only 295 new graduate students began studying for a postgraduate teaching qualification in 2018-19. This number is down from 808 students in 2008-2009.

— Limited Access, Engagement and Expectation

For some respondents, creative and well-designed music education programmes are flourishing:

“We’ve noticed an increase in demand for our ‘Routes to Hoots’ programme, which introduces students in Years 6-7 to brass playing in a group setting. It’s a 10-week programme funded by local authorities, and we find that schools are really keen on our informal and learner-led approach to instrumental teaching.”

However, other respondents have raised ongoing issues in access to music education programmes, due to a range of factors:

“A key challenge is provision for young people who may not have had instrumental lessons on a regular basis, may not have parents to support them in their learning, may have started their instrument late, may be rurally isolated, may have some kind of disability or learning difficulty that means joining a local orchestra is more difficult. There is a huge gap in provision for those young musicians – particularly teenagers – who are keen to play but don’t quite fit in the traditional music making model.”

For these respondents, the decline in the range and function of traditional music services has meant that these access and engagement issues are being ignored, particularly within the state sector:

“The recent loss of our music service has reduced the breadth of the music on offer in the state sector. The divergence between state and private music education is growing year-by-year. In general, opportunities are diminishing and, whilst there are stand out individuals, the broad general music education for ALL children is disgraceful in its low ambition.”

Another respondent put it more bluntly:

“I sense that generally levels of attainment in state sector schools have declined and this is reflected in the numbers, and standard, of children auditioning for our programmes. There are nonetheless still some outstanding players. It is clear that children from the independent sector have better opportunities to progress than their state school counterparts.”

Recommendations

Music Education Hubs should be given greater freedom to respond to local needs and prioritise their own aims and objectives within a local context.

Local Authorities should be encouraged to put devolved funding into music education programmes. Central funding should not preclude local investment.

Your Role

Respondents were asked to identify the key challenges affecting the delivery of their role. Two key points were raised. Firstly, funding. In addition to the issues associated with lack of funding for music education generally (identified above and in the other surveys), respondents here felt the pressure of funding limitations in respect of the management time allocated for strategic decision-making. This was expressed in different ways, but perhaps most eloquently by this response:

“There is a lack of hub funding to pay for the management time needed to develop a coherent strategy and programme of work that meets the aims of the NPME to make music accessible and affordable to all young people, whatever their tastes. Some hubs support this with full-time positions, but I’m trying to do the same thing with an allowance of £4,000 – a few hours a week. Whichever area is prioritised (e.g., first access, inclusion, curriculum, or creative ensembles) the strategic use of hub funding to generate momentum and sustainable best-practice is needed.”

Associated with the lack of funding, is the lack of time that many managers have in order to deal with the ‘bigger picture’ of the music education offered by their organisations:

“The biggest challenge for me personally is the lack of time to do my management role. It is a constant struggle to be effective and to work on the ‘bigger picture’ things. I feel as if I am just fire-fighting all the time. It is hard to motivate self-employed teacher members to ‘think outside the box’ and to get involved in initiatives that are different to their own individual teaching.”

Recommendations

Music Education Hubs should be encouraged to broaden their networks with all organisations in their local area offering music education opportunities, subject to appropriate quality assurance frameworks. This should include independent schools with an additional benefit of them being able to justify their charitable status.

Progression routes from primary to secondary to FE and HE for students should be made clearer and support should be available for those unable to afford to access provision.

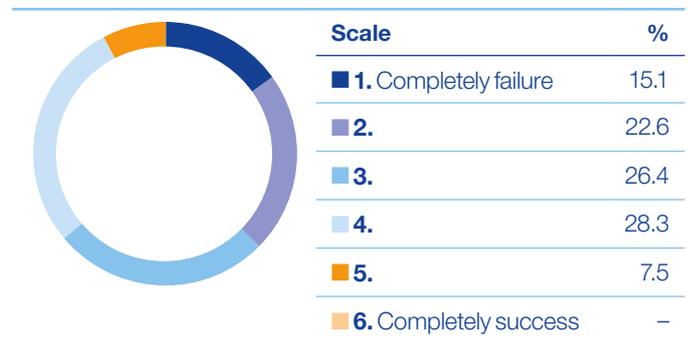
There should be a sharing of resources and instruments across Music Education Hubs and schools.

Music Education Policy

Like other key groups, respondents in this group were asked a number of questions about music education policy, particularly regarding the NPME and their level of confidence in the government’s handling of music education.

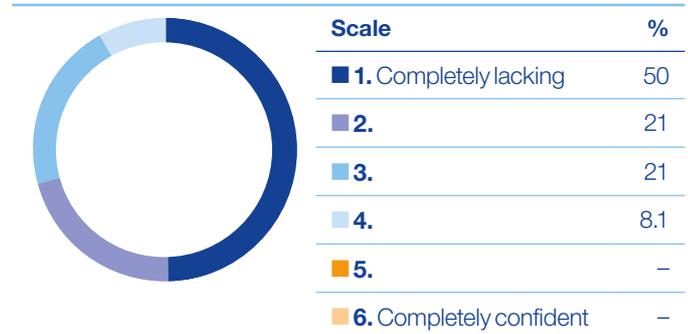
In terms of the NPME, the general view of these respondents (who, it needs to be remembered, have the responsibility for delivering the plan) was that it had been more of a failure than a success (64.1% compared to 35.8%).

How successful has the NPME been in your area?



As with the other two surveys, respondents here were scathing in their lack of confidence in the government’s handling of music education, with only 8.1% expressing any degree of confidence in the current government’s approach, and half of respondents completely lacking any confidence:

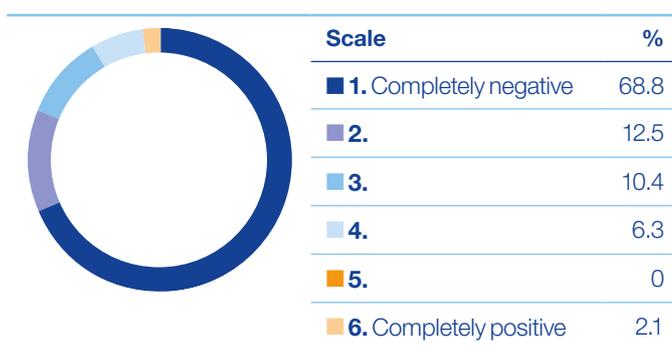
How confident are you in this government’s handling of music education?



8. MUSIC MANAGER SURVEY – CONTINUED

In relation to one specific policy area, the EBacc, respondents here were equally disparaging as those in the other surveys, with only 8.4% thinking it has had any degree of positive impact on music education in schools:

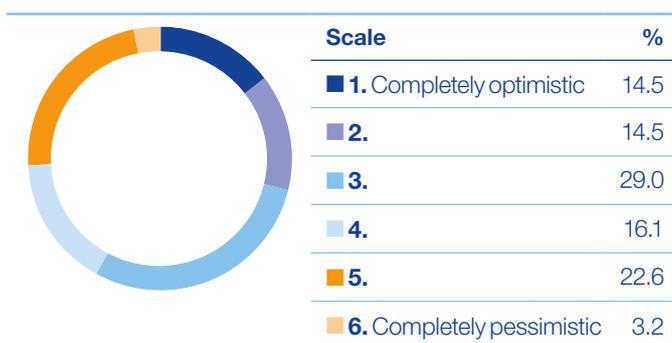
Has the EBacc had a positive or negative impact on music education in schools?



Looking Forwards

Despite some of the negative responses associated with music education policy and the political climate, there was a good degree of optimism expressed by respondents related to the future of music education in their local area. Music managers were more positive about the future of music education than the instrumental teachers:

Are you optimistic or pessimistic about the future of music education in your local area?



82.8% are intending to stay in post for the next five years.

Finally, when asked what they would like to see in a future NPME to be implemented from 2020, respondents came up with many ideas:

– More Local Control

The one-size-fits-all approach adopted by the current NPME received criticism within the survey. Respondents would like to see the flexibility to tailor things within their local context:

“Less prescription and less involvement from the Arts Council.”

“Local flexibility and less insistence on vocal strategy and WCET.”

“More flexibility for Hubs locally.”

“Recognition of challenge of delivering in rural areas so not always directly compared with urban.”

– An Increase in Resources

Unsurprisingly, the issue of financial resources was raised again and many respondents requested additional resources to assist their work moving forwards:

“Hub funding isn’t sufficient to achieve the aims set out in the NPME. Somebody needs to produce a fully evidenced case for the wider educational and developmental benefits of music, so it can get the funding priority it deserves.”

Alongside more general funding, respondents had specific ideas about how the funding should be used, including direct provision for individual students:

“More bursaries made available to students who can’t afford music lessons.”

They also suggested targeting funding for areas of the country where it is most needed:

“A clear vision of equitable provision that is properly funded and targeted where most needed.”

Finally, respondents suggested developing new approaches to favour longer-term engagement for some students with the instrumental teaching programme:

“Change first access – rather than making everyone participate, it should be free for longer for those who want to try it.”

— Technology

The initial role of music technology in the NPME was largely seen as poor. For the new plan, respondents wanted to see it 'embedded in the plan' as opposed to being 'an annex', instead 'given a clear focus on how it supports progression personally and musically'.

— Early Years

Many respondents spoke of the importance of music education in the early years of a child's life. This was seen as an omission in the current NPME and something that needed to be addressed in a new plan. This respondent pleaded for consultation with specialists in this area to give this new element the right focus:

“Consideration of birth onwards as the beginning of a musical learning pathway. Consultation with people who have experience in the field in order to include early years effectively and appropriately into a plan for music education that has the learner at the centre and not outcomes.”

— A Greater Focus on Inclusion

Whilst there was acknowledgement that many music education hubs did good work on the area of inclusion, there were several responses here that indicated that further work was required. Amongst the most eloquent responses was the following:

“I'd like to see a progression from simply stating the right of every child to music education (no insignificant thing in itself in 2012) to a more explicit stating of core principles and quality benchmarks that could be adopted. This would ideally be led via a consortium approach of special schools (disabled young people, their parents, music teachers, support staff) and significant organisations within the 'SEND' sector. One possible move may be to lose the term SEND completely and refer simply to 'all young people' – I think there's momentum in the wider sector for that. I think it would also be a good thing for hubs to be offered clearer guidance around what practical steps they can take – ring-fencing appropriate budget for inclusion work; workforce training; opening up opportunities for disabled young people to progress beyond 18 years. That information is out there increasingly e.g. via Youth music but it needs to be embedded in any refreshed plan. More generally, it would be good to see a broader definition of what constitutes 'instruments' and 'ensembles' that moves beyond more traditional models.”

— Sharing Good Practice

Many respondents agreed that there is good practice in music education to be found in many organisations across the UK. However, organisations are often too busy running their programmes to both evaluate them properly and share that 'best practice' effectively.

In terms of working towards a new NPME, this respondent put it like this:

“Focus on learning from what has worked and what hasn't so far. Some hubs have created innovative and ground-breaking new programmes, some appear to have done little apart from propping-up outdated pedagogies that aren't relevant to the majority of young people. If a small proportion of total hub expenditure was spent on evaluating the efficacy of what has been done thus far, and facilitate or encourage the dissemination of best practice, the future would look much brighter and the 'patchy' quality of music education nationally, mentioned in the NPME could be addressed.”

Alongside this greater degree of self-reflection and evaluation, there were also respondents who felt that schools and Music Education Hubs should be held more accountable for their music education provision:

“I would like music hubs to be held accountable for the results that they produce and for them to be required to provide provision for all areas under their jurisdiction. I would like OFSTED to value music education so that schools cannot be outstanding unless they offer weekly music lessons and high-quality singing provision.”

Many of these issues were discussed further in interviews with respondents. The data gathered through interview will be discussed in the next section of this report.

8. MUSIC MANAGER SURVEY – CONTINUED

Recommendations

Music Education Hubs need to be held account for their decisions and should be challenged if seen to be underperforming.

There should be an open and transparent process of Music Education Hub appointments.

Arts Council England should re-examine the process for data collection from Music Education Hubs to ensure it is qualitative as well as quantitative and comparable between each Hub.

Music Education Hubs funding should be guaranteed in a three to five-year cycle to facilitate longer term planning.

“Take music seriously.

The benefits for everyone are huge. Enshrine its place in the curriculum and make sure it is properly delivered.”

Classroom Teacher, in interview



9. INTERVIEWS

“ Music can enhance a person’s self-worth and self-image.

Much of the education I’ve done has not been about music but about life! But I can fuel a passion for music that can last throughout their lives at whatever level.”

Instrumental Teacher, in interview

Introductory Notes

— Background

Telephone interviews were conducted with 42 respondents from the three main survey groups over a three-week period. This represents 3.9% of the total survey responses. All those who responded positively to the opportunity of being interviewed in the original surveys were emailed a link to an online poll where they could choose an interview time. Respondents were self-selecting. The total number of interviewees in each category group were as follows:

- Instrumental teachers: 23
- Classroom teachers: 12
- Music managers: 7

When comparing representations of each group in the interview process, it can be argued that this approach disproportionately represents classroom teachers and music managers, when compared to the proportion of survey responses these groups make up:

Category	Survey	%	Interview	%
Instrumental Teachers	825	77.4	23	54.8
Classroom Teachers	179	16.8	12	28.6
Music Managers	62	5.8	7	16.7

That said, it was deemed important to gain viewpoints from all groups, rather than maintain proportionality in interview participants against the survey response figures.

— Questions

The full list of questions used in the interview process can be found in Appendix A. The focus areas for the questions were determined through a process of analysis of preliminary survey data and general discussion with representatives from the Musicians' Union. In addition to points raised in the surveys that it was felt were important to follow up through interview, there were two main additional areas that arose during the time since the surveys were released (April 2018). These two areas related to music education for early years (pre-school aged) children and the role of OFSTED in holding schools to account for the delivery of a broad and balanced curriculum, with a particular focus on the inclusion of Music as a national curriculum subject.

— Protocols

All interviews were conducted via telephone call and no interviews were recorded. Prior to the interviews commencing, each participant was told that the interview was not being recorded but that their answers were being transcribed in real-time. Participants were also told that all responses would be kept anonymous and that organisations would not be named. Participants were told that interviews would last between 20 – 25 minutes and were thanked for their participation.

Quotes from participants are italicised below. The letters in brackets indicate the category group that the participant belongs to:

- (IT) Instrumental Teacher
- (CT) Classroom Teacher
- (MM) Music Manager

9. INTERVIEWS – CONTINUED

Question Area 1: Employment Status

Instrumental teachers were asked about their employment status. Data from the surveys seemed to indicate a degree of confusion around key types of 'employment' and 'self-employment'. Other terminology (e.g. 'zero-hours' contracts) was used in various ways that indicated an inconsistency in the understanding of these terms amongst the respondents. As explored in the literature review, this perceived confusion takes place against a backdrop of considerable changes in the sector in terms of employment practice.

The responses illustrated the confusion around these issues, from participants, their managers and others.

Firstly, some of the interviewees were very clear about their employment status:

"I'm on a zero hours contract. There has been a misunderstanding about what this means by my hub managers. They have tried to get further clarification on what this means following court judgements. As far as I'm concerned, I could go in tomorrow and give notice. There is no commitment either way. I can just walk whenever I want. There used to be a definite career structure that we knew about. Now, I don't know anybody that is a 'professional', fully-employed peripatetic teacher. It is not a profession anymore. It's not a career anymore. Hubs can't do their work with a workforce on terms like this. We are not bound to them and they are not bound to us in anyway." (IT)

Others were far less confident:

"I don't really know what a zero hours contract is. I'm pretty secure in my job. I don't think anyone is going to sack me without a term's notice. They do the timetables and the parents have paid for the term so I know that I'm going to be doing from term to term. However, I haven't seen a contract for years and I'm not even sure where it is!" (IT)

Many of these instrumental teachers are working in multiple schools in any given week. The stress and strain of having to deal with different employment practice in each school was evident in many responses. This interviewee describes their relationship with schools as being 'vague at best':

"In a zero hours contract, services are retained by the employer without any commitment to provide work in any given week. Other benefits are limited too in terms of pension and holiday pay. I've not been on such a contract. I'm a freelance teacher so I invoice the parents directly. My relationship with the schools has been vague at best. I provide a service on their behalf but without any formal arrangement. It is a strange and stressful situation. This stress is born from the lack of a formal relationship between the school and myself as a peripatetic teacher. From school to school, their attitudes can be night and day apart in terms of the welcome I receive and the support that offer for instrumental teachers." (IT)

Other issues were identified by interviewees working in different schools each week. This interviewee had managed to gain quite a large collection of child protection and safeguarding certificates:

"When I first started teaching, I was an employee with fixed hours. This changed and I was made self-employed. The wider benefits of employment were removed. Although the state thought they saved money, they lost control of what we were doing. In terms of how I work today, it has roughly remained the same. The schools I work within seem to think they can control us by setting things out (e.g. timetables, rooms, allocations, etc.) but in each of the places I teach in my contract is with the parents not the institution. So, schools have no authority over us but they still want us to comply with various things like safeguarding training, DBS, and other things! I've ended up with numerous certificates!" (IT)

Note the 'direction' and 'control' of the school in the above response. These are characteristics of employment, not self-employment. These evident contradictions between 'employment' and 'self-employment' featured heavily in many conversations. This is complicated in many cases by instrumental tutors having to 'contract' with individual parents of students receiving instrumental lessons (with the school acting as a quasi 'agent'). This causes no end of difficulties. This instrumental teacher put it very powerfully:

“Most of my colleagues are utterly clueless. Most don't care until it goes tits up. Things have changed an enormous in the last 5 – 6 years. I have a range of self-employed contracts including those provided by schools. You have to write away your rights for absolutely everything. The original documents the school wanted us to sign were over 30 pages long! Signing a contract for self-employment in this context is a contradiction in terms. The existing contracts sets a notice period, sets a fee, etc. The contract is between parents and the teacher but the teacher doesn't have to sign it at all! The contract for services is between myself and the school. It is exactly the same as that for catering staff. You just have to laugh about it or otherwise you'll cry. They even tried to take our parking away and to get us to use the local car park instead.” (IT)

Some interviewees drew attention to a generational divide here, with older instrumental teachers perhaps having a broader understanding of these issues compared to those just beginning to work in this sector. This may be partly the result of the more experienced staff having to adapt to significant changes in employment practice over the last eight years, with many previously being fully employed by a Local Authority and subsequently 'moved' to self-employment in recent years:

“There is a huge range. People who have worked as peripatetic teachers for a long time understand the system and can get the best outcomes in terms pay, terms and conditions. Younger people who are going into it haven't got a clue and can easily be mesmerised by particular benefits and are easily exploited. I wouldn't say that anyone I know is employed under a zero hours contract. I'm genuinely self-employed but I know others who are paid via payrolls and there seems to be a conflict there. I think that those people who say they are self-employed do have flexibility and control over their workload. There is a degree of flexibility there still though.” (IT)

“The 'old timers' have a good understanding of the contractual arrangements in place. Hubs have had to restructure themselves to be lean and mean and they think they'll be more efficient. I was made redundant in March 2017. I was on a good contract, teacher's pay and conditions. I got paid off but I'm now on this contract where I know what I'm doing this term but not beyond that. It's just plain wrong.” (IT)

“Younger instrumental teachers have no expectation that they will be employed. The older generation still believe that there ought to be employment opportunities with appropriate terms and conditions.” (IT)

Many interviewees were full of praise for the work of organisations that are seeking to help develop instrumental teachers' understanding of current employment or self-employment practices. One music Manager spoke about the positive impact of work done by the Musicians' Union with their organisation:

“We have 37 self-employed tutors at any one time. They have an agreement that is modified on an annual basis. We have had advice from MU staff to help with the arrangements that are in place with our tutors. I would be very surprised if there was any ambiguity around the contractual terms offered by my organisation.” (MM)

However, others indicated that further work is needed to help support instrumental teachers, particularly those who are just beginning their work in this context:

“Instrumental peripatetic teachers who have taught for a while may have one understanding and the emerging workforce have another understanding. A lot of the latter group need formative advice and support to help understand the different forms of contractual arrangements that they will face. We have not found that colleges and conservatories are not training their students for this particular world of work. Unless the organisations like the ISM and MU actively do things to help it would be a lot worse! The more experienced teaching colleagues do understand the variety of contractual arrangements, but it constantly changing as things develop. The procedures and terms that council's work within are often overly bureaucratic.” (MM)

Recommendations

Managers should have access to current information and best practice guidelines regarding employment law.

9. INTERVIEWS – CONTINUED

“ Music education has to be valued.

Don't lose sight of this. Other things have value too, but don't lose what music can do for children in terms of friendship, social interactions, mental health and other benefits too. Understand the broader value of these things as well as the things that only music can do.”

Instrumental Teacher, in interview

Question Area 2: Technology

In early interviews, the responses generally focused on an individual's application of technology to their teaching. Whilst this provoked some interesting conversations, the central aim to the questioning here was to explore models for the delivery of music education beyond face-to-face instruction (which is the prevailing model in the UK today). This discussion focuses on those later responses.

Firstly, there was disappointment from several interviewees that music technology was not an integral part of the NPME (NB it exists as an appendix to that plan). For this music Manager, this was indicative of thinking at the time. It something that needs addressing looking forwards:

“Given that the DfE are looking at new national plan, I'd point back to the way that music technology was put into a separate annex which demonstrates how the thinking was then. It was still an outlier. It is clearly not. It was a cock up rather than a conspiracy. You only know what you know and there is unconscious bias across the board. We need to bring in a broader church here to explore this in a new way.” (MM)

In terms of specific application of technology to help deliver music education opportunities, there was a split of opinions in the responses. Some interviewees had direct experience of using online delivery models, including this instrumental teacher in the Western Isles:

“I'm geographically isolated and there are some very small schools in remote areas. I teach them through VScene. This is part of an online school software environment. It's not ideal and there is a latency problem. You can't play with the student but you can still demonstrate and get them to play. It shouldn't replace face-to-face teaching and learning. So, a visit each three weeks or so is needed.” (IT)

Other instrumental teachers used Skype to deliver private instrumental lessons with students. But this was not without its difficulties either:

“I use Skype occasionally with private students. This is ok but the Internet connection can be difficult and it doesn't always work that well – with drop outs and time lags. It is not quite there yet. Sound quality is really important and needs to be better. Video needs to be more reliable. You need to be able to see exactly what the students are doing (hand positions etc.) and the use of multiple cameras would be better.” (IT)

But for some interviewees, face-to-face teaching was always going to be better than a technological solution, however good it might be;

“Generally, from an instrumental teaching point of view, face-to-face instruction is by far the best way. There is nothing better than that form of communication. You don't get that off technology. The human interaction is vital. One to one teaching is the best way but I've also suggested that students are taught by multiple teachers on occasions to get a range of viewpoints and ideas. Technology can help with this through things like YouTube videos as an aid, but it doesn't replace the input and strategic application of having a teacher in front of you.” (IT)

Similarly, this classroom teacher points to what could be called the 'numbing' impact of technology which does not allow the teacher the full range of interaction and awareness that being physically present in a room with a student facilitates:

“I'm not convinced about the application of distance learning technological solutions. If you are not in the room with someone then the minor adjustments required to help a child learn a musical instrument could not be addressed. I'd be interested to see examples of this approach in more detail. There is a lack of awareness here of the opportunities.” (CT)

Recent research and development done by NYMAZ, most notably their Connect:Resound project, was cited by several of the interviewees. This project explored a range of approaches to the delivery of instrumental music teaching online, for individual, small group and whole class teaching. This utilised a multi-camera system and higher quality microphones than those typically found on a computer's web-cam. This interviewee wondered whether there was a generational bias in respect of this work, perhaps allied to a disposition that certain musical styles and their associated pedagogical approaches are favoured within these online environments:

“The NYMAZ project has explored these things with online tuition with rural communities. I think it is a generational thing. Maybe it comes down the genre or type of music that you are involved in. More contemporary approaches seem to be favoured and maybe there is a reluctance with more conventional classical models that relate to one-to-one tuition. I wonder whether online does inhibit certain types of communication that could be essential for instrumental teaching and learning.” (IT)

Ultimately, perhaps, whether instrumental teaching is best delivered face-to-face or online, or using a blend of the two, it is the knowledge, skills and experience of the teacher that is always going to come to the fore. As this music manager commented about teaching instruments online:

“When it's done really well it is superb! It comes down to the skills of an individual practitioner. It's amazing.” (MM)

Recommendations

Music Technology should be an integral part of music education both in and out of the classroom. It should not be annexed in any future NPME but, rather, should be an integral part of each element moving forwards.

Question Area 3: Early Years

There was a general consensus in the responses to the questions about Early Years that:

- **Early Years music education is vitally important;**
- **That it has been neglected in the current version of the NPME; and**
- **That it should have a more prominent role in the next iteration of the plan.**

This classroom teacher expressed the importance of Early Years music education most eloquently:

“Music begins at birth or before. It's like a muscle. If you don't exercise it, it will wither and die. Children are born musical and musically competent. We are doing them a disservice by not addressing their music education in the early years.” (CT)

However, as with so many areas of music education today, funding was identified as one of the major barriers:

“Finance is number one. Many settings can't employ specialists as they have no money. Even five years ago, parents and toddlers used to be a 'thing'. But with the increase of nursery provision this is not such a thing anymore. I like to do instrumental lessons with pre-schoolers. When I used to do these sessions with parents who weren't working, we did a lot of playing around with backing tracks and instruments but I'm pretty sure that these things are not happening at the moment.” (IT)

“I know a deputy lead of a council nursery. Funding is the main issue here. The offer of free school places has killed many nurseries funding model. I'm a great believer in play based learning for children. Movement and dance is one of the way's that children learn best so it should be a more structured part of all children's experience. A change of government might lead to more money in this area. For those that can't afford private provision it is crucial. Every nursery should have a music and dance specialist. This could radically transform children's lives.” (IT)

9. INTERVIEWS – CONTINUED

Whilst improving funding for this important area of work might be a difficult task, the importance of maintaining pressure on policy-makers to implement the outcomes of high quality educational research was highlighted by several interviewees.

This music manager expressed it as follows:

“We are a great advocate for raising the profile of early year’s work. We would support the inclusion of early years in the new NPME. The thing is trying to get hubs to recognise some of the excellent work that has already gone on and the research that underpins it. We must continue to keep the pressure on policymakers although I’m not sure there will be much money to support it.” (MM)

On the ground, there are also issues around workforce and finding skilful practitioners within the sector.

“We have had a lot of trouble finding skilful practitioners in this area. They get absorbed into the schools very quickly. This is fine in and of itself but trying to maintain their broader work. Holding onto skilful staff is always difficult. This is worse now than previously. The terms and conditions of employment we are offering are below those that are being offered by schools and this is a key attraction for staff. We are also finding it more difficult to place people within curriculum music due to cuts in funding in primary schools.” (MM)

The market opportunities for Early Years work have proved easy pickings for unqualified instrumental teachers and private companies. This instrumental teacher noted that the work of their Music Education Hub had been:

“...undercut by people who are unqualified and think that music for Early Years is easy! There is a difference in terms of high quality teaching in this sector and what that looks like. Parents need educating in terms of what this quality looks like (and what its value is).” (IT)

The demise of many Sure Start centres also has had a detrimental impact on the ‘market’ here. This classroom teacher emphasised the ‘ad-hoc’ nature of this particular sector of music education:

“This sector appears to be ad-hoc. You get many private enterprises or amateurs getting involved which don’t necessarily result in quality outcomes. When the Sure Start centres were in good health there were lots of opportunities. I took a lead in many of these. But these have broken down with cuts and lack of funding.” (CT)

“The vast majority of interviewees agreed that having specialist teachers ‘is a crucial part of provision in this area.’ (CT).

Recommendations

Early Years and SEND provision should be a part of each Music Education Hub’s offer. The provision of high quality opportunities for music education in the early years and SEND must form a strategic part of any future NPME. Funding should be provided to support high quality offers and some form of kite-marking best practice should be considered to help parents and others identify the very best provision.

Question Area 4: OFSTED

The role of OFSTED in challenging music education within schools proved contentious.

For some, a tick-boxing approach to music education in schools was never going to help:

“Schools have to do things for the right reason. Just ticking a box for an OFSTED purpose might not work. They might just do it for the sake of it and not really think about how to do this for the longer term.” (IT)

Within primary schools specifically, this classroom teacher challenged the view that OFSTED's involvement could just lead to knee-jerk reactions by head-teachers:

“Music in primary schools is disappearing. There is less music in reception music classes now than ever before. Having worked in up to 10 primary schools, as soon as I leave a school music seems to disappear. Teachers are supposed to do it but they don't. Even confident teachers seem to find other priorities rather than look at including music. Many lack confidence. Music is falling off the curriculum. There is less music in schools. How can music get back on a school's agenda? OFSTED might have a role to play here but the danger is that it could just become a tick-boxing exercise. Children need a broad and balanced curriculum and OFSTED might have a role in enforcing this. It could be a quick, knee-jerk reaction. Head-teachers might see this as just another to do. We need to encourage heads to see music as a curriculum subject rather than just something to do with performing an instrument at a harvest festival service! What is music education for? What does it look like?” (CT)

Other instrumental teachers and primary school teachers would have welcomed visits from OFSTED inspectors, but many of them reported that even when OFSTED had come to visit their schools, they had not spent any time observing classroom or instrumental music provision:

“I would welcome the chance for OFSTED to come and inspect what I do. They have never been to visit a lesson I've delivered or even the provision of music within the primary school that I work.” (IT)

However, for other interviewees there was a strong sense that OFSTED could play a role in challenging head-teachers and governors over lacking provision of music education within their schools. This is despite classroom teacher worries about the lack of knowledge exhibited by inspectors during six inspections:

“OFSTED should be supporting music and the arts, encouraging schools to offer a full curriculum offer in these areas. In my experience of undergoing six inspections, every OFSTED inspector was completely clueless about music... I can't see any downsides to OFSTED having more power in this area and forcing schools to support music in the curriculum at all ages.” (CT)

In a similar vein, another instrumental teacher recounted a story that began with a letter written by a head-teacher to parents:

One head-teacher in my area wrote to parents saying this:

“Music is a hobby, it is not a career. It will not be supported by the school. I will not allow children to leave school to take graded exams. We are only supporting children's learning”. If OFSTED can help challenge head-teachers with this viewpoint then brilliant. In my experience, music is being downgraded in many schools in my local area. Head-teachers are so pressurised to get results in core subjects that other subjects are suffering. However, heads will listen to and react to OFSTED. It can sway them. We must try and ensure that schools offer a rounded education to their students.” (IT)

So, whilst many interviewees were keen to find ways to empower OFSTED to challenge schools, there were others who urged caution:

“I am aware that OFSTED are looking at whether schools have a broad and balanced curriculum in part of their individual OFSTED inspections. In my experience here, it is never mentioned in reports and it plays no part in a school's designation. Until they are involved in have the ability to hit with a big stick, you will only get schools who are altruistically interested in music education. The others will put times and energies into something else. You need to be cautious about how much a big stick is appropriate. Schools are struggling in so many ways already through funding cuts. Just another big stick is not necessarily going to help.” (MM)

9. INTERVIEWS – CONTINUED

This manager brought up the issue of designation, and whether a school's specific designation could or should be withheld if they didn't meet certain basic standards in terms of music or arts provision. But even this was questioned by some:

“This is a tricky one. Whilst I feel that arts should be kept independent and out of the power of OFSTED, it would help challenge schools that are decimating their arts provision. But you are trying to measure things that can't be measured and this where it is very difficult to make judgements. How on earth it might be judged or measured is the biggest bone of contention and the biggest problem. You would be dealing with nebulous subject areas. How to judge or measure creativity within those? You can only create the space where it is enabled and where it happens. You cannot even try to measure it in any sensible way. It might result in a box-ticking mentality which is just complete nonsense.” (IT)

Others were quick to point out that making a judgement about whether something is happening regularly or not does not equate to any measure of quality of the activity itself:

“OFSTED should have role in judging the quality of arts and music curriculum provision. It can't be outstanding without it. . . . It has got to move beyond just a note that it might be happening. It needs to move on to whether or not this is any good? What's the quality like? OFSTED should be more explicit and involved in this area. It might make people look at things more seriously.” (MM)

OFSTED's new inspection framework offers potential help. Recent speeches by Amanda Spielman have indicated that a broader approach will be taken to include arts subjects. This classroom teacher had just undergone an OFSTED inspection at the point of the interview and was able to give a recent perspective on this:

“We have recently been through an OFSTED inspection. The report is out tomorrow! OFSTED seem to want to change the focus to the wider curriculum and OFSTED leaders have recently been apologising for being so results-driven on Maths and English. The new framework might look at the wider curriculum. I think this could strengthen music education as long as it is done in a balanced way. The school I'm in become an academy after being placed in special measures because our Maths and English scores weren't high enough. We had

to concentrate on raising our results in those areas. Music can suffer in this scenario although I know that schools try to manage these things. There is always something OFSTED can moan about. They are a bit unrealistic in their expectations sometimes. OFSTED can't keep adding more and more onto the list of things schools should be doing well!” (CT)

As with many of the issues raised in this section of the interview, it ultimately returned to the issue of funding music education in schools. Many felt that were OFSTED to implement a strong reporting element in respect of music and arts education, head-teachers and governors would be forced to reconsider their decisions regarding the paltry levels of funding allocated to their curriculum areas:

“The more that music is highlighted and celebrated then the ripples will be felt throughout the local community and by other schools too. OFSTED reports should have standard lines about the provision of arts and music in the curriculum. This will be a major trigger for funding by head-teachers and school governors. It would also put pressure on schools that don't have music specialists to correct that and have some decent input there too.” (CT)

Others suggested that the lack of funding is not something that can solely be laid at the door of head-teachers. This instrumental teacher argued that music should be a statutory requirement for all children, despite it already being a core subject within the national curriculum and therefore a statutory and obligatory part of every child's education:

“I appreciate that at the moment schools are struggling hugely and facing many difficulties in terms of facilities and funding. . . .OFSTED can set requirements but without increased school funding it can't happen. So perhaps it is not an OFSTED issue but a DfE (Department for Education) issue in terms of the curriculum requirements.” (IT)

Finally, this comment put forward the interesting proposal that is the duty of all those working in the music education field to educate OFSTED about the core principles, priorities and pedagogies of a high-quality approach to music education in schools, so that their judgements can be relied upon:

“The Director of OFSTED is strong and made some helpful comments around the arts recently. I would agree that unless a school has a good arts provision shouldn't get an outstanding designation is probably a good thing. But their hands are tied really. They are part of the solution though and they should contribute to that. We, as a sector, should keep them informed so that they can make their judgements appropriately. We need to make them feel like they can do some good.” (MM)

Recommendations

Schools should not be classified as outstanding by OFSTED unless they offer a broad and balanced curriculum, including a music and arts programme.

The detrimental effects of the EBacc and accountability measures must be acknowledged and reversed by policy makers.

Leading music education organisations should work more closely with OFSTED to exemplify what a good quality, school-based music education looks and sounds like in line with the national curriculum requirements.

Question Area 5: Looking Ahead

The responses from these questions were considered by the researchers and other education officials from the Musicians' Union. They have been used to help form the key recommendations within the report as well as the short quotes from the participants shared throughout the report.

“Please recognise how much the music industry brings to our country financially and culturally. Music has a vital contribution here as well as in helping to improve people's quality of life and mental health too. People need a creative outlet more now than ever.”

Instrumental Teacher, in interview



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11. APPENDICES

APPENDIX A: INTERVIEW QUESTIONS

Employment Status (for instrumental teachers only)

Please can you clarify your own employment status?

What do you understand by the term 'zero hours contract'?

In general, do you think that instrumental teachers have a good understanding of the variety of contractual arrangements that are offered by their employers?

What do you consider to be the benefits or limitations of your current contractual terms?

Technology

What role, if any, do you think technology can play in helping to deliver music education opportunities moving forwards?

How can this be done strategically in the national context?

What role could the music industry play in helping develop new solutions?

Early Years

Do you have experience of early years music education?

What are the key issues and challenges facing this sector?

What are the hallmarks of a high-quality approach to early years music education? How can these be developed moving forwards in the national context?

OFSTED

What role, if any, should OFSTED play in challenging the music education opportunities offered by schools?

Looking Ahead

Looking ahead, how can music education be done differently and better moving forwards (i.e. over the next 5 – 10 years)?

What is the most important message you would like to convey to our politicians about the future of music education in the UK?



