

“Wow, it’s music next”

**IMPACT EVALUATION
OF
Wider Opportunities Programme in
Music at Key Stage Two**

By

**Professor Anne Bamford
Paul Glinkowski**

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Pseudonyms have been used for all children's names in the report.

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Executive Summary

Introduction

In 2000, the Secretary of State for Education and Skills announced that ‘over time, all pupils in primary schools who wish to will have the opportunity to learn a musical instrument’. In summer 2002, six local education authorities were invited by the then Department for Education and Skills (DfES) to participate in pilot programmes to demonstrate how the specialist music instrumental tuition could be developed to involve all pupils in Key Stage 2 (KS2). The policy that emerged became known as the ‘Wider Opportunities Pledge’.

As members of the Federation of Music Services (FMS), local authority music services throughout England have, since 2007¹, been engaged in the strategic development and delivery of what subsequently became the *Wider Opportunities Programme in Music at Key Stage Two*² (referred to from now on as WO). This programme, funded by the Department for Children, Schools and Families (DCSF) through its *Standards Fund Music Grant*, addresses the government aim that every child should have the opportunity to learn to play a musical instrument whilst at primary school.

It is intended that WO projects should provide pupils with ‘an authentic instrumental experience’, preferably for a whole year. The WO programme is usually based on large group or whole class instrumental lessons, though sometimes WO projects have focussed exclusively on singing. WO projects are commonly, but not always, run by specialist instrumental tutors, usually working alongside class teachers. Underpinning the WO programme are two key government aspirations:

- **Nationally, by 2011, over 2 million pupils will have had the opportunity to learn a musical instrument for free, for at least one year.³**
- **By 2011, programmes will be in place that will result in every child having this opportunity during their time in primary school.**

Impact evaluation method

In March 2009, the Engine Room, a research unit based at the University of the Arts London (UAL), was commissioned by the FMS to provide objective evidence about the impact of the WO programme.

The methods used for data collection included:

¹ £3 million pounds was given to all local authorities in 2006 with an additional £23 million devolved to schools in 2007.

² Key Stage 2 (KS2) is a collective term used to refer to children generally in years 3-6 in primary school. Children in KS2 are aged from around 7-11 years of age. Children with special educational needs may be operating at KS2 in terms of their development but be older or younger in terms of their chronological age or year group.

³ This represents over 80% of the total Key Stage 2 school population.

- **Face-to-face interviews with pupils, class teachers, headteachers, school music coordinators, specialist music tutors and music service managers.**
- **Observation of WO sessions and performances in schools (n=56).**
- **A series of eight focus groups comprising different stakeholders who could give feedback on their own experiences and perceptions of the WO programme.**
- **An online survey that all headteachers and/or music coordinators at schools across all local areas (LAs) where the WO programme was offered were invited to complete (n=1354 completed or partially completed).**

The field research was carried out in eight different local authority areas in England: Bolton, Coventry, Derbyshire, Haringey, Newcastle, Oxfordshire, Sheffield and Somerset. The authorities chosen represented the broad range of local authority areas, both geographically and demographically. The music services within the chosen authorities were at different stages of development and had different organisational characteristics and *modus operandi*, which, as will later be discussed, influenced their delivery of the WO programme in their area. In each of the eight local authority areas, the research team visited between six and eight KS2 schools. Through a matrix approach it was ensured that a diversity of types and situations of schools were covered.

The research commenced in March 2009 and the data gathering was completed in September 2009. In total, 56 schools were visited during the period 21st May to 8th July 2009 and 328 people were interviewed; a further 41 people participated in focus groups.

Effect and impact tracking matrix

There are a number of factors that have been identified through international research in arts education (Bamford, 2006) that are consistently associated with high level impact. These have combined to form an 'effect and impact tracking matrix' (EITM) which has been used in this report to organise the analysis of the data and report impact on the pupils, teachers, schools and wider systems affected by the WO programme under the following areas:

- **Personal impact**, such as the development of confidence, aspiration, enjoyment, fun and happiness.
- **Social impact**, such as the fostering or development of networks, collaborations, partnerships and contact webs.
- **Cultural impact**, such as changes prompted at an organisational level, changes in external perceptions, changes in profile and influence.
- **Educational impact**, such as new knowledge, skills development, conceptual development, professional education, education of the broader field or community.
- **Ethical impact**, such as addressing social problems or minority issues or audiences, promoting changes in attitudes, or contributing to sustainability.
- **Economic impact**, such as value for money, changing spending patterns, income generation.
- **Innovation impact**, such as talent development, the development of new pedagogic techniques, processes or products and the instigation of debates or new discourse.
- **Catalytic impact**, such as flow-on effects, changes in direction, transformations and journeys.

- **Negative loss impact** described things that had to be sacrificed, or else negative consequences of some other kind that arose, as a consequence of WO programme. This includes opportunity costs, talent loss, personal loss, unhappiness, loss of enjoyment, loss of creativity.

Summary of results

The overall results of the impact evaluation indicate that the WO music programme is **generally of high international standard** and receives widespread positive support from pupils, parents, teachers, headteachers and local authorities. Children appeared genuinely happy in most of the lessons and effective lessons were characterised by innovative pedagogy and interesting approaches.

Best practice

Successful WO programmes built **partnerships** between the child, the family, the school and music services. Active partnerships where all stakeholders were involved in shared planning and decision making, were at the heart of best practice. In a number of instances, children could have been more actively involved in decision making with regard to their WO learning. The same could be said of family members, especially the importance of parents, grandparents and carers in supporting and encouraging musical learning.

Interpretation of WO's aims

There is a **diversity of espoused aims** of the WO programme that are enacted in the classroom. There are those people who argue that WO is aimed at instrument learning and others who claim that WO is aimed at music learning through the instrument. Within WO practice there was a greater emphasis given in most cases to the enjoyment and experience of making music rather than a strong focus on musical and instrumental skill development. Having said that, the WO programme **allowed talent to be identified, nurtured and developed**. It is unlikely that these children would have been recognised without the WO programme.

Talent and progression

While 'one off' arrangements are often made for children that show talent, it is not clear how these connect with broader programmes of talent development in music. In particular, more effort needs to be made to build continuous pathways for instrumental learning, especially between primary and secondary school. Further information could be made available to pupils and their teachers that highlight continuation options and provisions for talented children.

Group lessons

WO has challenged the value of group lessons over individual lessons for beginner instrumental learning. The experience of the WO music teachers indicates that instrumental skills and knowledge were acquired by the children at approximately the same rate in the WO **group lessons** as in individual or small group lessons with targeted students. Some music services offered both WO whole class group learning, combined with more intensive small group 'skill-based' learning, to achieve a balance between the aims of both participation and skill development.

Celebrating success

Assessment of pupil learning in WO tended to be based on involvement and interest rather than on knowledge or skills. In successful WO programmes, process and product were clearly linked. Celebratory events such as **performances, exhibitions and presentations** acted as powerful drivers of quality enhancement and were influential advocacy tools to promote music.

Access

Accessibility for all is fundamental to the WO programme. There was considerable evidence that WO had successfully brought instrumental music lessons to groups of children who would not otherwise have experienced them. There was clear evidence that WO was both explicitly and implicitly aimed at inclusive practices. WO has allowed children from very diverse backgrounds to learn an instrument.

Special education needs and technology

While there is excellent practice evident in catering for the needs of pupils with SEN, the WO programmes would benefit from giving greater consideration to **diversity amongst WO teaching staff**. The WO provisions for children with moderate to severe educational needs showed innovative use of technology, yet the survey results and research visits would suggest that more general WO provisions would be enhanced through greater access to technology and more widespread use of music technology in WO lessons.

Improvements

The WO programme would be improved through being **more open to input and decision making from children** and broadening the range of musical styles/instruments covered. Similarly, more opportunities for the children to attend performances and appreciate instrumental music would enhance their active learning of the instrument.

The impacts of the WO music programme for children included:

- **Increased motivation to learn the musical instrument**
Sometimes we come in from playtime so we can start early - Pupil
- **Acquisition of instrumental knowledge and skills**
The large group progress has been very, very good – Headteacher
- **Increased self-confidence**
Music gives her confidence. She learns about other cultures, other things, has a better understanding - Parent
- **Raised esteem**
So often we have seen increased confidence and self esteem – Headteacher
- **Increased musical confidence**
Harry struggles to concentrate but music does his confidence a lot of good; he really shines – Headteacher
- **Enjoyment**
It's fun and you learn lots of things - Pupil
- **Pride and achievement**
She played it without a flaw; if you could have bottled the look on her face afterwards, it was worth millions – Teaching Assistant
- **Enhanced aspirations**
You are raising the aspirations of the children; they are experiencing success – Headteacher
- **Increased empowerment and responsibility**
Sometimes it's the children who end up leading the lesson. They take responsibility themselves – Music Co-ordinator
- **Greater respect for their instruments and music**
Looking after something precious has been a good learning curve for them – Headteacher
- **Improved behaviour**
The class is naughtier in normal class than in music lessons – Class teacher
- **Improved discipline**
The kids are more disciplined in that lesson than anywhere else – Music Co-ordinator
- **Improved pupils' school attendance**
I feel excited when I know it is music day. I more want to come to school - Pupil
- **A more positive attitude to learning (especially in boys)**
The impact WO has had on the boys is particularly marked; they all go for it – Headteacher

- **More focused and longer attention spans during WO lessons**

By Christmas they could clearly focus more in other lessons and that in my view is linked to WO – Headteacher

- **Longer intervals of concentration and task perseverance in WO lessons**

Learning to concentrate for that amount of time transfers across to other musical activities and outside of music – Class teacher

- **A calming effect on the children, especially those with behavioural needs**

A child with ADHD is in another world in music; it was a complete revelation – Headteacher

- **Improved collaborative learning and team work skills**

Other children tell us what they know but you don't know. We're quite good now; we were terrible when we started - Pupil

- **Increased children's happiness**

That was so fun - Pupil

- **Enhanced instrumental learning**

These kids have progressed quicker than some small groups in a nice area – Music Service Tutor

- **In some pupils, their educational development had been accelerated by their involvement in WO**

He is a very challenging boy, but the teacher has noticed a vast improvement in all areas since he took WO on, and he wouldn't be the only one – Headteacher

The impact on the schools and teachers included:

- **Making music more valued in the school**

It's raised the profile of music here. It was way down the list prior to this; now we're really proud of the music – Headteacher

- **Building musical resources in the school**

There is much more music going on in schools now because of the WO resources available – Headteacher

- **A more supportive learning environment**

Arts and music have improved; other activities have started to matter. The school now wants to do more for our children - Parent

- **A more holistic and rounded curriculum**

Ofsted noticed it was going on. We received an 'Outstanding' for curriculum offer – Headteacher

- **Improving the profile of the school**

Parents are proud and they all turn up to concerts; we get good press coverage – Headteacher

- **Boosting recruitment**

Parents said it was something on the plus side that would make them want to send their children to this school – Headteacher

- **Greater parental and family involvement**

Music brings people together. It is as important as studying - Parent

- **Encouragement for schools to form networks and collaborations with other schools**

3 headteachers met yesterday to talk about doing a concert; it's a great chance to develop community profile and links – Headteacher

- **More involvement in community initiatives**

We performed at Victoria Hall... we never knew it would be so good. The mayor was there and all sorts of people. It was brilliant - Pupil

- **Assisting schools in special measures to improve school profile and performance**

We were Ofsteded last week – they could see the improvement and I think music has been important to that – Headteacher

- **Assisted in schools to highlight their achievement**

The parents left the concert saying how wonderful it was in a jaw drop kind of way... they were absolutely amazed – Headteacher

- **Enhanced general music education**

96% of schools surveyed agreed or strongly agreed that WO had provided instrumental education for those children who would otherwise not receive it – Schools' Survey

- **In some schools, WO projects were an important catalyst for change**

WO assisted struggling schools by providing a catalyst for the schools to change direction, turn around their performance and improve the profile and image of their school – Anne Bamford

- **New and enhanced perceptions of some pupils by their teachers**

I took up the saxophone. I was lost and they (pupils) were the experts – Headteacher

Sustainability into the future

Initial teacher education for primary teachers does not adequately prepare teachers to feel confident to teach music in the primary school. Despite the ambition that class teachers would receive considerable professional development by participating in WO lessons this has not occurred to the extent that it was initially envisaged.

Concurrently, there is a shortage of WO music teachers, especially in contemporary guitar and percussion and certain areas have more acute music teacher shortages than other areas. Encouraging greater parity of training and pay and conditions across music services and continued targeted recruitment and training of WO music teachers, especially individuals from diverse backgrounds, would help to alleviate teacher shortages. Most music services offer a period of training and induction to new WO teachers and many services made good use of the national training programme offered by Trinity Guildhall and The Open University.

Paired teaching

About 50% of the services visited used paired (team) teaching in WO lessons. Despite being considered as best practice in terms of professional learning, budget limitations and decisions means that paired teaching was becoming less common. Some services have adopted the model of a 'music assistant' or practitioner approach as a lower cost way to support the music services' teachers.

Funding concerns

While there are **generally adequate resources** for effective, high quality WO programmes, the financial arrangements vary considerably from one area to the next. It is argued that funding patterns are not always equitable and transparent. Despite the widespread view that WO represented good value for money, there was a major concern about the affordability of the service if the subsidies were removed or reduced.

Many of the teachers, tutors and headteachers interviewed expressed concern that if costs of WO were transferred to parents it would adversely impact on the underpinning principles of a universal offer with general inclusion and access.

There is considerable concern in schools, music services and amongst parents about the sustainability of the WO programme in terms of the ongoing financial commitment from government. Proactive initiatives are being developed to increase the sustainability of music provision in schools and for individual pupils on the back of WO projects, but not in all areas.

Strengthening primary and secondary schools links

Whilst it was recognised that the target of a 50% continuation rate was challenging, the general consensus expressed in the survey and through the visits and interviews suggests that there were many complementary success indicators that were important. Concurrently, definitions of continuation and progression differ from one setting to the next making **accurate measurement of progression rates** difficult. In particular, better progression pathways of instrumental learning need to be forged between primary and secondary schools.

Recommended areas for further development

1. Children and community involvement

- 1.1 While there have been some examples of WO leading to greater parental and community involvement, further development in this area would benefit the WO programme
- 1.2 Planning and programming of WO should be more open to input and decision making from children

2. Quality and sustainability

- 2.1 Partnership between the school and their music service should be strengthened through more collaborative planning and shared delivery
- 2.2 More opportunities should be made available for the children to attend performances and appreciate instrumental music linked to their active learning of the instrument
- 2.3 Clearer pathways for children in instrumental learning, especially between primary and secondary school
- 2.4 The range and choice of musical styles/instruments covered in WO instrumental learning should be broader
- 2.5 Continued financial and resource commitment to schools and music services is needed to meet the rapid growth in demand for WO music provisions

3. Teacher development

- 3.1 More attention to recruiting and training WO music teachers from diverse backgrounds
- 3.2 Continued practice-focused professional development for both music services' teachers and tutors and class teachers
- 3.3 More direct engagement and participation from some class teachers in the WO programme
- 3.4 Strategic targeting towards broader improvement in initial teacher education for class teachers
- 3.5 Encouraging greater parity of training and pay and conditions across music services

Chapter One Introduction

The background to the research

In 2000, the Secretary of State for Education and Skills announced that ‘over time, all pupils in primary schools who wish to will have the opportunity to learn a musical instrument’. In summer 2002, 6 local education authorities were invited by the then Department for Education and Skills (DfES) to participate in pilot programmes to demonstrate how the specialist music instrumental tuition could be developed to involve all pupils in Key Stage 2 (KS2). The policy that emerged became known as the ‘Wider Opportunities Pledge’.

As members of the Federation of Music Services (FMS), local authority music services throughout England have, since 2007⁴, been engaged in the strategic development and delivery of what subsequently became the *Wider Opportunities Programme in Music at Key Stage Two* (referred to from now on as WO). This programme, funded by the Department for Children, Schools and Families (DCSF) through its *Standards Fund Music Grant*, addresses the government aim that every child should have the opportunity to learn to play a musical instrument whilst at primary school.

It is intended that WO projects should provide pupils with ‘an authentic instrumental experience’, preferably for a whole year. The WO programme is usually based on large group or whole class instrumental lessons, though sometimes WO projects have focussed exclusively on singing. WO projects are commonly, but not always, run by specialist instrumental tutors, usually working alongside class teachers. Underpinning the WO programme are two key government targets:

Nationally, by 2011, over 2 million pupils will have had the opportunity to learn a musical instrument for free, for at least one year.⁵

By 2011, programmes will be in place that will result in every child having this opportunity during their time in primary school.

In March 2009, the Engine Room, a research unit, based at the University of the Arts London (UAL) that specialises in impact assessments of programmes and projects focussed on education and the arts, was commissioned by the FMS and Awards for Young Musicians (AYM) and the DCSF to provide objective evidence about the impact of the WO programme so that a clear account of its effects and achievements could be reported to the key stakeholders involved, good quality practice could be highlighted and recommendations made for the future.

⁴ £3 million pounds was given to all local authorities in 2006 with an additional £23 million devolved to schools in 2007.

⁵ This represents over 80% of the total Key Stage 2 school population.

Research Objectives

The FMS set the following objectives for the WO programme impact evaluation. The research should seek to establish:

- The milestones of success for WO.
- The benefit and impact on pupils' lives and ongoing musical experiences, attitudes and interests.
- Models and characteristics of good practice that can be adopted by music services, schools, teachers and pupils.
- Evidence of the extent of facilitation of opportunities for widening participation.
- Evidence of the quality and value for money of the provisions.
- Professional development needs and opportunities.
- Whether there are operational synergies with other music programmes, including the national singing initiative *Sing Up*.⁶

Research Scope and Methods

The research was conducted by Professor Anne Bamford, the Director, and Paul Glinkowski, the Senior Researcher, of the Engine Room at the University of the Arts London (UAL). A research board of senior professionals drawn from a range of organisations with an interest in music education was established to provide guidance, advice and feedback. The board met four times during the course of the research. The FMS provided ongoing logistical support, particularly during the fieldwork phase of the research.

There is widespread acceptance of the value of qualitative data (such as the evidence of personal testimony), as opposed to 'quantitative' data (things that can be more easily counted and measured) to understand the impacts arising from educational activity focussed on creativity. A largely qualitative research approach was therefore chosen for this study, where the findings are based on the evidence provided directly through face-to-face interviews, focus groups and observations conducted with individuals and groups who were participating in, or who were affected by, the WO programme. This qualitative data was complemented by the online survey which elicited quantitative information from a much larger sample of the schools that had participated in WO.

⁶ *Sing Up* is a national singing programme for schools. The aim of *Sing Up* is for 'singing to be at the heart of every primary school'. The Government has committed £40 million over four years, starting in 2007, to support the programme.

The methods used for data collection were:

- Face-to-face interviews with pupils, class teachers, headteachers, school music coordinators, specialist music tutors and music service managers.
- Observation of WO sessions and performances at 54 schools.⁷
- A series of eight focus groups which were invited to give feedback on their own experiences and perceptions of the WO programme.
- An online survey that all headteachers and/or music coordinators at schools where the WO programme was offered were invited to complete.⁸

The field research was carried out in eight different local authority areas in England:

- | | |
|--------------|---------------|
| • Bolton | • Newcastle |
| • Coventry | • Oxfordshire |
| • Derbyshire | • Sheffield |
| • Haringey | • Somerset |

The authorities chosen represented the broad range of local authority areas, both geographically and demographically. They included shire county, large city and inner city music services from across the length and breadth of the country. The music services within the chosen authorities were at different stages of development and had different organisational characteristics and *modus operandi*, which, as will later be discussed, influenced their delivery of the WO programme in their area. In each of the eight local authority areas, the research team visited between six and eight KS2 schools. Through a matrix approach it was ensured that a diversity of types and situations of schools were covered. Three different types of musical performance involving pupils who had participated in WO projects were also attended and observed.

The research commenced in March 2009 and the data gathering was completed in September 2009. In total, 56 schools were visited during the period 21st May to 8th July 2009 and 328 people were interviewed⁹; a further 41 participated in focus groups.¹⁰

⁷ Fifty six schools were visited in total, but at two schools where interviews were conducted it was not possible to witness WO related activity on the day of the visit.

⁸ Details of schools with WO programmes were provided by 123 Local Authority music services. No details were received from 7 other services and 1 service preferred that their schools were not included as there had been a local WO questionnaire a short time before. However, this service kindly provided contact details of headteachers who trialled and gave feedback on the survey before it went live to all schools.

⁹ The breakdown of interviewees by stakeholder type is as follows: 156 KS2 pupils (interviewed in 36 small groups); 36 class teachers and teaching assistants; 48 headteachers or other senior school managers; 21 school music coordinators; 52 specialist music tutors, or assistants, working on WO projects; 15 music services' managers.

¹⁰ The breakdown of focus group participants was as follows: 5 parents and carers (Bolton); 10 heads of music services (during FMS annual conference in Windsor); 5 headteachers (Sheffield); 9 headteachers and music services' staff (Newcastle); and 12 academics and experts at a focus group in London.

The interviewees and focus group participants represented a range of stakeholder perspectives:

- KS2 pupils
- class teachers and teaching assistants (TAs)
- parents and carers
- headteachers and other senior managers in KS2 schools
- managers of music
- specialist music tutors
- school music coordinators

An internet-based survey was sent to all schools in England that have a WO programme for KS2 pupils (N=6618) and of the surveys distributed there were 998 surveys fully completed and 356 partially completed surveys. There were 384 surveys returned (where the email address did not work). This gives an overall response rate of 21% (16% fully completed and 5% partially completed). The survey was sent to all schools in local authorities participating in the WO programme and responses were received from across all parts of England.

Data analysis: the effect and impact tracking matrix (EITM)

There are a number of factors that have been identified through international research in arts education (Bamford, 2006) that are consistently associated with high level impact. These can be combined to form an 'effect and impact tracking matrix' (EITM) which has been used in this report to organise the analysis of the data. An 'inductive' analysis – where, rather than being predetermined, themes are allowed to emerge from the data – is widely understood to offer a suitable approach to impact evaluation in the field of creative learning. The EITM approach allowed for an inductive identification of specific impacts within nine categories of more broadly defined types of impact. While these filters provide a useful frame for viewing impact, they should not be seen in isolation, as a series of linear categories, but as part of a complex web of interrelationships. In this report the matrix method is used to report impact on the pupils, teachers, schools and wider systems affected by the WO programme under the following areas:

- **Personal impact**, such as the development of confidence, aspiration, enjoyment, fun and happiness.
- **Social impact**, such as the fostering or development of networks, collaborations, partnerships and contact webs.
- **Cultural impact**, such as changes prompted at an organisational level, changes in external perceptions, changes in profile and influence.
- **Educational impact**, such as new musical knowledge, musical skills development, conceptual development, professional education, education of the broader field or community.
- **Ethical impact**, such as addressing social problems or minority issues or audiences, promoting changes in attitudes, or contributing to sustainability.
- **Economic impact**, such as value for money, changing spending patterns, income generation.
- **Innovation impact**, such as talent development, the development of new pedagogic techniques, processes or products and the instigation of debates or new discourse.

- **Catalytic impact**, such as flow-on effects, changes in direction, transformations and journeys.
- **Negative loss impact** described things that had to be sacrificed, or else negative consequences of some other kind that arose, as a consequence of WO programme. This includes opportunity costs, talent loss, personal loss, unhappiness, loss of enjoyment, loss of creativity.

The measurement of the effects of WO included an analysis of the impacts on the individuals concerned, including pupils and staff at different stages of their educational and professional learning; an analysis of the institutional impact, mainly on schools and on music services; and an assessment of the impact of WO at a policy level, on policy development and implementation and best practice sharing. In addition to the above, our impact measurement analysis assesses the degree to which the stated government's aims and objectives of the WO programme have been achieved.

The analysis also considered and commented on a range of other factors that have consistently been found to have been significant indicators of the success of creative programmes within education, such as: partnerships formed; flexibility of organisational structures; shared and collaborative planning; detailed reflection and evaluation practices; accessibility practices; utilisation of local knowledge; opportunities for presentation or performance; levels of risk taking; and planning and pathways for sustainability.

The aim of our analysis is to highlight salient, transferable and overarching themes, not to comment on the success or otherwise of particular cases or specific schools, individuals, groups or organisations. Actual quotations have been used, wherever possible, to evidence the conclusions arrived at. These extended quotations and narratives allow for an authentic insight into all levels of the implementation and delivery of WO projects and present a cross section of the views of stakeholders. Where contradictions of evidence occur, these embedded anomalies are highlighted and the range of opinion is fully represented.

Chapter 2 World Benchmarking

2.1 Introduction

For the positive impacts of arts education to become apparent, children must experience high quality arts education. The results from the global study of arts education suggest that in around ¼ of all instances of arts education, the quality is so low as to negatively effect a child's artistic and creative development¹¹. This chapter outlines the basic components that together form high quality music education programmes.

2.2 World standards: Defining the alpha of quality arts education

Art education - like health - is not a mono-causal phenomenon but one which hinges on many variables pointing in the same direction. Related to music education, we know that quality programmes have a number of measurable characteristics in common, such as inclusion of partnerships, performances and approaches to learning but equally they depend on attitudes of risk taking, collaboration, sharing and other abstract constructs. These together form the baseline *alpha* that needs to be considered prior to the measurement of impact.

2.3 The nature of quality

'Quality' here is being defined as those music provisions that are of recognised high value and worth in terms of the skills, attitudes and performance engendered. In the case of music education, quality is considered to exist as something that may include achievements (i.e. quality outputs), but goes beyond this to consider learning journeys, pathways, partnerships and recognition.

These generic quality indicators are:

- Active partnerships between schools and arts organizations and between teachers, artists and the community
- Shared responsibility for planning, implementation and assessment and evaluation
- Opportunities for public performance, exhibition and/or presentation
- A combination of development within the specific art forms (education in music) with artistic and creative approaches to learning (education through music)
- Provision for critical reflection, problem solving and risk taking
- Emphasis on collaboration
- Flexible school structures and permeable boundaries between schools and the community
- Accessibility to all children
- Detailed strategies for assessing and reporting on children's learning, experiences and development
- Ongoing professional learning for teachers, artists and the community

¹¹ Bamford, A (2006) *The Wow Factor: Global research compendium on the impact of arts in education*. Waxmann, München.

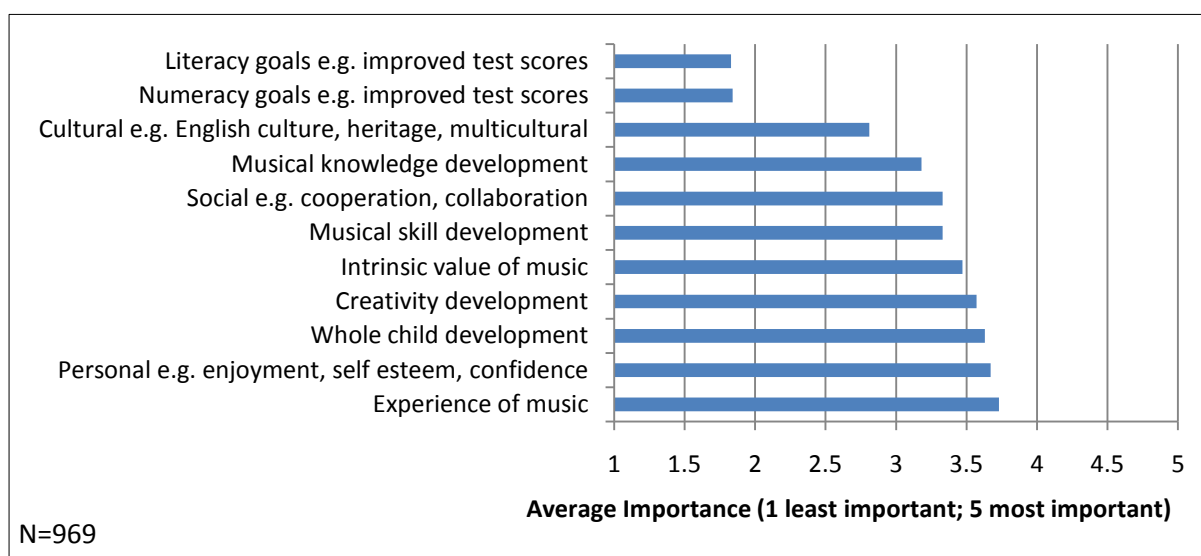
2.4 Aims

- There is a diversity of espoused aims that are enacted in the classroom
- There is a difference of opinions as to whether WO is aimed at instrument learning or whether WO is aimed at learning music through the instrument

While the stated aims of the WO programme are quite clear, in practice these are interpreted in a number of ways. The focus groups and field research revealed quite different opinions as to the purpose and intent of the programme. While there was a broad range of views on the continuum of aims, at one end, some music teachers were very clear that their purpose was to teach the children the instrument and ensure technical competence and that the children were not 'learning bad lessons'. On the other end, others saw the instrument (and voice) as almost incidental, with the main focus being on exposure, enjoyment and participation. As one quote from an official within the national music field said: "There are 150 ways of working, because there are 150 music services and they are all differently funded. Difference is very deeply rooted indeed."

As can be seen from Figure 2.4.1, intrinsic goals seem to be the most important (according to the survey respondents), especially creativity, whole child development, personal impacts, and the experience of music. Musical skill and knowledge were rated less highly while least important seemed to be more utilitarian matters such as literacy and numeracy development.

Figure 2.4.1 – The importance of various aims for WO music in KS2



There were those people who believed WO was **education in** the instrument (or voice) while others felt it was definitely musical **education through** the instrument or voice, as these quotes from key stakeholders and experts focus group suggest:

That is one of the problems that we all have going across the country. Wider Ops have grown up in different ways. We all know that. It's one of the problems with the CPD programme but I think that the DCSF is very slow about establishing what 'Wider Ops' is. They are very reluctant to actually establish its aspirations. If we look at what they are saying, it's got to be a year... now WO is much closer to teaching music than instrumental teaching. They say the

instrument is the medium but it's not you know... it's not the same. I don't know how it will work. We do have a model that does take us someway there.

The Wider Ops lesson is probably taught where a third would be non-instrumental in some way. They probably don't use the instrument.

With an hour you play 25% of the time. I had to wait 5 weeks for the instruments and they were the best 5 weeks. I'm not teaching children how to play an instrument, that's not why I'm there.

Do we know what we want from music education in this country? Because I don't think we do. I think I have some idea. We wouldn't be having this conversation about Maths, Science etc. We have a constant battle about what and why and what it is we want to achieve. I was disappointed when something called vocal Wider Ops came out; I thought the national curriculum was supposed to give the children the opportunity to sing.

This difference of opinion caused some tension within the management of the programme, but in practice it could merely indicate the manner in which the local level providers adapted the programme to their own values and the needs of the community. The following is a summary of the aims espoused by the practitioners:

- Refining and developing music in the schools
- Have an opportunity to play an instrument
- Educating the whole child
- Giving children the chance to shine through the music programme
- Music is for everybody and can be part of their lives
- Providing that opportunity for children who would not have the chance to learn an instrument

A focus group of experts was also asked to nominate the aims of WO and they too differed on the nature of these:

- Teaching music through the instrument
- It's absolutely not teaching instruments
- One of my prime concerns is that you won't get the same answer if you go round all the music services
- Every child at primary school should have the opportunity to learn an instrument. **A pledge by the government to enable every child to have a wider understanding of music**
- The principles which are access, integration, inclusion, co-operation. I think they are strong principles
- Getting good music teaching going in primary schools
- If it's about teaching music it has to be a musical experience and therefore the instrument has to come into it
- Best practice is small instruments, and also the history and pedagogy going back to the 70's about how to do it
- What it means to be a musician. If we lose this opportunity it will be lost forever
- It's about access and widening access to a musical experience, a positive experience starting with children; also the cultural access has repercussion across the community
- An instrument can enhance their experience taught in the right way
- Partnerships are very important and valuable
- A more sophisticated relationship with music

- It's part of the agenda that every child matters. And giving the child the opportunity to play an instrument
- Engagement in an inspirational musical experience and Wider Ops should be part of their musical experience

Some practitioners did not like the title of 'Wider Opportunities' arguing that this took away the focus from the instrument and the musical aims of the programme: "We don't like the title 'Wider Ops'. It takes the 'learning an instrument' out of the equation".

Others felt that the aims of the programme were too narrow: "A lot of genres of music are neglected. We have turned into an anti-cultural country."

The contrast between these aims was exemplified in this comment from a school head teacher:

Which is more important? Wider Ops or the individual? Natural talent – we prefer to fund individuals. (In WO) there may be children in there that will never be brilliant at music. Waste is the wrong word. But, Wider Ops is more important because there were chances to learn an instrument. If I have to pay for Wider Ops, then I don't know.

Between music services there were also differences in the connection between the aims of WO and the aims of the broader music education in the school. In some schools, the WO programme served as a proxy for curriculum music while in other examples, WO was quite separate and additional to the general music curriculum in the school. At other times, the local music service might also provide additional services to the school, including delivery of some - or all - of the music curriculum, additional private or small group classes and choir or band tuition. For example; "In this school, the music service teaches the music curriculum and school choir."

Other schools have continued the WO programme, but appear to be less clear about the aims of the programme: "We have bought into a second year of instrumental lessons. But it was not our decision. We have to take what the music school offered."

Also expressed by some schools was a sense that the WO programme might be meeting an aim that is more broadly missing in education and serving to 're-balance' an over-emphasis in the school on numeracy and literacy and standards testing:

We neglect the things in school that don't have tests or league tables. You have to fight hard against the aggressive blanket of maths and English. (Headteacher)

The SATS have a negative effect on music and the arts. We have just been flogging the children. There is a negative effect on everyone. (Headteacher)

For other schools, the WO programme led to the generation of additional musical activities that extended beyond the initial stated aims of the WO programme, but directly or indirectly emerged from this offer:

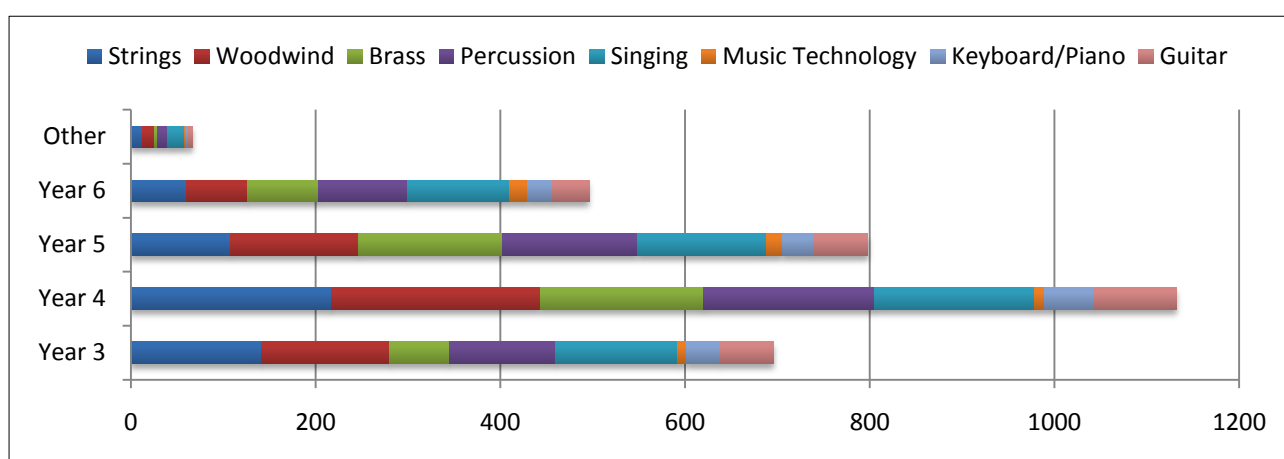
"Music has not been our priority – Now we want to put lots more into the arts. Broaden it out a bit. We now run music clubs every lunchtime for children with talent."

Of the schools surveyed (n=971), 81% had been involved with the WO programme for between 1 to 3 years. Only 9% of schools had been involved for 12 months or less, and similar percent (10%) of schools had been involved in WO for 4 or more years. Only slightly more than one quarter (26%) of survey responders described their schools' KS2 curriculum as being strongly focussed on the arts,

while 65% described it as moderately focussed on the arts. Only 9% of the responders described their curriculum as not focussed on the arts.

Figure 2.4.2 indicates that Year Four and Year Five were the most popular age group to select to participate in a WO programme. Strings, woodwind and singing were generally popular at all age levels, with brass and percussion also being popular. Interestingly, guitar, keyboards and music technology that were most popular instrument choice amongst the children interviewed but were the least likely to be the WO instrument taught at all age levels.

Figure 2.4.2 - Which year groups participated in the WO in Music programme and in which activities they participate



N=998 (Number of survey responses received. NB categories are not mutually exclusive so a single respondent can have multiple instruments and multiple year level WO groups).

2.5 Finance

- The financial arrangements vary considerably from one area to the next; one music service to the next; and, one school to the next.
- It is argued that funding patterns are not always equitable and transparent.

The financial arrangements for WO vary considerably from one area to the next. Given this wide range of possible options, it is difficult to make a summary of the approaches adopted.

The finance arrangements range from being 100% funded through the music services and free to the pupils and schools, to being funded almost 100% by the schools with teaching 'bought in' from the music services.

In principle, policy guidance states that WO should always be free to the children, but once again in practice, this can vary from being completely free, through to a voluntary contribution, and through to a partial payment.

The cost varies considerably from one service to the next, but aligned to this variation in cost, there is frequently considerable variation in what the school receives for its contribution:

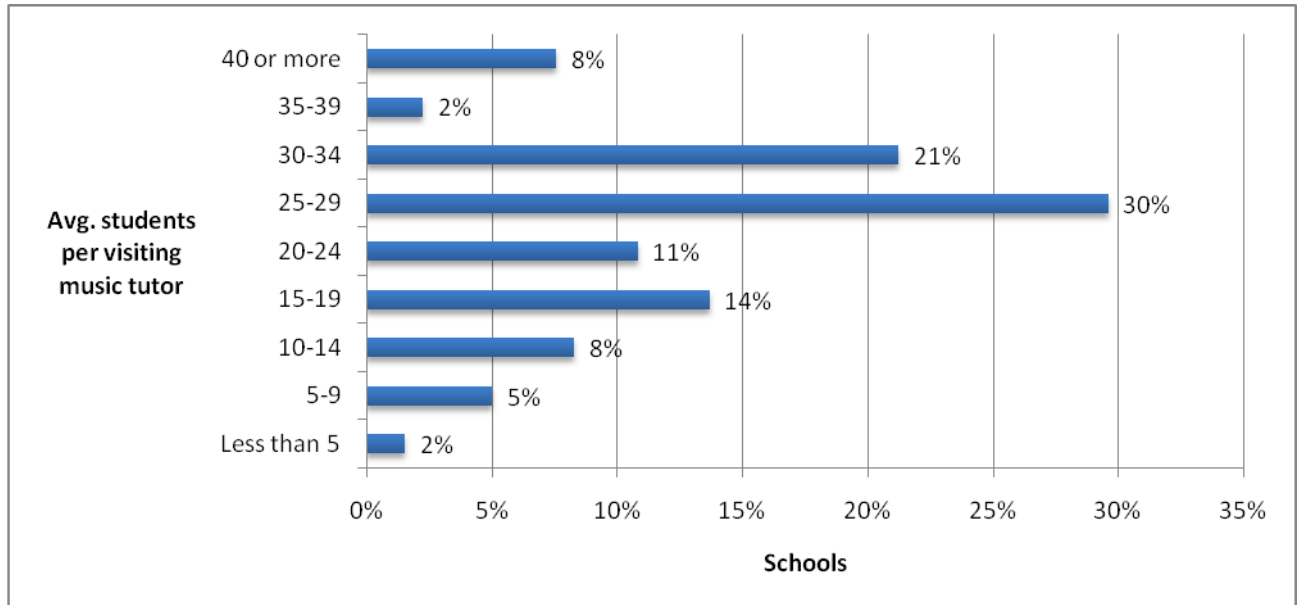
“The music service also runs after school ensembles and fun days (one each term) – orchestras, ensembles.”

- The WO programme received can range from full class to small group tuition

- It may have one, two or more music teachers and/or assistants
- It may include free instruments or the school may have to buy or hire the instruments
- The pupils may get 40 minutes or up to 2 hours

The majority (75%) of schools have between 15 and 34 pupils per visiting music tutor in a WO session. As can be seen in Figure 2.5.1, a small but significant percent of schools have more than 40 pupils per tutor in a session.

Figure 2.5.1 - The average number of pupils per visiting music tutor in a WO session



N= 979

Note: Total adds to more than 100% due to statistical rounding

Figure 2.5.2 - Durations of schools' WO programme

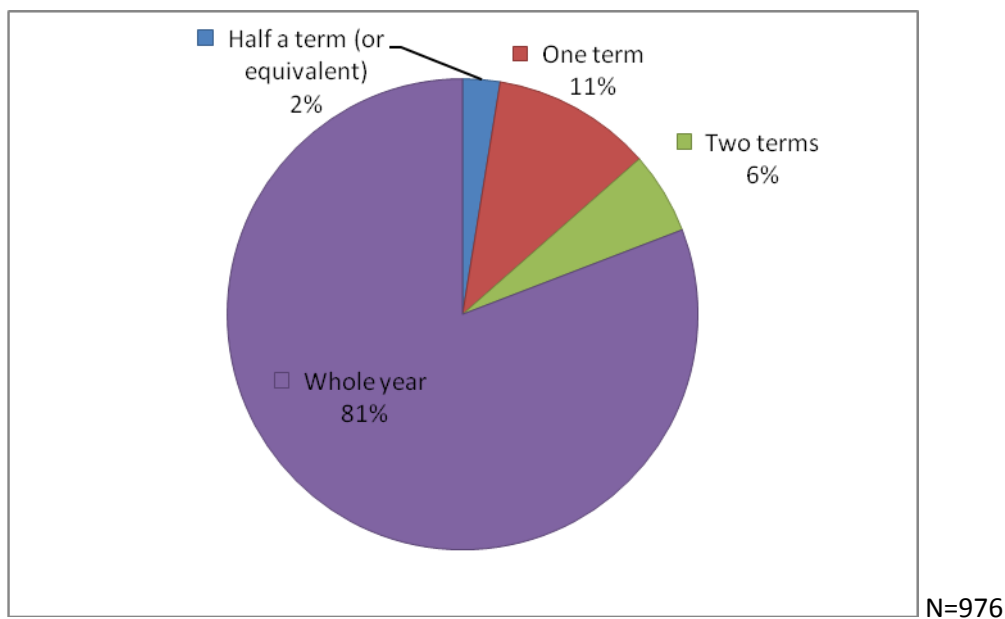
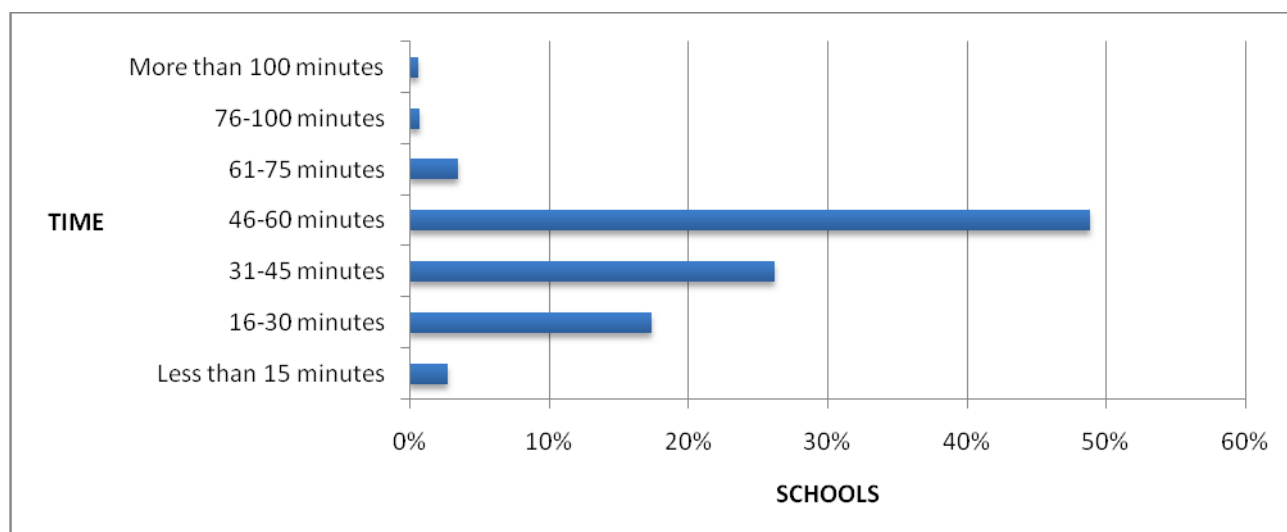


Figure 2.5.3 - Average time per week, over the year as a whole, a pupil spends in WO music



N= 977

As can be seen from tables 2.5.2 and 2.5.3, the majority of schools have between 45-60 minutes per week across the school year, so this could be considered to be the 'typical' pattern of engagement, but as can also be seen by the graphs, considerable variation exists across all the possibilities. With all these combinations and variables possible, it is only realistic to present some examples by way of an indicative sketch of the financial arrangements in place. The range of the cost is shown in just the following few examples from schools and music services:

Out of the school budget we spend £6,000 per year for musical commitment.

33 schools out of 52 have brought into the process and are involved. The financial split is between the government and between schools. A local charity pays for instrument hire each year (£1,000). It costs £1,000 per class per year. It will be £1,250 next year (and because of the increase, 2 schools have withdrawn).

Any child on income support is entitled to free provision (providing they remain eligible). Anybody doing GCSE and A levels gets free support to continue music.

The cost per year is £4,000, for lessons twice a week (or £2,000 per class per year). There are foundations we can apply to for help (with the cost of music lessons) such as the X Foundation. But we need to bid every year. They don't commit to 3 years. Year 4 have a fantastic time – where does that leave year 5.

As a school we have made a financial commitment – continue in strings. We are keen for it to be whole class. That would be about £1,500 per year for two classes. We are considering asking parents for a contribution – a voluntary contribution.

£3,546 per year cost of widening ops but the schools pay just £500 per school.

Each school makes £3,000 contribution from the school funds.

We ask for a “voluntary contribution” but only 3–4% [of families] pay. We get an additional £1,200 from production receipts.

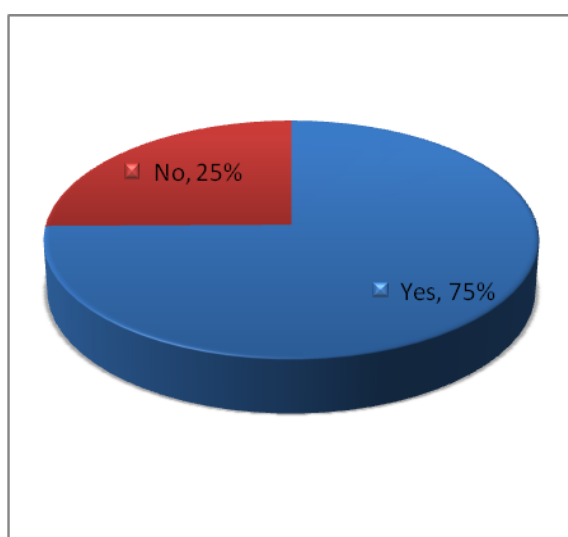
In a small rural school, a school head teacher is happily learning to play a brass instrument alongside the pupils in a Wider Ops class. “I look forward to it.” The cost to the school is £1,000 for the year – “money well spent”.

Generally, though, the overwhelming view was that the WO programme offered good value for money, as these comments suggest:

Even if money is tight you have to look at value for money. Value for money – I do believe the level of funding means WO is fantastic value for money.

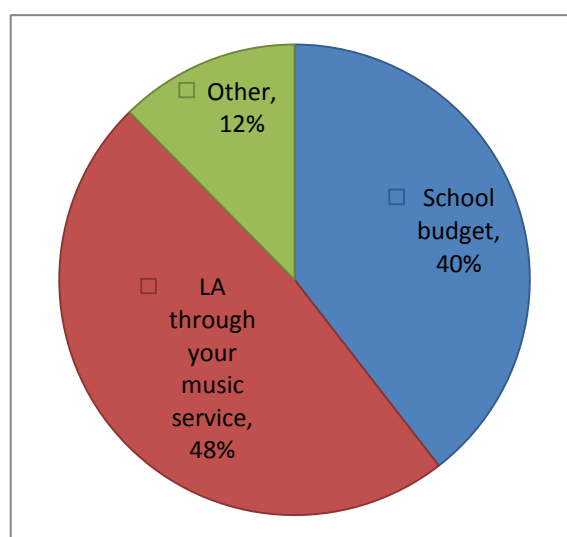
Wider Ops is better value for money than a dancer for one week.

Figure 2.5.4 – Access to additional individual or small group instrumental or vocal tuition in school, for which a charge is made



N=986

Figure 2.5.5 – If Yes, is there a subsidy to the charges to parents from any of the following?



N=590

As is evidenced in Figure 2.5.4, 75% of schools offer additional instrumental offers to ‘top-up’ or support the WO programme. In this way it could be argued that the WO initiative leads to considerable leverage of additional musical activity that may not exist if the WO funding were to be removed. Of the schools having additional programmes, music services are directly contributing to 48% of that additional activity, but significantly, the school budget is also being used in 40% of cases (Figure 2.5.5).

A minority of schools (presumably a subset of the 40% adding money to music from the school’s budget) felt the cost to schools was too high: “Music lessons used to be free here in X. 60’s, 70’s up until 90’s.” But most of the respondents felt that making the schools and even parents pay a small amount meant that the programme was valued more:

I think it is always important to charge at least something so that schools value it.

I went to charities to get funding for some poor children to continue music.

Everything here needs to be as cheap as possible. But it is not always money but the attitude of the parents.

It is worthwhile noting though, that this diversity of possible financial arrangements has caused some consternation within the WO community:

“It is not a fair or open system.”

There is questioning of whether the financing of WO has been equitable with some services seemingly receiving much more than others. Also the ‘richer’ WO programmes tend to be able to provide better pay and conditions for teaching staff, leading to a talent drain of staff from the poorer services.

This music service is the fifth worst funded in the country. The Standards Fund is not evenly distributed. For example, there is a big difference in the funding between X and Y. As a result, we can’t offer a permanent contract and all our music teachers are paid only on an hourly contract.

The system is antiquated and unfair. Same pay per hour, don’t pay holidays. There is no parity between areas. I can be doing the same job and if I get a PGCE (Post Graduate Certificate in Education), I earn 15K more per year – I come from a real world. I don’t have a qualification to my name. Qualification is not relevant. There is a 5 tier structure (2 not qualified.) I don’t have a degree or a PGCE. We can’t do a PGCE. I have been teaching 10 years. I had an Ofsted as outstanding. I was observed again as outstanding. Bolton Music Service has treated me well. What my beef is with the national system. There is a course offered in Ambleside “degree or equivalent.” What is equivalent? Only having A levels and going straight to Music College. I have been around the world and played at the highest level. I should be able to go through a moderation process. I don’t have qualifications – a bit of paper – but I can do the job and I am teaching well. I don’t have a degree – I have a performance diploma.

Some headteachers were also confused by the funding and unsure of what their budgetary commitments to the programme were for each year.

On the positive side, it could be argued that the different financial arrangements enabled some services to be more responsive and to design programmes in a flexible manner to meet the needs and budgets of individual schools. There was anecdotal evidence to suggest that even within a service some schools might receive more favourable funding because their interest in the programme or pupil need was greater. Also it would appear that some discretionary funding could be allocated where a particular pocket of talent or interest had emerged. There was also evidence of schools effectively working across several programmes including *Sing Up*, *Musical Futures* (as a progression pathway), *Creative Partnerships* and *Find Your Talent*. Additionally, some schools were able to access local funds available through special provisions, foundations and grants to ‘top-up’ and supplement the WO programme.

2.6 Progression

- **Definitions of progression differ from one setting to the next, making accurate measurement of progression rates difficult**

- **There is a general consensus view that the continuation rate of 50% continuing into the second year is challenging, especially in areas of greater deprivation**
- **In qualitative interviews, a smaller but significant number of pupils reported that they did not like music if it moved from being whole class to small group or individual, feeling that it suddenly became too serious or pressured**
- **Better progression pathways of instrumental learning need to be forged between primary and secondary schools**

The question of continuation and progression is a complex one, and, like finance, the views of schools and music services on what constitutes progression vary considerably. The initial intention was that all pupils would be able to make ‘an informed choice and to genuinely decide if they wish to continue to learn a musical instrument.’ It was expected that 50% of children would choose to continue to learn a musical instrument or should express a desire to continue after the completion of one year of WO instruction. Some schools have made a strategic, long-term commitment to ongoing instrumental music and have supplemented the WO budget with considerable funds from the school budget to ensure some universal instrumental learning continuity, especially in the primary years, as the following examples demonstrate:

Year three learn recorder and will continue on next year. The music service has a menu of offers and instruments come from the music service.

We have a long term plan to have a band. We are working with the adjoining school.

I worry about sustainability over the year, but we have a vision forward - 35% go on into the second year to an “enhanced musical experience.” We are building a culture of change – new ways to work in the future. Quality is really important.

We (from the school budget) have put a lot of investment into music. We have bought ethnic instruments (spent several £1,000s). There are class sets of instruments plus a music room. We would have done the creative curriculum anyway. Music is often a hook into the lesson. Music is on the school improvement plan.

Other schools have opted not to continue with a ‘universal’ instrumental offer, but to ensure children with a talent or interest are able to continue, as typified in these examples:

Recorders and clarinets are offered to year five. The school pays in year six for the ones (children) who show a slight talent to progress.

In some schools, there is a sense of low level of support from the parents and children for the offer to continue. It is difficult to determine if the low level of interest is the result of a lack of interest from the school or whether the lack of interest from the school is a result of low levels of interest from parents and the pupils.

The instruments are not taken home. In our school there are no private lessons.

We do not send instruments home.

Particular schools felt that it was other strategies and offers in the school that were more conducive to continuation and that these were not directly connected with WO. This poses a measurement challenge, as quantitative figures may suggest these ongoing musical experiences were in some way the result of the WO programme, whereas qualitative interviews suggest that this is not always the case.

90% of class are in choir, but this was nothing to do with Wider Ops.

Other schools have opted for progression models that favour informal provisions. These are harder to account for as they may not be recorded as being 'continuation' in terms of music services, but could be considered as the school and pupils making an ongoing commitment to develop an interest in music.

Children do talent show at lunchtime. We find the lunchtime clubs tend to continue more and are a better way (than WO) to catch the children.

Very few children in our school learn an instrument. There are 6 children (in Year 6) learning drumming; 3 children learning guitar. One child in the school is learning guitar outside school. The children started a "jamming group" at lunchtime with drums and guitars and 70% of year 6 children are in choir.

Both schools and music services expressed the view that the proposed wish to continue rate of 50% was challenging, especially in areas where there has not been a pre-existing culture of learning a musical instrument. The view in these areas is that WO has been successful, but - even given this success - they doubt that there will be adequate community support to make a large scale difference in terms of musical progression.

I don't think Wider Ops are really helping the continuation rate. It is still about the same 3 or 4 continuing.

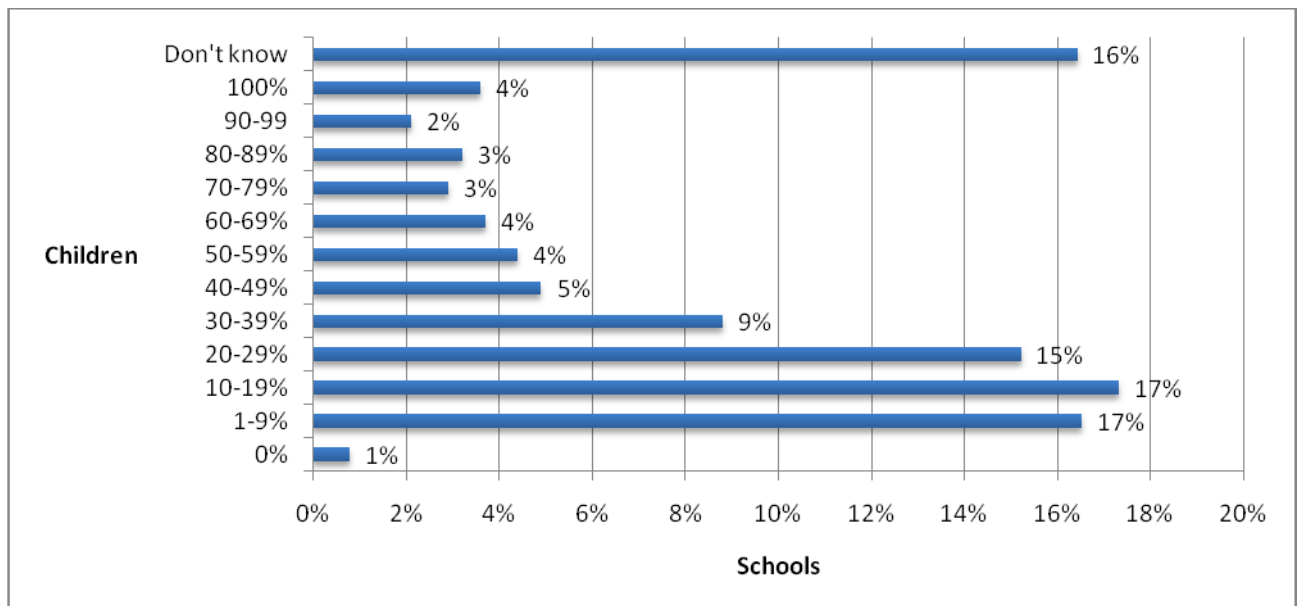
I am concerned about progression and transition. This can be a barrier. We have good instruments. We feel supported by the music service. But individual lessons are still very expensive. It has been a huge success really.

We are trying to roll it out to all schools but in a lot of schools there is nothing going on. (Music service)

Only around 12% go into the second year, even though this has been incentivised with continuation funding so it only costs £600 per year per school. (Music service)

Figure 2.6.1 indicates that while there are a large number of schools who stated they did not know what percentage of children wished to continue learning an instrument, the general level of expressions of interest to continue are much lower than the 50% progression rate as an aspiration of the WO policy. This may in part be because the views of schools and music services on what constitutes progression vary considerably. The survey indicates that a more realistic continuation rate would be between 10-30% based on current predictions.

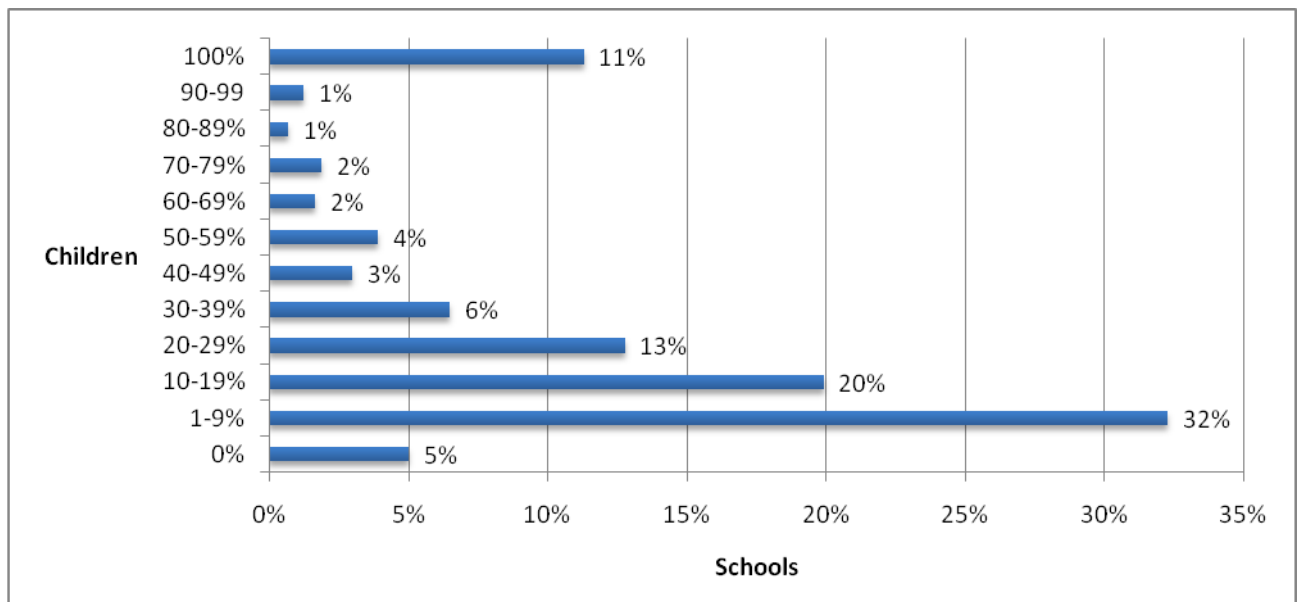
Figure 2.6.1 - Percentage of KS2 children who express an interest in continuing to learn an instrument beyond the first year of WO



N=998

The survey further indicates that in those schools that responded only 21% of schools achieved more than 50% actual continuation rate, compared to 79% **not** achieving the 'more than 50% progression' rate.

Figure 2.6.2 - Approximate percentage of KS2 children who actually continue beyond the first year

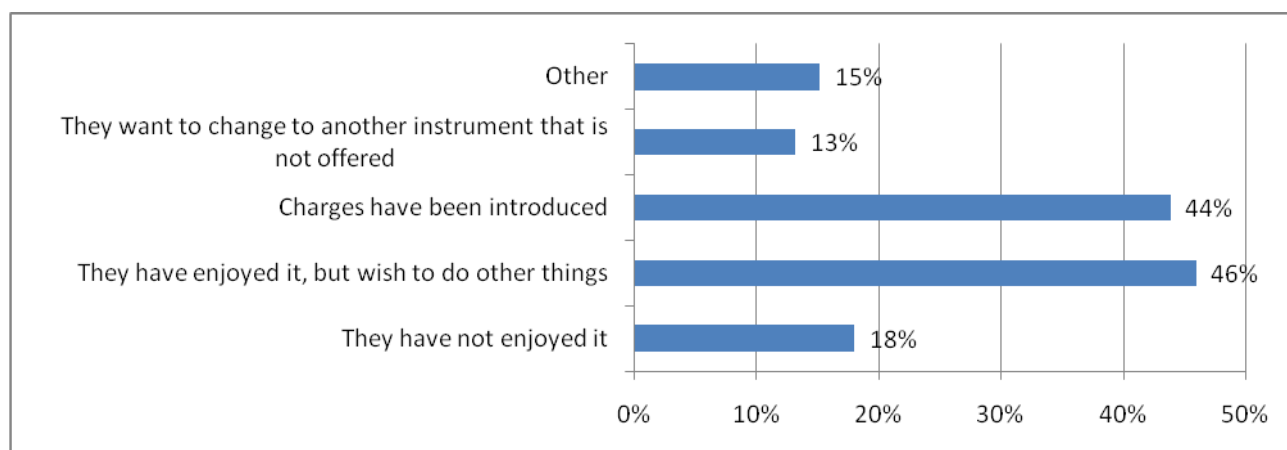


N=743

There are a few significant points to note in these figures. Firstly, **actual** take-up was in all cases lower than predicted. Secondly, in 37% of schools (over a third of all schools) take-up rates were less than 10% of children, with 5% of schools reporting no take-up at all. More research needs to be

conducted in the third of schools with very low take-up rates as the overall sustainability of the programme would be difficult to maintain with more than one third of schools having less than 10% take-up. While this research has highlighted a number of factors (see Figure 2.6.3) that influence progression (including relevance, enjoyment, quality and cost) a more detailed analysis of this with remediation would be needed if the 50% progression target was to be reached.

Figure 2.6.3 – Main reasons why pupils may wish not to continue



N=998

Note: Total adds to more than 100% as respondents can choose multiple options

Figure 2.6.3 highlights that the major factors influencing non-continuation are overwhelmingly the personal preference (choice) of the pupils and the introduction of charges. Once again, more detail needs to be gained about why pupils who enjoyed the experience do not want to continue. Indications from the interviews tend to suggest that pupils (comparatively) tend to enjoy music compared to other in-school activities, but do not rate music as highly compared to other out-of-school activities (such as sport) so, if continuation occurs in out-of-school time, this could in some way account for this drop off. Also pupils complained about a lack of choice and pupil involvement in decision making within music and this could also explain the figures in 2.6.3, as the pupils enjoyed the WO music experience but did not feel any sense of ownership of the experience (especially in terms of choice of instrument and choice of music).

A statistic of concern is the almost one fifth (18%) of pupils who have not enjoyed the experience and the 13% of pupils who may or may not have enjoyed the WO experience they had, but wish they could have done a different instrument. Clearly cost factors are very important too.

Ensuring that the progression from whole class to smaller group follow-on music lessons and opportunities is phased, not a seismic jump.

In my first year doing WO I did very little formal notation. They were playing lots of funky tunes. That was great fun for them, but the problem I found was that when they went on to small group tuition it started to seem really boring. They didn't sign up to do crotchets and minims. This year we've done some notation alongside - doing it by ear and by note names. A handful don't fully get it, but the majority are now reading C to F, crotchets, minims, quavers etc., so it won't come as a huge shock next year. But it's not been incorporated in a dry way. I do it all in one go. I try to introduce pitch and notation together and as a group they are happy to sing note names from notation. (Music service tutor)

It is important that there is an intermediate step between WO and normal instrumental teaching; otherwise the change of gear from whole group to small group can be a bit dramatic for WO kids. (Music service tutor)

An important issue is the provision of musical progression pathways between the primary and secondary school. This was an area of concern expressed by both the schools and the music services staff interviewed.

To give children from poorer backgrounds the opportunity. There are real hidden gems – like Jessica did Wider Ops. She had brass lessons then I took her 30 minutes per week for an extra class – I got her through grade two. She comes to band once a week and she sings... we've got her for life now. There is not a provision in some of the secondary schools. We are trying to break down the boundaries e.g. joint concerts – impress on the music school heads [school heads of music] the calibre of the children. We should have a year seven compulsory band. That is the US system.

The secondary school is all brand new and equipped for music. The head will buy it in for next year and 8 will have the support from home. It would be really good if they could continue.

I am not sure if the middle school does any instruments. (Primary school)

The secondary music teachers don't know those children. We don't know this properly [sic]. I place myself in secondary schools. Children recognise me as their music teacher. But it is hard. The head teacher has taken music off the timetable in Year 7.

There are a few examples of primary schools actively working with secondary schools to ensure there is some continuity:

*The secondary school music teacher comes and works in the (primary) school. We are getting the children prepared for secondary school (music).
Secondary school teachers could not believe skills and are actually a little bit worried about it! A lot will continue playing in the swing band and orchestra (at secondary school).*

In a minority of cases, the profile that music had gained within the school since the introduction of WO was felt to have a significant positive impact on the uptake of small group instrumental tuition.

For next year we have 30 kids paying for guitar lessons and 10 on piano and 5 on violin. In a KS2 of 90 pupils that's a high percentage. It used to be about 5 or 6 in the small group lessons. I think the take up now is to do with the higher profile that music has in the school. (Class teacher)

We had just a scattering of instrument learners before, but not many. WO has really encouraged instrument take up. Since WO started, of the first cohort of recorders, six of those children (in year 6) now learn drum kit; three learn guitar in school; one learns guitar outside. 70% of first WO class are now in the choir so there is definitely an impact on music in school. (Headteacher)

Before, we had very, very small numbers learning instruments out of school; it had dwindled so that our orchestra was unworkable. This has helped to revitalise it. (Music coordinator)

Even if continuance rates in instrumental learning were not yet necessarily high, there was often evidence of a positive shift in attitude amongst the school population to music education.

There's a lot of social deprivation in the school. This has given those who can't financially access the peripatetic option the chance to access instruments. We haven't had a much greater take up of paid for lessons, but we have seen a much greater enthusiasm for music as a subject. (Music coordinator)

In some cases positive knock-on effects for music in the secondary schools that were being fed by WO primary schools was beginning to be seen.

WO has led to greater take up in the high schools that we feed. They are going in with that basis of experience and that impacts on their take up of peri lessons and of GCSE and A level take up. Because other children have seen their friends performing they have started to express an interest in learning instruments. The percentage has increased enormously since WO started. (Music service tutor)

In some of the most deprived areas, it is difficult to track progression because there is a high level of transience and mobility among families.

Progression is hard to track. There is huge pupil mobility (30% mobility every year).

Progression is very hard to track. There is a lot of transience here. The chances are that of the 24 pupils you see now, by year 6 a third will leave. I can show you individual cases.

For other schools and music services, the issue of continuation was directly related to the likelihood – or not – of ongoing financial support for the programme to continue.

The future... That's a big question... currently we are charging the school £2,000 per class. The true cost £5,000 per year per class. Each year the money is getting more and more diluted. Either we need more money centrally or more money in the local authority.

Don't stop it. We need to consolidate and keep going but we need funding to do that.

Continuation... I think it was a funding issue. We want it to be continuous. Perhaps we can teach it ourselves.

Yet in other cases, money was not the problem, but rather there was a lack of demand for progression or continuation:

Only 1 child will follow on for next year.

It's quite hard – I would not carry on. I was excited and then it was so hard. (Pupil)

The hardest thing is to get the children to continue – the children simply do not have the resilience, the perseverance. The modelling (from home) isn't there.

There is about a 20 – 30% take up in the second year but there is a need for the school staff to push it, but it is left to the tutor. The numbers have gradually dwindled in the school.

Some schools felt that parents and the community could pay for instrumental music lessons but fail to see the value of these and so therefore will not support their children's progression.

*The majority of families **could** pay but a number **would not** do it.*

A minority of schools were critical of the lack of progression inherent in the provision provided by the music service. The argument was that staff shortages of particular instrumental teachers or 'timetabling issues' meant that often schools were told - rather than asked – what instrument the children could learn and that often there was not a continuation of one instrument from one year to the next.

We can't always do the same instruments. It depends what is available each year in terms of teachers, what the music service sends us.

One of the major concerns raised by parents and headteachers was that the programme lacked sustainability and so could falsely build interest and expectations that could not in the future be met. There was concern that the programme would be removed before a "tipping point" would be reached and all the investment to date would not result in long term change. This issue was exacerbated by what was perceived to be a lack of "succession planning", with the widely held belief that often the success of a WO programme was dependent on the enthusiasm and passion of a "significant person" and if this person leaves a school, the programme would stop or be reduced in quality.

Overwhelmingly though, schools acknowledged the benefits of the programme and in the majority of cases, wished WO to continue. In particular, it was emphasised that the appropriate resources should exist to promote continuation through into secondary school. The main practical issues identified as inhibiting continuation included pupils' choice, availability of staff and cost.

Chapter 3 Responses to quality

3.1 Introduction – Overall statements about quality

- The WO music programme is generally of high international standard
- The WO music programme receives widespread positive support from pupils, parents, teachers, headteachers and local authorities
- There are generally adequate resources for effective, high quality WO programmes

In a general sense, the quality of the WO programme meets the international benchmarks of being high quality. The programmes are very popular with schools, pupils and the music teaching staff. While it was not the purpose of this report to conduct a detailed analysis of the quality of teaching and learning in the WO context, the lessons observed were generally well prepared, engaging and relevant. Children appeared genuinely happy in most of the lessons and effective lessons were characterised by innovative pedagogy and interesting approaches as the following two vignettes of 'best practice' examples indicate:

Vignette 3.1.1 The 50 pence challenge

The children are excitedly taking part in the "50 pence challenge". The first child to play the piece correctly without mistakes will get 50p. The children are confident in their playing and happy and excited. They are enthusiastic to play and the children are supportive of each other's learning. The class teacher is active in the lesson - not playing but actively adding support. The children clap enthusiastically. The children are visibly proud of their efforts. Learning is through imitation and repetition with embedded aural learning. The class teacher is helping coach children experiencing difficulties. Musical notation is displayed on the electronic white board but the children are primarily learning by ear and imitation. Musical terminology and theory is being introduced as the lesson is progressing. The lesson is predominantly active playing with a good mix of playing of existing pieces and the children creating their own pieces: "It would be good to have some of you make up a call." The design of the tasks means that all levels of children are being catered for. Children are encouraged to be creative. There are 34 pupils in the group with 2 adults (the music teacher and the class teacher). Children all do free experimentation. Throughout the lesson there is good use of positive reinforcement. Children are laughing and very happy. The teacher is laughing too.

Vignette 3.1.2 The class is a special educational needs group

The music teacher is encouraging all children to join in. He is quickly moving from one activity to the next. The children especially like "Microphone" time. Even a reluctant child is encouraged to participate for the microphone (singing and sound making). The microphone is very sensitive and a child without language makes noises. The microphone 'listens' to the sounds from a pupil's stomach. The children make body rhythms with clear joy. The lesson is multi-sensory with total body involvement. The percussion is followed by the "Soundbeam" and "Switches" percussion. Children choose instruments and use free space around the room. The class teacher joins in. The pupils are able to make rhythmic, repeat patterns and follow fast and slow rhythms. Throughout the lesson there is the development and reinforcement of musical language including naming instruments. Physical touch and movement is a key part of the process. The pupils care for the instruments "Don't throw them in the box. Pick them up gently." The special school recently won an Arts Mark (gold).

Children were asked to comment on their perceptions of the quality of the WO lessons they receive. The majority rated the music lessons as being in the top three things in the week at school. The comments were largely positive towards the music lessons as this small sample of quotes suggests:

- *It's fun and you learn lots of things*
- *I really like the clarinets. It's for boys and girls*
- *I like the clarinets best*
- *It's really fun*
- *Music is fun and you should try it*
- *You have a good experience in your life*
- *Pass it on to other people so they get the opportunity*
- *It's a good experience*

Children were more likely to want to attend school if they knew that music was on that day:

I feel excited when I know it is music day. I more want to come to school. School is better than staying at home.

They also generally felt that the class was better behaved in music than at other times in the school week. For example:

"The class is naughtier in normal class than in music lessons."

The children especially liked it when the class teacher or the head teacher joined in with the music lessons:

"I took up the saxophone. I was lost (head teacher) and they (students) were the experts."

In terms of improving quality, the children felt that they should be given more opportunity to create their own music; more chance to choose the instrument they would learn and the songs they would play. The following is a summary of changes that children would make to improve the quality of the WO lessons:

- *Get a few minutes to do what we like.*
- *Some better songs... Rock stuff.*
- *I want to 'own' (borrow it as their instrument) the instrument and take it home.*
- *It makes a difference if I can take it home. I want to be going home with a violin and a laptop.*
- *Mr E chooses the songs. I would like to choose some songs.*
- *I don't like the woodwind instruments. It would be better if you could choose the songs and the instruments*
- *It would be better if people were in different groups. Some people just quit. Younger ones find it harder. It would be better if they separated the groups.*
- *We haven't done any yet (songs). In a whole year we have only learnt 3 songs.*

They wanted their personal interests in music to be more fully recognised in the content and method of the WO music. This was especially the case in terms of the songs that they wanted to learn to play, as these collective quotes from small focus groups of children suggest:

It's (WO music) a bit good. I like other things though. The music lesson would be better if we could play songs we like. The teacher should listen to the musical interests of the children.

We like Foetus; ACDC; Oasis; Michael Jackson. There should be more chart music. I like my Dad's music. I would like to do guitar and play Rock Crusader. I want to play drums. I prefer the drums – they are more cool. The teacher chooses the songs.

We like Westlife; Beyonce; Katie Perry; McFly; Leona Lewis; High School Musical.

Music could be better. We could play the guitar. The violin hurts your neck. It is too hard to play. My violin is too small. I would like to play rock roll/drums/guitars. I want to smash the violin up. My dad plays in band – he is the best professional musician. Dad doesn't think it (the violin) is a good instrument. None of us want to carry on (continue to play violin).

Generally, children are not active in the decision making process. In a few examples, the ideas of the children were incorporated into the lesson. For example;

"We can call the teacher "Nikki" and feel happy to offer our opinions and asks questions."

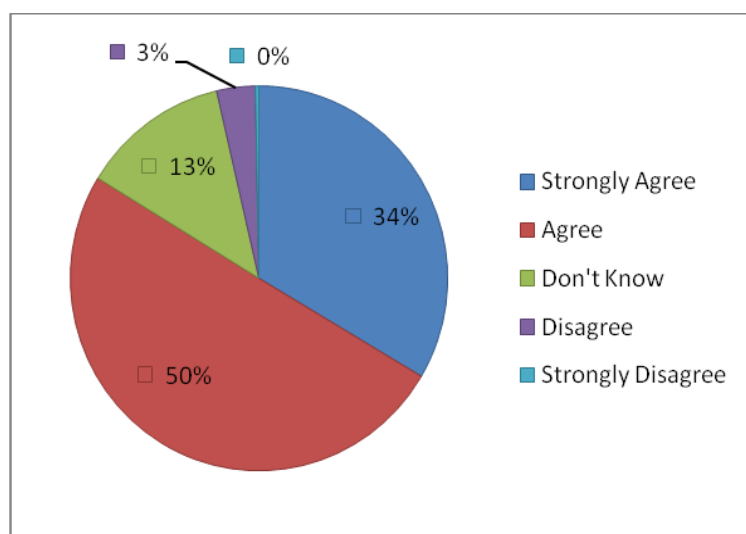
A child says as he is leaving the lesson *"That was so fun."* Children continue singing as they go out to eat their lunch.

Many music teachers said that they did the same or roughly the same programme in a number of schools irrespective of the interest of the children:

"I do the teaching the same in all schools".

There appears to be a contrast between the qualitative interviews with children and the results gained in the survey. The survey (answered by school headteachers in consultation with school staff and sometimes music services' staff) suggests that the WO programme does listen more to children's voice. The survey results indicate that (according to the head teacher or teacher) in 84% of cases children's voice is listened to. This appears to be at a significantly higher rate than the children themselves generally indicated in interview, but to be able to substantiate this, a survey would have to be conducted with a larger number of children.

Figure 3.1.3 – 84% of pupils' views are listened to in WO lessons



N=970

While the children enjoyed learning in a group and being with their friends, they felt that music lessons were better when there were fewer children in the group or two or more teachers in the room.

You learn more in small groups. In bigger group – you have to learn at different levels – It gets a bit boring and repetitive because we have to go over the same stuff.

It would be better on your own. I could concentrate more.

He (the music teacher) runs through the notes too quickly.

There was general agreement among the music teachers with the comments made by the children regarding the point of 'working in groups'. They felt that the quality of music learning for children was better in groups than private lessons but that groups should be smaller and there should be more individualised tuition for children with a particular interest or talent.

I don't think Wider Ops works. Really, you need quite small groups. The government just want large class groups so they can say we are reaching X kids per week. The first year (of the Wider Ops programme) is about generating interest. You ignite the fire then get them in smaller groups for peripatetic teaching. Before, I was a workshop man, so I am more comfortable with a larger group than a smaller one. When I was learning the biggest group was 2! I give up my own time for talented children.

Once the minority "have it" it sort of drags everyone else along. There are always a few struggling but the other pupils show them. I actually prefer working in a large group – it is seen as a normal lesson.

It is more satisfying teaching Wider Ops and far less pressure, in with their peers and much better.

The progress (in WO) is much the same as small group teaching.

Working in groups gives the most impact. The children gain confidence to be musicians by working in a large group. They can hide a bit in a large group. The lesson can be well-paced for the whole class and you can differentiate for slower learners. Some of the children also take (additional) private lessons. These cost £56 for a term in the (additional) small group lessons.

When I started, there were two of us (two music teachers). It would be good to have an assistant because the instruments go wrong.

Despite these successes, there were a number of challenges that were noted by the music teaching staff from music services. Often practical matters were considered to be a major challenge in terms of ensuring effective implementation. For example:

- *The warts – timetabling, storage, the practicalities. Have you got time in the curriculum?*
- *Access to whiteboard*
- *Space (you have got to have a hall)*
- *Storage space*
- *No hall*
- *Have to move around (tutors have to move around a number of schools and classrooms)*
- *Two music staff should be in a room*

When facilities or interest are lacking there seems to be a rapid decline in quality and the music teacher's morale, as this example typifies:

The lesson is conducted in a very small staff room. Children are crowded in and don't even have seats. The violins are not the right size for the children. The room is so crowded that the children cannot move their bows. There are 24 children, 2 music tutors. Neither the class teacher nor any other teacher is in the room. Several pupils are disengaged and not playing. Naughty children are "sent back" to the classroom. Children are not holding the bows correctly. Not correct musical terms are used – "baby" words used instead of musical vocabulary. Several children say they feel unwell and stop playing. (They have been standing for 40 minutes). The teacher says, "I know some people that won't even play in the concert as they will ruin it for everyone."

Many music teachers visited in the field work told similar stories in terms of the lack of space and the lack of priority given to music within space allocation in the school.

Storage and space is a problem. Most of the time the hall has to be used for PE

Ideally schools need some facilities – hall or a classroom or some dedicated music room – at least a big enough room. I was chucked into the hall because SATS practice was on!

The quality of rooms varies from school to school. Before my music lesson starts, I have to move table and chairs out of the way. You have to do that yourself and half the lesson has gone.

Conversely, where the facilities were appropriate, it was argued that the quality of the programmes was increased.

The school is fortunate to have a large hall where the guitar lessons can take place.

All the schools have music rooms. We insist we have to have a space to work in. We tell them they are not allowed to have the music programme if they do not provide space.

A lack of a supportive 'culture' for music learning was seen as being a major challenge:

"The lack of tradition of music in our school (is a problem). Children are not encouraged to play instruments by family."

A school head teacher felt that the overall impact of the WO programme was insufficient to justify its continuation:

The children are tired after 30 minutes! An hour is quite a long time. For us it didn't work. We felt the music tutors did not seem to progress the children or were not well-prepared. The children were not getting the full benefit.

The overwhelming view from the schools was that high quality was the most important factor in the success or otherwise of the WO programme. They valued quality and were prepared to pay for a quality experience:

I'm a great believer in it. I haven't got a music specialist. It's costly – it's harder for a small school. I haven't got the money. Still if they're paid peanuts you get monkeys. It is quality and so it is good value for money. The music teachers do the total packages.

Every child's musical experiences are free. We want to be excellent at music. Quality makes a difference and quality is building.

Mark my words, quality is number one!

Having tutors (specialist music teachers from music services) on tap really helps. Quality control really helps.

There was particular criticism levelled by the schools at what they perceived to be a lack of interest from Ofsted in monitoring the quality of the music programmes. Many of the schools interviewed felt that despite the school giving a clear priority to enhancing the quality of music provision in the school, that this was not adequately noticed, or reported upon, by Ofsted:

Ofsted came because we were in 'notice to improve' but their focus was not on what we had done in music. The out of school offers were noticed but nothing about the music programme.

We were disappointed. Ofsted did not comment on music but we did get an outstanding for general curriculum

We were very disappointed with Ofsted. They weren't that interested in the music, yet music is one of the most inclusive aspects of the school.

We were a school that was given a 'Notice to Improve'. The Ofsted priority is Maths, English and Science. They don't even notice music. But we have found music and academic areas are complementing. We are doing music and improving results. Achievement and succeeding in music is having a halo effect.

The Ofsted inspectors came in 2007. They weren't really interested in the music and that's a real pity because it's one of the most inclusive aspects of the school and one where you can see children excel whose development in other academic areas might not be as good as their peers. (Headteacher)

Ofsted did not comment on Music. They are focused on core skills so don't comment on music.

The inspection service is really only about raising standards. We are glad we participate in the Music programme but Ofsted have not singled music out. Ofsted have never even been to the school on Mondays (the day when the whole school does music).

3.2. Active partnership

- **Successful WO programmes build partnerships between the child, the family, the school and music services**
- **Music partnerships can enhance the atmosphere in a school**
- **Partnerships do not develop spontaneously but rather are based on effective communication, shared planning and ongoing nurturing and support**

Active partnerships, where all stakeholders are involved in shared planning and decision making, are at the heart of best practice. As was noted in the previous section, generally children could have

been more actively involved in decision making in regard to their WO learning. The same could be said of family members, especially the importance of parents, grandparents and carers in supporting and encouraging musical learning. With the exception of perhaps an annual or termly concert, parents were largely not involved in the WO programme.

A relatively simple way to increase family involvement was to allow musical instruments to go home with the child. Some music services allow this to happen, but the majority (in the field visits and the survey) do not; citing reasons such as the instruments will get damaged or lost, children will forget to bring the instruments to school, and allowing instruments to go home will widen the gap of achievement between those children with supportive families and those without the same level of support at home. Yet both children and parents were quite keen to take the instruments home and promote more family involvement:

Yeah, if I could take it home I would practise every day – my parents are impressed. (Child)

Amir practises recorder at home. He gives it a try. (Parent)

He practises and told me I got to come and watch. (Parent)

We encourage the pupils to take instruments home. There has been some damage. We expected loss and damage. The child gets distressed and would not deliberately harm instruments. One violin has gone with the child but that child was taken into care. (School)

The children are encouraged to take instruments home. (Music service)

There was some evidence that the sustainability of pupils' interest in continuing with their instrument might be linked to the ability to practise and continue their learning and progression between WO sessions.

The children seem to have had enough of the brass after one year. They have very little practice in between and they find it tough persevering because they can't take it home. (Class teacher)

Opinions were divided about the desirability of allowing pupils to take their instruments home to practise. In only two out of eight music service areas visited was this strongly encouraged, in the other six areas it was currently unlikely to happen (although practices were shifting in two further service areas). Whilst taking the instrument home helped to cement the relationship between the pupil (and his or her parents/carers) and the instrument and gave an opportunity for learning to be consolidated and developed between WO sessions, some tutors were of the opinion that individual home practice could lead, on the one hand, to unhelpful differentiations in competency between the different pupils in a class and, on the other, the development of bad habits of technique that became difficult to monitor and correct in the whole class situation. It was felt by some that the opportunity for whole class practice between sessions might be preferable to individual learning at home. Where home practice was encouraged by a music service, provision had been made for this to be supported by appropriate learning materials, such as CDs and song books mirroring the repertoire followed in class sessions.

There is a benefit from them not taking the instruments home because they could actually develop bad habits; if they spent all week holding the instruments wrong at home that would be difficult to correct when they come back in. A couple have their own instruments who do small group lessons and they don't always remember to bring them in, so it could be problematic if they all took them home. (Music service tutor)

There was also limited inclusion of the children's prior musical experiences or any ongoing music that may be happening within the family or local community:

Dad's got a piano at home. (Child)

My child plays at home. (Parent)

Generally though, the parents, carers and family members interviewed were very supportive of their children learning a musical instrument. The children also said that their parents were 'proud' of their musical achievement and generally very supportive.

- *My granddaughter had a great time. I enjoyed the back drops. (Grandparent)*
- *I enjoyed the different language and different music. (Parent)*
- *I think learning an instrument is really good. (Parent)*
- *I think it is quite important. (Parent)*
- *Music brings people together. It is as important as studying. (Parent)*
- *All parents would want their children to do it especially if music involves learning an instrument. (Parent)*
- *I can't afford it. He (son) never had this before. He only got all this when we changed schools. (Parent)*
- *If we had that choice (when we were young) I would have learned music too. (Parent)*
- *He is looking forward to music. (Parent)*
- *Before, there was only choir. Music gives her confidence. She learns about other cultures; has a better understanding; other things; broader future as well; other music. (Parent)*
- *I'm not from a musical background but I gave my son the opportunities. Children should enjoy what they are doing and children on this estate would not get the experience. It has intrinsic worth and enriches their life. (Parent)*
- *Mum says it's really good. (Child)*
- *Mum would pay around £2.50 - £3.00 for a lesson. (Parent)*
- *I would pay up to £10 lesson, £8-£10 if the school provided a subsidy. (Parent)*
- *If some of my son's friends are learning it is easier. (Parent)*

The parents also felt that having the music programme in the school had led to the schools becoming more closely connected with the community and also parents felt that the atmosphere in the schools had improved, as these comments from parents suggest:

Learning an instrument has improved the life of the school.

The arts and the music have improved (in this school). Other activities have started to matter. The school now wants to do more for our children.

The school runs yoga classes in the evening for parents – teaching yoga to children and parents. The music was the start.

I do singing. Everybody has something to give to the community.

We are very grateful for offers for the serious children to take up an instrument.

This changed attitude towards a closer partnership between the school and the home was also noted by headteachers, as this comment exemplifies:

The school was in a very bad state (before the arts focus). Kids were swearing. There is real value in just having 100 parents in milling around the hall. It's two things: You have to do quick fixes; create expectation and a need. We are working towards a big showcase art event – turning the hall into an art gallery.

Some music services and schools have actively encouraged partnership with parents as a way to build sustainable music learning:

We run an after school club and draft parents in to help. (School)

The parents themselves have not had the chance. We ran a WO Inset day when we invited parents to come in. (school)

Parents appreciate it. Parents are proud and they all turn up to concerts. We get good press coverage through Somerset music. (School)

The parents love the music and will come to the performances. (School)

Parents so surprised their child has shown an interest. There is no structure for the music tutors to meet with parents. That is the school's responsibility, but they are not always that keen to promote the music services. To overcome this, we invite parents to performances every term. We say what the children are doing and what's going on. (Music service)

Other schools complained that, despite the school and the pupils' interest in the music programme, it had been difficult to generate any enthusiasm amongst parents or the broader community. For example, some schools complained that it was even difficult to get parents to turn up or stay for a school concert, as the following examples illuminate:

Parents have a commitment issue. They don't come to concerts. They will take it up but not see it to the end. We offer 3K of instruments but it's like pulling teeth to get the parents just to sign the notes so the kids can get on board. They make excuses like "I don't respond to mail." "You're not bringing that thing home." During the concert, parents were leaving before the end because they were saying, "hurry up its time for bingo"... excuses like "It's too late. It's too far". (Headteacher)

We go to the pantomime every Christmas but frankly where is the extra money? (Parent)

The parents won't be committed to continue to practise. (Headteacher)

At the heart of a successful partnership appears to be effective and regular communication between the music services, the music teacher, the head teacher of the school and the class teachers. Where communication was strong there appeared to be high levels of respect from both the schools and the music services and the provision was generally of higher quality.

Communication is brilliant. All the team (from the music service) are part of the staff. (They are) very professional. (Headteacher)

Communication is good. If I have an issue it's sorted. J was just fantastic. C is great too. It is innovative and impactful. Good value for money. Good quality. (Headteacher)

Communication is excellent – phone calls, letter. The finance programmes are complicated. (Headteacher)

We set up head teacher briefing on different nights - 12 around the shire. We get 'champion' headteachers talk about it (the WO programme). (Music service)

What makes it work? Communication; strong musical co-ordinator; flexibility; support from head and staff. We do a concert each term. It makes it "spread further" – shows parents the progress! (Headteacher)

Based on effective communication, successful partnerships meant that schools and the music services could plan together to produce bespoke WO offers:

We plan together for the next year. We are involved in that planning and discussions. They (music service) are the experts and they know what has to be done with the children, but we have never had any issues. One person (music teacher) was not satisfactory (not engaging enough). The music service gave support and we resolved the problem.

At other times communication and partnership had broken down and there was a lack of shared planning, agreed aspirations and collaborative working. In these instances, it was very difficult for the music teachers and they reported feeling isolated and unsupported.

My experience is that as time goes on, less and less teachers are getting involved. They are using Wider Ops as unofficial PPA time. Even the music co-ordinator can't come in. These projects can't be successful without a support network in the school. (Music teacher)

Teachers should be in the class but they say, "Mr B I just have to nip off and do something and they don't come back." If the class teacher is in there – discipline is less of a problem (the class teachers are on it straight away.) We are supposed to find out SEN details, but the school says I can't get even names and addresses. Children disappear for 3 months and I don't know what has happened to them. (Music teacher)

We were not paid for teacher release. We were only paid for the recorders (the instruments). We were told we weren't able to do recorders. We were told the government did not allow us to do that. The tutor (music teacher) has only been teaching since January. We were not allowed to have African drums. The first music teacher who came only turned up once and said can only come in if I bring my daughter. There is a lack of communication from the music service. (Headteacher)

There is no shared planning (with the music service). We have to drag them in and try and make them play. (Headteacher)

The music service does not communicate well. They only sent the information recently. It has come a long time after budget needs to be finalised in the school so we won't be doing music this year. (Headteacher)

"We are a little bit at their (music service) beck and call." (Headteacher)

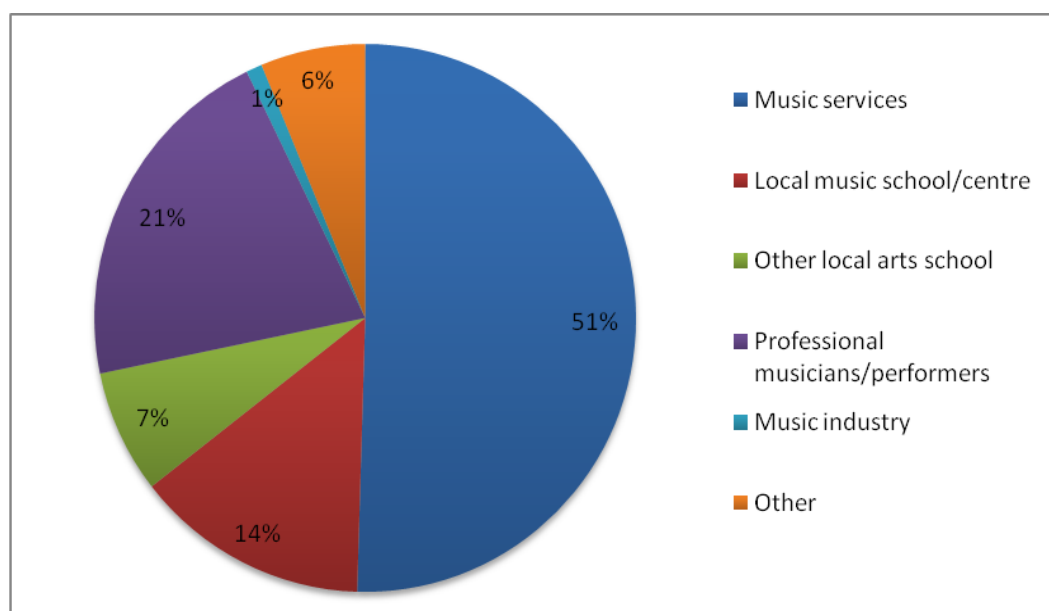
The school and the teachers must be committed. There must be enthusiasm. Really a partnership. Wider Ops has to land on fertile ground. The school has to be geared up for it. (Music teacher)

This is not a “collaboration”. The programme is fully delivered by me [the music teacher]. There is no joint planning. In this school there have really been no structural changes. Nothing is prepared. There is no engagement from the teachers. They are not even in the room. During the lesson the teaching assistant sorted photographs and took no part in the lesson.

Music is often not valued by the rest of the school. It is a battle. (Music teacher)

Figure 3.2.1 shows that the major partnership in delivering the WO programme is with the music services (51%) and with other music services and musicians in the area (35%). There is comparatively less direct partnership with the music industry sector (1%) and very few partnerships with other arts schools (7%). More connections with the music industry and specialist schools could build greater diversity in the programme of offers.¹²

Figure 3.2.1 – Partnerships between the schools and other agencies



N=988

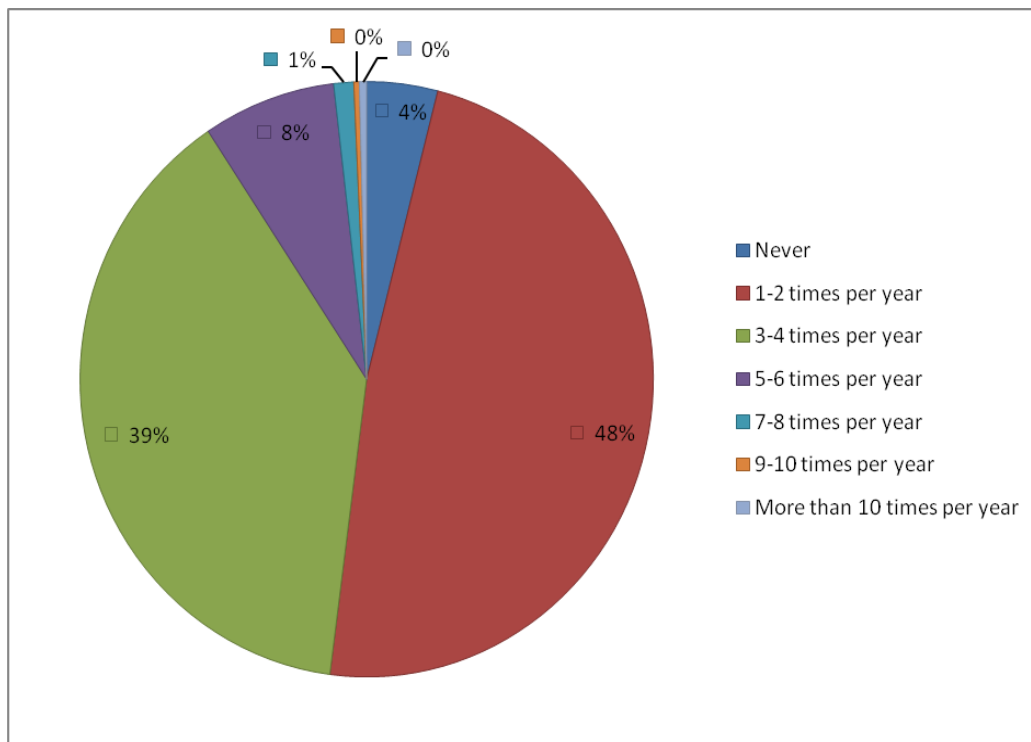
3.3 Opportunities for performance

¹² In reflection, members of the Research Board felt that while this was a good idea in principle, its implementation would be subject to capacity within the sector and the inherent systemic structures in education such as safeguarding rules, cost, preparation to work with young children, professional development and so on.

- It is important that projects and learning lines culminate in a high quality presentation of the learning process
- Process and product should be clearly linked
- Celebratory events such as performances, exhibitions and presentations act as powerful drivers of quality enhancement and also can be an influential advocacy tool

Engagement in active arts creation and performance engenders particular learning and achievement embedded within active practice. The positive benefits of performance are evident in quality arts programmes. Exhibition and performance brings kudos to the participants and promotes the benefits of the arts to a wider audience.

Figure 3.3.1 – How often WO pupils perform to an audience of parents/carers/people from outside the school



N=976

For many of the children in the WO programme, this was the first time they had ever been a part of a public performance. Figure 3.3.1 indicates that 4% of children have never performed to an outside audience and 48% have only performed once or twice. Despite the majority of children not performing very often as part of the WO learning, this was considered to be something that was enjoyed by the children and raised their overall engagement and aspirations within the WO programme.

The children have very low aspirations. They didn't have an understanding of performance. We find that the music festival raised the bar. They now understand performance.

Performance gives the kids an opportunity to show off to parents. We had 150 tickets for today. "I charge them to get out not to get in." 9-10 languages are spoken in this school and we have them singing in another (different) 5 languages. It is a controlled service (give and take)... mobilise and consistency.

WO group performances had helped to create a sense of aspiration in KS1 pupils and in the younger children in KS2:

Everyone enjoys the whole school occasions. It's become something that the younger ones aspire to. We have a taster day for the next year and they are really excited about being able to do the guitar next year because they've seen the performances. (Music coordinator)

When the children play, the rest of the school are really responsive too. To them that performance is amazing because they don't go to that sort of concert and they don't listen to brass music, so they think it's wonderful and they can't wait to get into year 4 because they learn to play an instrument. They get really excited about it. (Music coordinator)

Once a term we do a concert. Parents took time off work to see it and thought it was fabulous. More importantly, the other children really applauded it and thoroughly enjoyed it, even though they didn't recognise the instruments or the tunes. Quite a lot of them in year 3 are really looking forward to band in year 4 because they want to learn an instrument. It's become something that the younger ones aspire to do.

We like to have a concert to aim towards. And it makes some who didn't play an instrument before want to start playing in future; it gives them a taster. (Pupil)

We have tea and cakes at school, where the violin and piano can play and I think that we should have djembe in there too so the other children could see us and how they could end up. I think the whole school should do it, not just KS2. We could get smaller drums for the smaller children. (Pupil)

We did a concert at the village hall. We played songs that we did in the class. At the concert the little ones were so delighted to hear us playing; they're really excited about the idea that they might get to do it later too. (Pupil)

Vignette 3.3.1 Not any spare chairs

The hall is full of parents and there are not any spare chairs. The children enter in a professional manner and in costume. The African Extravaganza is a combined unit for all of KS2 including Visual Arts, music, dance. The school principal is dressed in an African costume. The children are well behaved and introduce and explain the performance. Professional performance behaviour is expected of the children. The performance starts with singing. It is tuneful and with dynamics. The performance included singing, djembe drums, performance poetry. All 3/4 and 5/6 year children performed (200 children). The children are proud and smiling. The younger children in the audience sing songs as well. The children bow at the end of the performance.

Children were especially excited about the opportunity to perform:

A concert feels good because we get to show off and see how we get on.

I feel excited and nervous. I bought 6 tickets for my family to come to my performance. We are going to do extra rehearsals and practice to get through auditions... put 110% in!

Sadly though, parents were not always as excited as their children about the performances and enthusiasm and support from parents was often difficult to engender. Parents in more deprived communities had often not experienced music or concerts and were not keen to attend.

The children performed in the Christmas concert (only around 60% of parents turn up). All KS2 do something musical.

When we first had the annual production, quite a few parents would watch their child and then leave. We had to instruct parents in concert behaviours. We had to spell out to parents that all children participate and didn't get removed.

The children did a performance to parents. The parents' response was disappointing - only two parents turned up - and that was particularly disappointing. If 10 turn up we will be lucky! Many parents said no to their children participating in the City Hall concert. We have a real problem with participation – most of the children go to the mosque from 5 – 7pm each evening. There is a religious issue about girls singing.

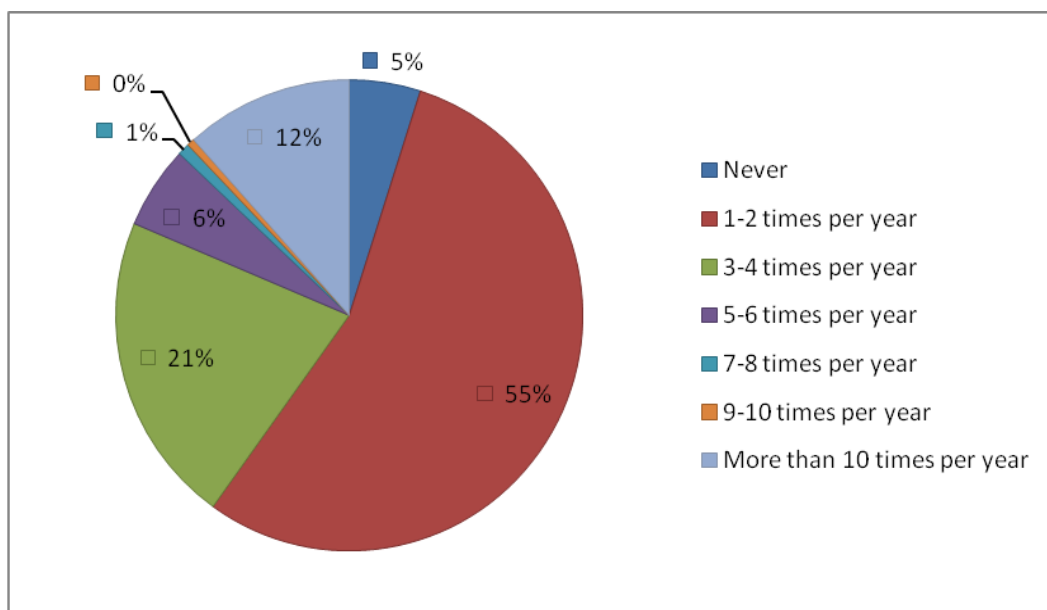
Some schools did one or less performances per year citing a lack of time; too 'stressful'; 'too much work'; 'difficult children'; and discipline problems as reasons for not doing concerts.

We don't really do performances. People are too busy to organise them. Doing a performance would be a sort of an extra.

Some children are taken out of the group "because they would not cope with performing." This is not the time for experimentation. Do it how we have learnt to do it properly for the performance!

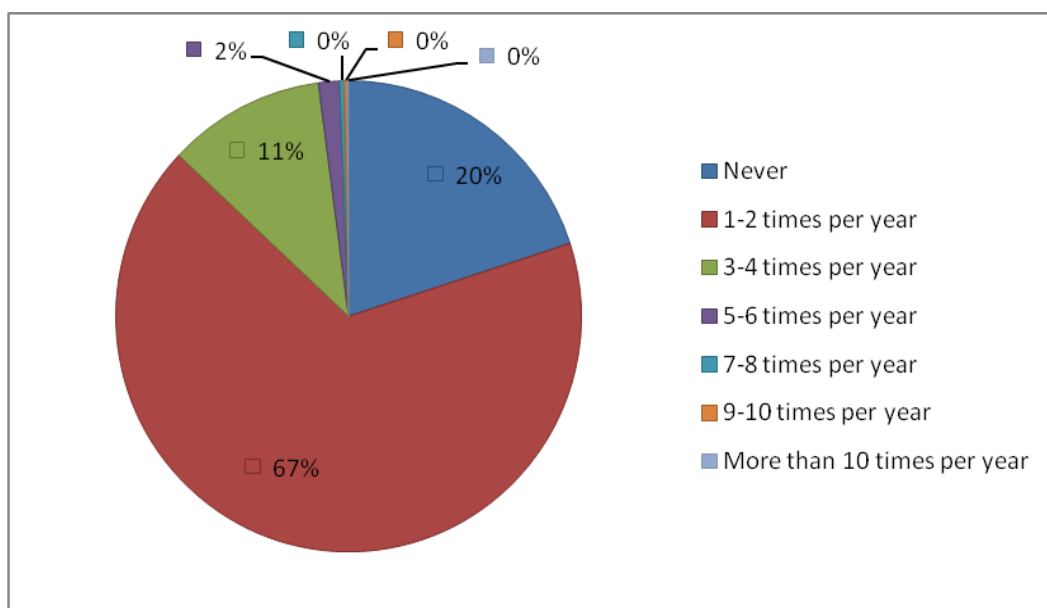
A general weakness of the WO programme is that the children rarely have the opportunity to hear their instrument played in a professional performance (a performance by musicians). Figure 3.3.2 indicates that 5% of children have never heard a musician play in the school. A further 55% have heard this only once or twice in the past calendar year. Figure 3.3.3 indicates that 20% of pupils have **never been** to a music concert and 67% have been **only once or twice**. These figures would indicate an urgent need to include more opportunities for children engaged in the WO programme to attend concerts, or at least hear professional musicians performing a repertoire using the instruments the children are learning, so that they have a sense of being part of a broader musical community and can develop their ear and aspirations as musicians themselves. This activity could also assist the lack of engagement with the professional music industry by encouraging members of the broader music sector to become champions and supporters of the WO programme and to contribute more directly as mentors, role models and idols for the children.

Figure 3.3.2 – How often musicians other than WO tutors visit schools



N=971

Figure 3.3.3 – How often KS2 pupils in schools are taken to see musical performances



N=961

This would be particularly beneficial to motivate children and to give them an insight into the sounds that can be created by an instrument when it is played well. Children require both active creation and active listening to develop musical skills and knowledge.

We don't take children to performances.

We started that with our parents. Once every week they do a cultural visit e.g. concerts.

Similarly, younger classes are not generally encouraged to hear older children playing their instruments, though when this did occur it engendered interest and enthusiasm from the younger children:

We went up to the high school and heard the teenagers playing the drums. (Child)

My little brother is in grade [year] three and we did a concert for the little kids and he said he wants to play the trumpet too. (Child)

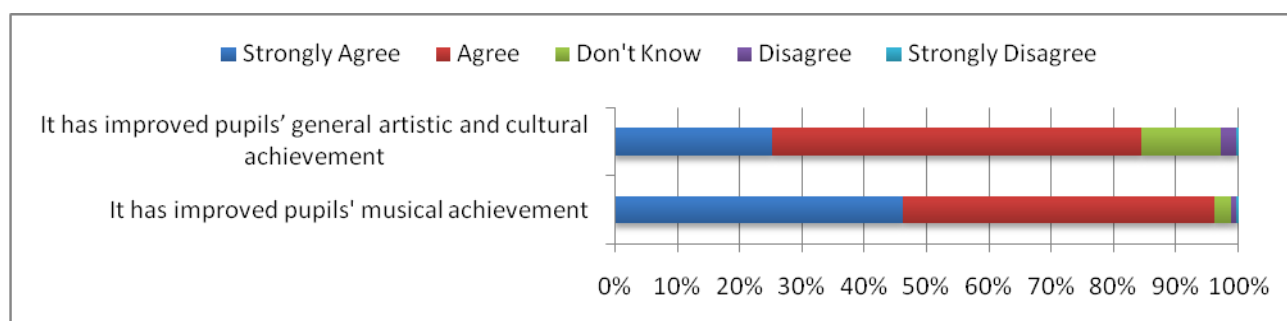
Why are the other classes not brought into see the children play? The value of modelling not sufficiently exploited. (Music teacher)

3.4 Development of musical skills

- **The WO programme allowed talent to be identified, nurtured and developed**
- **Children learnt musical skills and knowledge implicitly through a process generally based on games; repetition; playing by ear and ensemble playing**

As stated in the earlier section of this report, there are 'mixed messages' when it comes to determining if the aim of the WO programme is the development of musical skills and knowledge or not. It is also not within the scope of this report to examine whether pupils have effectively - or otherwise - gained particular instrumental or musical competencies.

Figure 3.4.1 – Schools' statements about the WO programme



N=979

Apparent though during the classroom visits, was that the majority of music teachers were trying to build substantial musical knowledge and interest in the children and were encouraging, as far as possible, skilled use of the musical instrument. Some services were critical of the latter, claiming that other services did not emphasise enough correct techniques for the instrument, or taught the children 'wrong things' that then had to be 'undone' by later music teachers. For example, children were holding the violin or the djembe drum the wrong way.

In most of the lessons observed, the emphasis was on aural training, listening and "game" based learning. Imitation was often used, as was 'ensemble' learning where the tutor and the children played together. The music teachers tend to use a lot of positive reinforcement and there is personalised feedback to individual children. Musical notation is introduced and linked to previous

learning. In most cases, actual musical theory and terminology is used, though in a few examples letter names and invented ‘simplified’ language was used to describe musical notation.

The lesson predominantly involved getting the children playing songs. There tended to be reinforcement/correction of posture and playing positions. The lesson was generally mixed rapidly between playing, body percussion, singing, and games. The children did not tend to do any listening to more experienced players nor any musical appreciation.

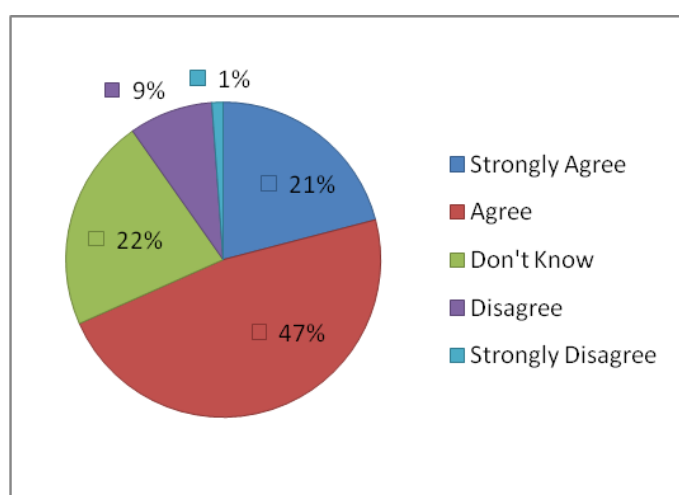
In most instances, the children were responsible for their own instruments (except in the case of electronic instruments where health and safety meant that these are set up by the teachers). Teachers tended to do ‘running repairs’ and maintenance of the instruments either before or during the WO lesson.

In terms of the impact on skill development of the child doing more practice (either between lessons or at home), the music teachers reported that there was “a slight difference but not a massive difference”. They also said that more skill development occurred if they practised at school (either at lunchtime or with the class teacher at other times of the week) than if the children took the instrument home to practise.

Although the focus of the programme was on access and opportunity, the WO programme had allowed children with talent to be identified and nurtured – though there was not a systematic programme in place for this to occur.

Interestingly, progression rates appear to be much better for pupils who show talent (compared to the average, see Figure 3.4.2). Overall, 68% of schools surveyed either agreed or strongly agreed that WO allowed appropriate pathways for children with talent to progress. While this is generally pleasing, 10% disagreed and importantly 22% did not know whether WO catered for children with talent.

Figure 3.4.2 – 68% of schools believe that WO finds appropriate pathways to progression for pupils with musical talent

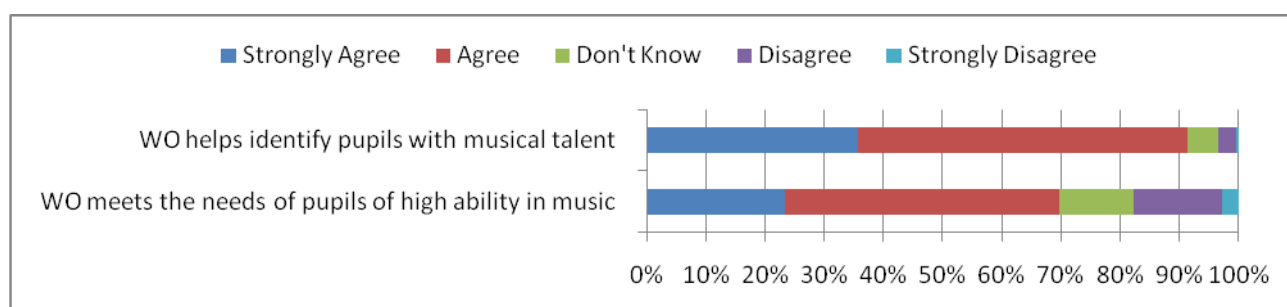


N=951

These figures are echoed in Figure 3.4.3 that suggests that 91% strongly agree or agree that WO helps to **identify** pupils with talent, but a smaller percentage (69%) felt that the WO programme met the needs of talented children. These figures suggest that the WO programme has the capability to find talent, but not always the capability to progress or develop that talent. Still, the majority of respondents felt that WO did meet the needs of talented children and enabled an effective balance

between access and excellence in terms of talent identification and continuation. Around 18% of schools felt that WO **did not** meet the needs of pupils with high musical ability.

Figure 3.4.3 – School’s statements about the WO programme



N=970

Where talent was evident, schools, music teachers and the music service tended to look for ways to explore and continue the talented child’s music journey and would arrange a series of ‘one off’ possibilities for talent development. The following examples suggest that talent became obvious within the context of WO lessons and, as far as possible, special opportunities would be put in place to ensure the talent could be nurtured and grow.

For example, in one instance, the WO programme had enabled a girl from a very deprived background to reveal talent as a brass player. The school had funded additional time from the instrument teacher for her to receive extra one-to-one lessons. While it had been hoped that this could continue, the girl’s parents were not keen to support this and removed their permission for the girl to continue the lessons. It was a relatively common practice that the school would actively work to provide additional opportunities for children with strong interest and/or talent and/or to connect these children with existing local offers, as the following examples testify to:

The Wider Ops programme has revealed talents in the school. We now have 22 children learning the piano. (Headteacher)

We started by asking all of our children what instruments they were interested in and we conducted an audit of the children’s skills. (School Music Coordinator)

Children really admire the talent of some of the children. The children that show talent are not always the one’s you expect. One girl that started 3 months ago already has flair at playing the clarinet. (Headteacher)

One gifted child carried on with private lessons. (Headteacher)

I am surprised by the children who were naturals at it (playing the violin); they are not the children who normally have fine motor skills. (Class teacher)

Zanna has real natural ability. We are very proud. She doesn’t come from a background where she would have had the chance. I think it is really, really good to develop instrument specific skills. It is nice to have an expert. I wish I had learnt an instrument. (Class teacher)

There was one lad who picked it up – and did not shine academically – “a notch above the others” – would be used as a model. (Class teacher)

Flexible, research-orientated approaches, combined with project-based methods, encourage an educational climate where the teachers, artists and pupils engage in learning conversations and test their ideas. Inquiry-based approaches enable spontaneous situations to be incorporated to create interesting and meaningful arts-based learning opportunities. One criticism made by the pupils was that the lessons raced along very quickly and there was very little opportunity for reflection or creative composition or experimentation, as the following sample of comments suggests:

It is going too fast and I have no time to think. (Child)

We need more music on the composition side. (Music teacher)

We would like to get an African dancer in. We could do Samba stuff. Group band things... be more creative. Writing our own rhythms. (Headteacher)

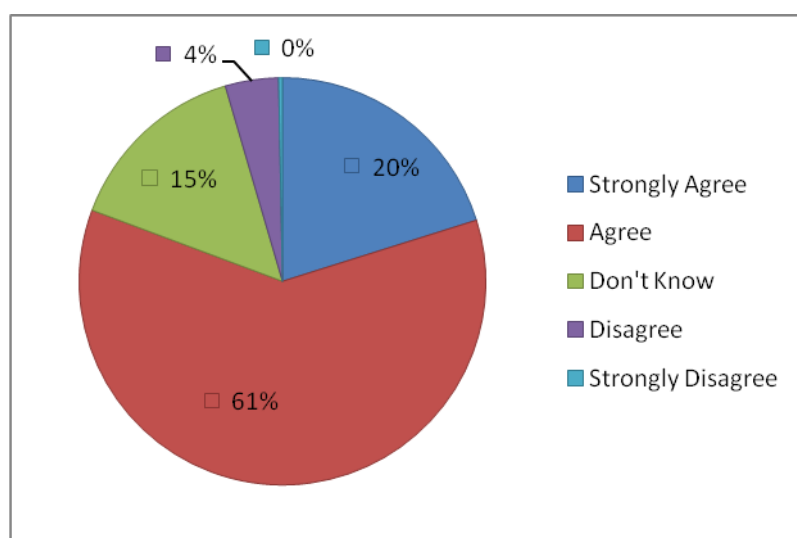
I think Wider Ops would be better if the children could do some improvising. (Class teacher)

Make your own instruments. (Child)

Make your own song to play. (Child)

Figure 3.4.4 suggests that the WO music programme does contribute to children's creativity, despite the qualitative evidence from this research study that would suggest that the creative elements of music, such as composition and improvisation were less visible. Similarly, there appears to be a contrast between the results of the survey in Figure 3.4.4 and the qualitative interview comments of children that feel that they should be given more choice and more chances to be creative in lessons. This dichotomy between the survey results and qualitative findings could be explained in a number of ways but may highlight significant differences about the way creativity in music is understood by teachers and schools and/or more generalised failure of schools to consult with children on their own perceptions of learning, though further research with children and teachers would need to be conducted to fully understand this.

Figure 3.4.4 – 81% of schools believe that WO has improved pupils' creativity



N=968

3.5 Accessibility for all: Every child gets the opportunity

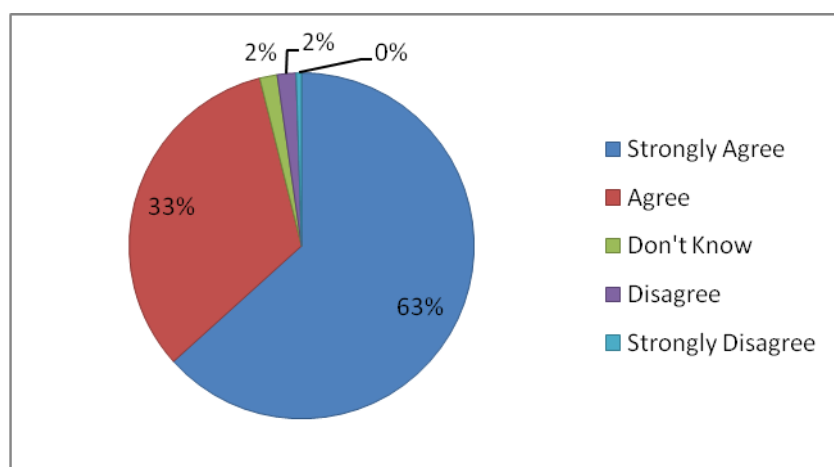
- **Accessibility for all is fundamental to the WO programme**
- **There is excellent practice evident in catering for the needs of pupils with SEN**
- **WO has successfully brought instrumental music lessons to groups of children who would not otherwise have experienced this**
- **The WO programme would benefit from giving greater consideration to diversity among pupils and music teaching staff**

The schools participating in WO tended to have comparatively high level of need and diverse pupils in terms of ethnicity and socio-economic status. The survey results indicated that:

- 30% of schools who completed the survey had more than half the children in the school having special educational needs (SEN)
- 3% of schools had more than 50% of children who were Looked After Children (LAC)
- 51% of schools had more than 50% of children who received Free School Meals
- 88% of schools had more than 50% of children for whom English was an Additional Language (EAL)

A clearly stated aim of the WO programme was to increase the opportunity for children who would not otherwise receive instrumental music lessons to participate fully in a music programme. This aim appears to have been very successfully met with 96% of schools surveying agreeing or strongly agreeing that WO has provided instrumental education for those children who would otherwise not receive it (Figure 3.5.1).

Figure 3.5.1 – 96% of schools agree that WO provides practical music making to children who would not otherwise receive instrumental education

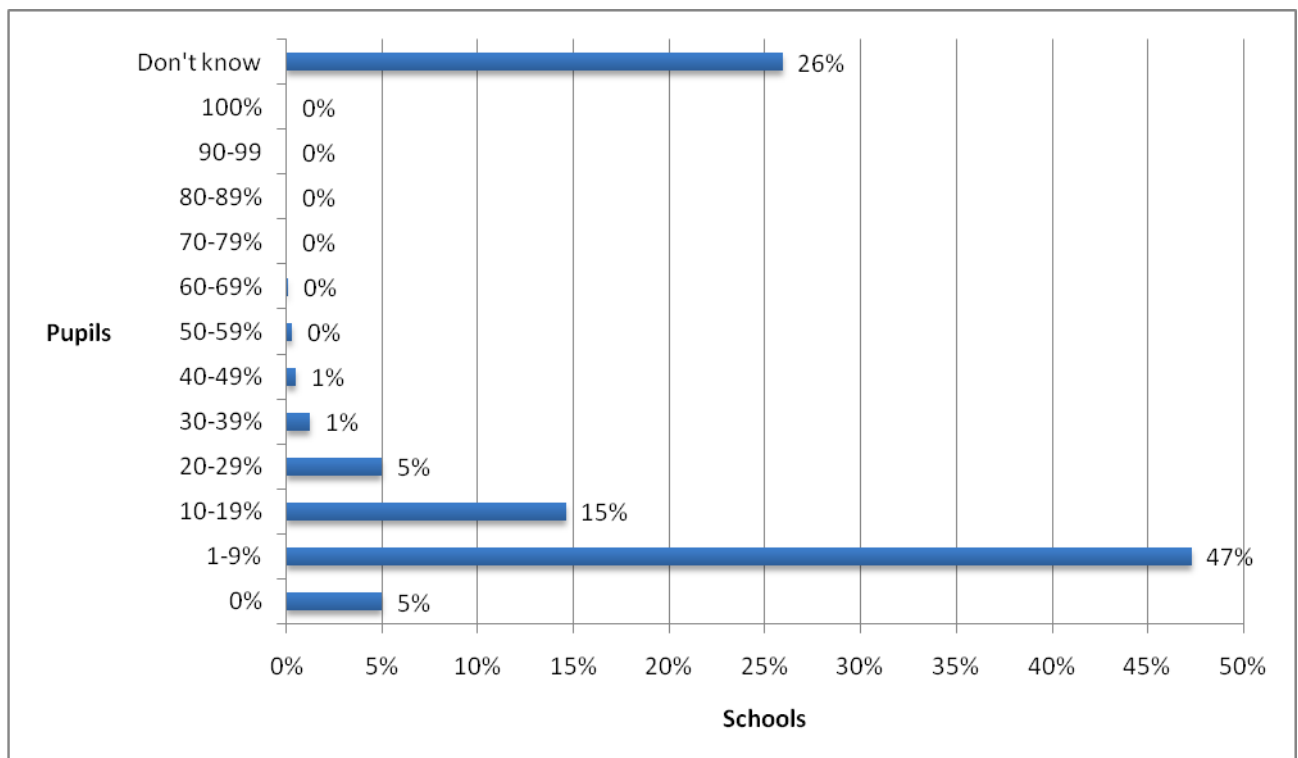


N=971

The view that the aim of accessibility appears to have been very successfully achieved is also supported by the findings displayed in figures 3.5.2, 3.5.3 and 3.5.4 that suggest that in 52% of schools, less than 10% of the children learn an instrument outside of school and 5% of schools have no one learning an instrument outside of school. This compares with Figure 3.5.4 where now only 1% of children have no musical instruments and 24% of schools have more than 50% learning an instrument with 7% of schools having every child in the school in KS2 playing an instrument.

Similarly, if compared to instrument learning **before** the introduction of the WO programme, only 4% of schools had more than 50% of children learning an instrument and only 2% of schools had all of the children in KS2 learning an instrument. This indicates that WO has directly led to a 20% (in real terms) increase in schools where 50% or more of children now learn an instrument and a 5% (in real terms) increase in schools where 100% of KS2 children now learn an instrument. There was also a drop from 9% of children that did not learn any instrument to only 1% who did not learn any instrument (a real drop of 8%).

Figure 3.5.2 – Percentage of KS2 pupils who learn an instrument outside school



N=998 (The data has been rounded to the nearest whole percentage point: 50-59% was 0.3%; 60-69% was 0.1%)

Figure 3.5.3 – A comparison of KS2 pupils learning an instrument before the WO programme vs the present day

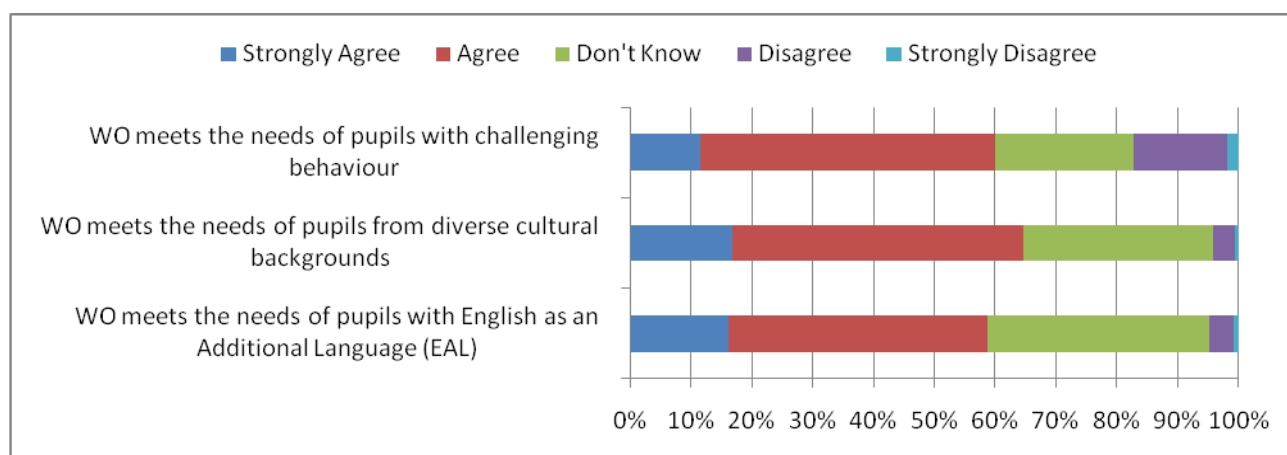
Percentage of pupils	Schools
0%	9%
1-9%	41%
10-19%	26%
20-29%	12%
30-39%	5%
40-49%	2%
50-59%	2%
60-69%	0%
70-79%	0%
80-89%	0%
90-99%	0%
100%	2%
n=	947

Figure 3.5.4 – The approximate percentage of KS2 pupils who currently learn an instrument in the schools

Percentage of pupils	Schools
0%	1%
1-9%	9%
10-19%	18%
20-29%	22%
30-39%	18%
40-49%	8%
50-59%	8%
60-69%	4%
70-79%	3%
80-89%	1%
90-99%	1%
100%	7%
n=	966

There was evidence of innovative practices being developed to ensure **all** children had a rich experience. This included children with Special Educational Needs (SEN); children from deprived communities; children from rural and regional communities; children with behavioural needs; and children from a range of ethnic and cultural backgrounds. Figure 3.5.5 shows that 60% of schools agree or strongly agree that the WO programme meets the needs of pupils with challenging behaviour, 65% of schools feel that WO meets the needs of children from diverse background and 59% feel it meets the needs of EAL children.

Figure 3.5.5 - School's statements about the WO programme



N=836

Accessibility was highly valued, especially by school staff, as the following comments indicate:

Children on this estate would not get music

It's not just the children in the leafy suburbs that get that chance.

Music making opportunities in the home might be quite limited.

Children would not be getting this experience. There was only one child getting piano lessons.

For many children, the WO programme was their first and often only opportunity to learn a musical instrument. Given this, participation and access were more highly valued than musical achievement or level of attainment, as this comment from a teacher exemplifies:

Every child gets the opportunity... gusto but little refinement.

Music was seen to be particularly valuable for pupils who had not connected with other aspects of school learning. It allowed previously unknown talent to emerge and challenging behaviour to improve, as many teachers testified:

Ryan could not regulate his behaviour but he had a keen ear for pitch.

Harry struggles to concentrate and struggled with rhythm patterns – but now he really shines. Music does his confidence a lot of good.

Wider Ops have been good for children without an academic edge. It has been successful. Special children can do what everyone else can do – particularly children like Jack. It readily engages and motivates children – self-esteem wise. It has knock on effects – fine motor skills. Parents are happy and supportive and there have been no negative comments from Muslim parents.

Several teachers commented that access to music for more challenging pupils had directly led to improved learning outcomes for these children:

They are not easy kids. We have a lot of children on the special needs register. Music helps them with speaking, listening and concentration. It has also helped with the inclusion of disaffected parents.

Children from a special language unit are integrated into the lesson.

Children with moderate to severe educational needs also were included in the provision. While these pupils were generally chronologically older than the typical Key Stage 2 (KS2) child, they were considered to be operating at KS2 level or below. The WO music education for children with SEN was particularly outstanding and is exemplary of the best international practice in the field. Examples observed were innovative, creative and inclusive, as the following two vignettes capture:

Vignette 3.5.1 Music lesson with pupils with very high levels of Special Educational Needs (SEN)

The pupils are between 10-16 years old but are operating at a KS2 or lower level. We are sitting in a specially equipped room for music... with an active board; musical posters; class set of instruments; specially fitted sound and lighting. The active board is used to connect images with music to create a story "rocket to the moon". Wireless sound controls allow pupils to manipulate sound effects such as a rocket launch. The music lesson is linked to space education: "what is that? Yes planet earth". Special sensor microphones with sound effects attached enable pupils with their body movements to control the sound. The music is created from a mixture of tradition instruments and electronic sound effects.

The pupils are encouraged to keep trying until they succeed and all pupils are allowed individual time to use instruments of their choice and to listen one at a time to each other's instruments. The musician has an awareness of each child's individual preferences in instruments. The pupils are clearly happy and excited through the music workshop; "oh I enjoyed that!"; "do we have to go now?" The teacher reports that this music lesson is the "highlight of the week" for the pupils but that unfortunately they only get one lesson per week for half of the year.

Vignette 3.5.2 I love the start of this break

The lesson is set in a science laboratory. The music teacher has arrived and has to set up all the computers and musical equipment for the lesson. The pupils are aged 14-16 years old but have high levels of Special Educational Need (SEN) and are operating at a KS2 level or below.

The pupils recalled aspects learnt from the last session. The pupils used professional level music software to compose music using vocal sampling techniques. The pupil remembered the effects using sampling/effects and knew how to use technology.

The music teacher encouraged the pupils' decision making. In the lesson there is one music teacher and five pupils. A teaching assistant is present. The exact musical and technological terminology is introduced and the pupils use the correct terminology e.g. "The "quantisation" has to be removed. It's higher pitched". Pupils are encouraged to make their own decisions and to evaluate and reflect on those decisions. The pupils are engaged and asking a lot of questions.

The pupils are trying new ideas. One pupil is experimenting with melody making. "Probably do about 12 bars of "4" and then move into "LAMA". This pupil is counting the music in, (moving mouth with their composition). The lesson is very active and based around creative construction. One pupil says, "We record that bit, see how we have gone. Listen to it." The pupils and the music teacher are playing together (the class teacher is not present). The music is recorded. "We've been performing

live and we have recorded that and put it on CD. We want to do this performance to the whole school.” “That bar is not right. I think we should shorten that and bring the LAMA in on its own.” The pupils experiment and changes are made. The lesson is evident of high quality music learning using exploratory approaches. The pupils are confident to use the software and to make musical decisions. They reflect on musical decisions made and can give informed reasons for their decisions. “I love the start of this break”.

While the funding is quite equally distributed for all children, the additional needs of the SEN students described in the vignettes (such as added transport costs; resource costs; staffing costs) means that they tend to receive less provision than other children, with the field work revealing examples where SEN students might receive music for half a year or one school term.

While there was overwhelming support for the principles of accessibility that underpin the WO programme, a small but vocal minority were critical of the inclusive nature of the programme. A small number of headteachers were not convinced of the value of the programme and felt that the programme should be less inclusive and more effectively target pupils with an interest or aptitude for music rather than ‘making’ all children participate and experience music, even if they were not interested. The following view from a school head teacher highlights this perception, but it has to be interpreted within a context that acknowledges that this view is not generally held.

The majority of kids don't know one end of the violin or another. The resources would be better spent elsewhere. I want my kids enjoying music and being part of it. I can use the £400 in a better way. I want a more rounded curriculum. It's a specialism (they need small group or one to one.) Cost is not the issue. The issue for me is that it is only benefiting 4 of the kids... what are the other 12 doing? The class teacher is not interested and doesn't come. The teacher you saw in there was the TA. The previous head was supportive of the programme but I am not. The class teacher sees it (WO music) as a disruption. The class teacher sat in from the beginning but then stopped.

The vast majority though, of people involved in the planning and delivery of the WO programme, view accessibility as a key success of the programme, as is typified in this comment from a teacher:

Wider Ops are very inclusive (including emotional and behavioural needs). It is those pupils that really shine - for example, children on the child protection register – delayed levels of achievement – because music is supported. They develop listening skills and we are all learning together. Children with EAL (English as an Additional Language) are more on par with other children during music. They are being part of the community.

Getting support from particular ethnic or religious groups was identified as a challenge, as these quotations from a range of headteachers interviewed during school visits exemplify:

Asian parents won't spend money on lessons.

46% of the school are Pakistani. The Muslim children don't do music.

There is a general problem with the parents in this area. They don't value homework and would not put money in for music lessons.

However there was also evidence that the problems could be addressed effectively.

One Muslim teacher on the staff would not get involved in music but by the end of the year he was doing it. (Music service)

Other schools suggested that the difficulty of getting support from diverse groups of parents is a problem with the offer itself. They argued that the WO programme lacks diversity so does not connect with its increasingly diverse clients (the children). This is also reflected in the lack of diversity amongst the WO teaching staff:

There is really no diversity amongst tutors. We want to work with a lot of African musicians but we can only go with who applies. We are asking quite a lot. I can't afford to get someone in who can't cut the mustard. (Music service)

It is also apparent in the lack of possibility to choose content or music types that reflect a broader cultural base, as the following quotes suggest:

The Caribbean families would like to do gospel singing. It would be lovely to have the mix! (Headteacher)

I want to do Bangladeshi music. (Headteacher)

My dad plays Greek music. We do music at church. (Child)

Other schools have found that ethnic groups who previously were not supportive of music could be encouraged to become more supportive if the lines of communication with the community were effectively managed and maintained:

The Saudi Arabian families do not give an importance to music. It is a concern being addressed by a member of staff. It is not a problem once it is explained.

Hussain did not speak English. He was not allowed to play a musical instrument. His parents felt it was not of educational benefit and he was reluctant. Then the translators spoke to his parents. Now I can see the improvement in his confidence and attitude to learning. The other day, they did echo clapping and Hussain put his hand up and absolutely nailed it. Now all the children participate and all of them enjoy it.

Participation of Muslim children has been a problem, but we get the Imam in to talk to the parents. Once they know what we are doing they are usually fine. Legally the only thing they can withdraw children from is RE. We can win them around, but you can't say "You must do music." It's like saying you must enjoy yourself. It doesn't work.

We tried to look for patterns (for why children did not participate). The children have said "we want to do that" but then the parents don't support it. We found there was something in their religious background. Muslim backgrounds did not want to play an instrument. The drum is an instrument they (Muslim parents) are happy with, or the flute. We worked around these cultural challenges so that no one is excluded. In the group there are two children with special behaviour and two with special needs.

Other schools were very supportive of the value of music for children from different cultural backgrounds:

Alicia from Brazil could not speak a word of English and the music has been a real way for her to connect. Her English is improving. If you teach it properly it does not rely on language. It's all about classroom management.

We are dealing with increasingly diverse children. Some children have never been in schools. One boy had been a refugee. He's taken a full part in the music lessons even though his English skills were poor.

In terms of gender equity, the children interviewed in the focus groups were unanimous in believing that playing music was something that was equally for boys and girls. This view was enhanced because there are roughly equal numbers of male and female music teachers that are tutors on WO programmes. Several headteachers felt that the presence of males as music teachers was particularly beneficial as male role models for boys, as the following example shows:

Out of the class 20/29 pupils are boys. The teachers are good male role models (male music tutors) – There are a few choices offered – there is “street cred” in playing guitar. I have boys wanting to come to school and that will drive standards up – they’re engaged. Ofsted noticed it was going on. We received an ‘Outstanding’ for curriculum offer.

Anecdotally, it was reported that there could be some favouritism shown towards girls especially in terms of which children are chosen to do solos or take a main role in performances.

It was the first time we have done a big concert, and then 90% of the children chosen to speak were girls! (Class teacher)

Only girls were chosen for the solos. (Class teacher)

3.6 Detailed assessment and evaluation strategies

- **Assessment of pupil learning in WO is based generally on the pupil's involvement and interest rather than on objective analysis of musical knowledge or skills.**

Formal and informal contemplative practices encourage people to view their work more critically and reflectively. The music services complete detailed both self and peer evaluation of their programmes, including WO. Evaluation of school programmes in music occurs in the same manner as schools conduct their overall evaluations, and target and priority setting.

The survey indicated that 43% of schools assessed WO learning in KS2. Of these schools, 43% of schools had the KS2 class teacher assess the learning, 27% assess using the specialist music teacher employed in the school, and 22% use an external specialist tutor. The majority of schools (58%) included outcomes on a pupil's school report in KS2, primarily via comments (97% of schools). Only 11% of schools used a form of grades, marks or levels (e.g. National Qualifications Framework).

Assessment was an aspect of WO that was still being worked out. Responses to the question of assessment were frequently along the lines of: “We don't assess their learning individually; we are just working towards a performance”; or, “The way we assess progress at the moment is fairly blunt; it is just looking at who is better than average and who is really struggling. We're looking at how we can improve that in the future.” A number of music services had not, therefore, yet developed a clear and comprehensive approach to assessment in the context of WO.

The learning objectives are not quite specific enough. It's not shared with the children what they are trying to achieve. In really outstanding teaching the kids decide about their own achievements: whether they are making progress and understanding what is getting better

in their playing: self evaluation; children knowing what they are doing well and what they need to do next. (Music service manager)

One potentially fruitful route to assessment was that being pursued through an association with the Children's University.

We're following the Children's University benchmarks. We approached the university to agree modules of work so that we can give them a certificate at the end. We have a scheme of work where we assess whether they are achieving, working towards, or exceeding the targets and also whether they have remembered to bring in their instrument. The school has signed up for this via the music coordinator. It makes a massive difference how engaged the music coordinator is. (Music service tutor)

For some interviewees, however, the fact that it was not subject to formal assessment added to the attraction of WO as part of the overall educational mix.

You can hear the progression with the concerts. Too much formal assessment would kill it. From a Head's point of view, as soon as you start measuring things it kills it for us. It kills its spontaneity and fun for the kids. You can hear it and see it; you don't need to write it on bits of paper. (Headteacher)

It's a wonderful enhancement to the formal target driven curriculum. It should be an entitlement for all. There are no negative issues with it. I can't see any downside; I'd like to see it happening in every year group. (Headteacher)

Most of our primary schools over assess anyway and it doesn't always make sense. One tutor told us about a class where there was a really difficult boy who couldn't concentrate and got told off by the Head. Any sort of assessment would have put him way down, and then one week he just made this fantastic sound. We don't know where it came from, suddenly as clear as a bell. And sometimes I don't think we give that opportunity to learn other than in a constrained way. (Music service manager)

Assessment of the children's achievement in WO music tends to be relatively informal with the emphasis on participation and interest rather than knowledge or skills gained. The usual method of assessment is for the music teacher to give some comments to the class teacher and the class teacher reports these within the context of the school's usual reporting procedures. For example:

The music service's teacher does a report to the class teachers and they transfer this to the child's report. (Headteacher)

In terms of assessment we set general targets and write "Can do" statements in the annual report. (Class Teacher)

In some instances, the schools and the music school subscribe to online, criterion-based assessment methods. For example,

We use a web based system where we insert the child's progress against the indicators – a tick box record of progress. The music teacher does the report. It is designed for music specialists and linked to national curriculum statements and different levels. The school has bought into this reporting system. (Class teacher)

Some schools do not assess the WO programme at all, but may informally track children's participation. For example:

Assessment... we don't really formally assess. We just say they have had the experience. A survey sheet from the music service is used for grading the children.

We don't actually do any recording of Wider Ops – the music tutor does some assessment.

Documenting children's learning... we have not done any formal assessment.

There seem to be no records of planning and delivery or assessment records. The music tutors should feedback a lot more.

3.7 Ongoing professional development

- **The diversity (in terms of level of experience and expertise) of instrumental teachers means that the range of professional development for WO music teachers was not always deemed to be useful or relevant to the WO music teachers**
- **Class teachers were not generally as actively participating in WO lessons as was initially planned**
- **There is a shortage of WO instrumental teachers especially in contemporary guitar and percussion**
- **Certain areas have more acute instrumental teacher shortages than other areas**
- **Children have strong views about what makes a successful WO music teacher**
- **Initial teacher education for primary (class) teachers does not adequately prepare class teachers to feel confident to teach music in the primary school**

It was widely reported that there is a pattern of quite low levels of confidence to teach music and a lack of musical experience and expertise among class teachers in the primary school.

The survey results indicate that 82.5% of generalist teachers have not completed any professional development in the past 12 months. Of the 17.5% that did complete a course, 99% found it to be either very useful or somewhat useful.

A number of the class teachers spoke of feeling that their initial teacher education did not adequately cover music education and that they lacked the confidence to teach it.

I did PGCE and there were about 5 lessons on music. It was given a very low priority compared to other things. I enjoy singing but can't sing. I have a CD for doing vocal warm-ups. (Class teacher)

The staff does not have a lot of musical skills. Trying to teach music without musical knowledge is impossible. In this school art, music, French are all taught by specialists.

It (music) was something I wish I had had.

Initial teacher education has to be better. In the PGCE we only did a block of a few weeks. The music professionals can do a lot more than I can in music.

It is a slow process to get enough teachers to start to feel confident to teach music.

Some schools have brought in music curriculum teachers but that just makes the class teachers feel worse: "I am even more crap than I thought I was".

Teachers are scared of music.

A key criterion for the WO programme is the development of partnerships and a sharing of pedagogic and musical skills and knowledge by class teachers and instrumental teachers (WO music teachers). To this end, the original idea behind the WO programme was that the class teacher would stay in the lesson with the specialist teacher and participate in the lesson, joining in the music learning. The view coming from a focus group of key music stakeholders and officials indicated that this should be a legal requirement and a highly desirable practice:

Class teachers need to be present to see what the children achieve. Need to leave a legacy that can be continued.

There was a strong recommendation from FMS a few years ago that PPA time not be used. In my experience as a programme director going round the country, many TAs are in the class rooms.

Teachers should be a part of the programme. You can't embed the programme if you don't have the class teacher present to take the learning forward in the next year. Heads of Service need to be very strict about it and they should include it in their precondition in their partnerships. We should challenge this. Teachers should be in the class, not marking their work.

While this does happen in some cases, very often it is the Teaching Assistant (TA) that is in the room, not the class teacher. Also, while most schools encourage the teacher to stay in the room, in reality this is less likely to be the case.

I like the teachers to stay in the class. This is the best CPD a class teacher could get. That's the philosophy but not always the practice!

In theory the teachers are in there, but in practice I am not sure. I eventually hope the teachers can do the music themselves. We have had music in this school for at least three years – but the teachers are not confident – so we will give it a bit of a push. (Headteacher)

Teachers should learn alongside the children. They are in for behaviour management and discipline. I have suggested to teachers that they should be in the class, but I did not push it. (Music Teacher)

"I don't really go up there." Comment from a class teacher about the music lesson.

The teacher sometimes comes (to the lesson) but does not join in (comment from a pupil).

A lot of TAs come in and they do not actually do anything. They will just sit there.

It is usually a teaching assistant, but they are not participating. Depends on the school - if participation is good and there are not behavioural problems then the teachers don't usually come. It's fine without anybody.

Only the teaching assistant stays in the room. She is not at all engaged in the lesson. I (Music teacher) have had to set up the room.

We insist the class teacher is in with the music teacher. It is embedded professional development. But often it is the teaching assistant that comes in. The regular [class] teacher has PPA time at this time. (Headteacher)

Where teachers actively joined in the music lessons, they felt their skills and confidence to teach music increased, but that this took several years before they felt confident enough to lead the class in music.

I don't have any experience of music. The music programme took me from being a novice to someone ready to conduct. I learnt this as teacher. (Headteacher)

We say the teachers here are a "Guide on the side not a sage on the stage." Being in the children's shoes makes us feel differently. (Headteacher)

Children see you learning - some are more advanced. (Class teacher)

"Miss, would you like to join in?" (the TA joins in). The TA is struggling but the children are helping her. The children recall rhythms' confidently.

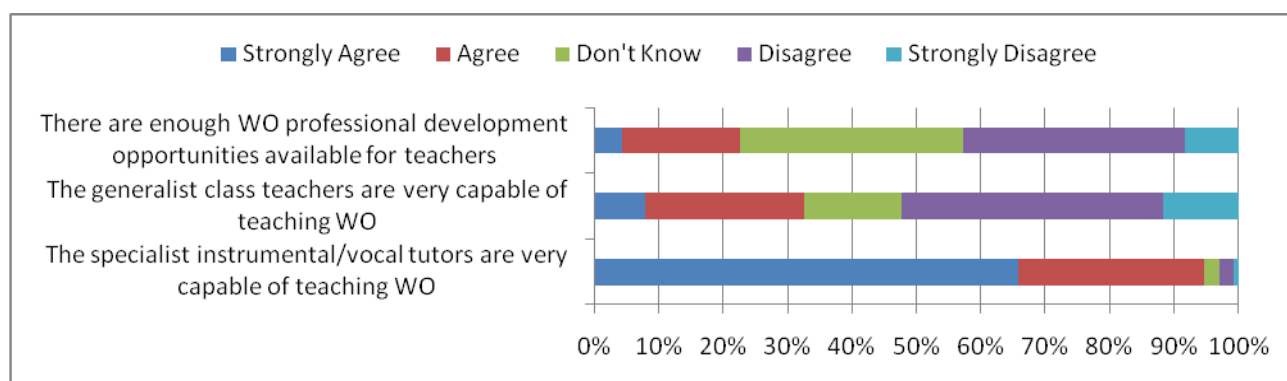
Enthusiasm and involvement of class teacher is vital.

After we started music in the school, teachers have come out of the woodwork and said I could teach guitar. So we decided to undertake a skills audit for teachers. The teachers here are fantastic - committed and dedicated. Playing alongside the pupils has changed the relationship to the class. It is good for the teachers to enjoy something.

The view of most music services is that there should always be a class teacher in the room – giving guidance on classroom management. There is also a demand from the music teachers for behaviour management. Yet, if the class teachers "need to be controlling kids, there is no time to learn themselves."

The results of the survey displayed in Figure 3.7.1 demonstrate the marked difference in perceptions of schools about the capabilities of specialist music tutors when compared to the class teachers' skills to teach music in KS2. Figure 3.7.1 shows that 52% of schools either disagree or strongly disagree that class teachers are capable of teaching a WO style music programme. By contrast, less than 5% of schools felt that the specialist tutors were not capable of teaching WO. Concurrently, 43% feel there are not enough WO professional development opportunities for class teachers. These results starkly highlight the lack of generalist teacher capability in teaching instrumental, WO type music lessons. It is important to bear in mind that these figures are occurring even though the majority of schools surveyed have been involved in WO programmes for two or more years.

Figure 3.7.1 – Statements regarding WO in schools



N=953

It was clear that many primary teachers in the schools visited had lacked confidence in their skills and ability to teach music. WO had often had a major impact in increasing confidence in delivering music amongst non specialist teaching staff.

There is no instrumental provision in school at the moment. None of the staff really play an instrument, so it's a very low skill base in terms of instruments. We have enthusiasm but not a lot of know how. The teachers love the WO tutor. The teachers are feeling very supported. Here, they lack grounding in music and this is a safety net for them. It's a great method of support; they learn while A is teaching. (Music coordinator)

It's really helping to develop me professionally. I think this could become a real strength for me. I could do what I want with this. I can build on this opportunity and maybe take more of a role for music throughout the school. Every time I email S she responds straight away and is always giving me little bits of information that I might be able to use. And when she can't be here I've done the lessons in her absence every single time. It has really improved my confidence there, no doubt about it. I'm not very good on the trumpet, nobody can tell whether it's me or the kids, but that doesn't matter. (Class teacher)

An anxiety about the capacity of its staff to teach music effectively was articulated at a number of the schools visited. WO was seen by many as a mechanism for improving standards, by boosting the confidence, skills and teaching techniques and strategies of staff with responsibilities for teaching music, but some saw direct provision from specialist providers as the only guarantee of quality in this area.

We don't have a lot of musical skills in the school. Trying to teach music when you don't have the knowledge leads to less than adequate provision. It's a subject like art and French that you have to teach through specialists in order to get the quality. The last thing we want is to put the children off those sorts of things simply because they are taught badly. (Headteacher)

Music is a subject where a strong practitioner can bring so much more out of a general class teacher. It's partly a confidence thing. They may not have great strength in music, so I try to bring things in that will give the staff that extra bit of confidence. The class teacher does have a musical background, she is a newly qualified teacher and she would have picked up a lot of skills through this which she can carry on to her future career. I've been keen to maintain this so that next year I can put one of her colleagues through that same CPD experience. (Headteacher)

As a class teacher there is obviously some musical dyslexia because I am terrified of all things musical and really lack confidence to teach it. I would never have undertaken a lot of what I was able to do without the encouragement of Adele. Before that I would not have dreamt of leading a group in singing. But now I can. Starting from the bottom with all the children helped that. It made me decide to go along to a music service Twilight session, a tea time vocal workshop for teachers. So it's improved my confidence no end and I'm no longer as frightened of music as I once was. (Class teacher)

The added value of WO for me is the skills development for the teacher. I've learned an awful lot. Music is something that not many people are confident in teaching, but if we can give them strategies and skills and games that can really help. The teachers have all said that they are definitely gaining in confidence. I still don't think they'll teach an instrument but they can do things with songs and rhythms and games. The two tutors are very responsive and give you some really good stuff if you ask for it. (Music coordinator)

Professional development for teaching staff appeared to happen at all levels, from TAs and student teachers through to experienced class teachers and music coordinators.

S, one of our TAs, is hoping to be a teacher. He's musical and he's had a fantastic role model to learn from. A student I know who's between university and teaching came in to help out with work experience here and he joined in the WO lessons and it was interesting for him too. (Headteacher)

The only music specialist in school is a reception teacher. As much as I like music, I'm at their level. I said to my student teacher 'you need to come and watch this because having these tutors here, showing these accessible rhythm games, is a resource for us that we can use in other lessons and that I could take with me to other schools' To be taught by experts is a real resource for the school. (Class teacher)

I'm learning how to teach the music as well, which is good. Because you're either a specialist in music or you've dabbled in it and are not really confident. I did a PGCE which is a one year course which is very compact so I'd only done a little bit. This is a nice way to see how a good professional music teacher does it. It's always really fun. I've seen others where the songs are not so well chosen and the children are less engaged. She does work which involves counting the beat and how to notate music; that was really interesting to see. And it does seem to be about progressing with each idea; you can definitely see the progression. (Class teacher in her first year of teaching)

I'm the least musical person on the staff. I did no training in music at all when I was training to become a teacher, about 30 years ago. I love doing this, I really enjoy it. I was quite hesitant at first and the tutor had to persuade me to join in. Without that encouragement I would have been happy to just sit and watch. I've definitely gained confidence in delivering music. I always play along. At first I was quite concerned because I lacked basic rhythm but that has improved tremendously, so much so that I would be confident to deliver the sessions myself now. I do a lot of dance work and I've been able to link that with the drumming with the year four children, I wouldn't have had the confidence to do that before. (Experienced class teacher, previously with limited confidence in music)

It's been great on my professional development. I love music but don't consider myself expert at it. Sometimes as a teacher you have so many subjects and for a lot of teachers music is squeezed out because they are not very confident. It is an area that is shunned a bit by teachers. Having A come in and show me and teach me to play warm up games and things

has really improved my music teaching. A has introduced me to the songs and actions that I can use for a warm up and has shown me how to get the best out of the Sing Up website. The specific things I've taken away are the breathing and using notation and hand signals and diction, picking out particular words. I have heard of other schemes that are a bit threatening, but this is very inclusive and non-threatening. And she was such a good role model - she was aware that not everyone wants to sing and she coerced them in a non confrontational way. That helped me to model how I should be teaching it. It's quite threatening where teachers have to lead the singing, but this was fabulous. I've found that other singing development projects can make you feel worse, but this definitely made us feel better about it. I didn't feel before that I was doing the children justice and I just feel a bit more confident with it now. (Class teacher)

Professional development benefits were maximised where the school music coordinator was able to cascade learning to other members of staff.

I've learned a lot that I can incorporate into my teaching, such as the use of body percussion and flash cards. That is already happening in the follow up practice session, and I will be teaching some of the other staff here the techniques. I'm the music coordinator for the school, so the lessons learned will be cascaded. (Music coordinator)

It was frequently commented upon that in instances where class teachers had participated in the whole class learning one positive effect of the WO approach is that it had democratised the learning experience and that was a benefit both to the teacher concerned and to the pupils.

It's good having the teacher learn because if you get stuck you can watch her, though she forgets the rhythm sometimes. It makes us feel proud that we know more than the teacher sometimes. (Pupil)

We like playing in a group, it's good with different instruments and it's like a band and the teachers get involved too which is fun to see. We're doing a performance next week for the whole school and the teachers have to do a solo. They're not very good and that makes us feel much better. (Pupil)

We want to show that anyone can achieve,, at whatever age, so the fact they can see their teacher do it as well is wonderful. And the teachers really enjoy it because for most them it's a brand new skill. (Headteacher)

The teachers have really enjoyed learning alongside the children. One has really struggled. He likes to be in control of what he's doing, but it's good for the children to witness that. The 'walking a mile in their shoes' effect, with the staff being in the position of the kids learning a new thing, has been great. To understand how scary it is to stand up there and learn and to be under pressure has been a real eye opener. (Headteacher)

The kids had already had a year of pocket trumpets and they thought it was hilarious that I couldn't do it; they were able to help me and that in turn helped them in their learning. Some teachers don't want to be seen as failures. But my most difficult pupils tend to be the ones who want to help me. It can help the whole learning teaching dynamic. (Class teacher)

One benefit was that WO helped to remind teachers of the challenges that their pupils face.

I took up the saxophone partly so that I could prove to the children that I could learn music as well. I have no problem standing up in assembly and talking, but playing an instrument is a

different matter; the heart starts pounding it makes me realise how difficult it is for them to do that. (Headteacher)

Generally the music teachers from the music services enjoy their WO teaching, as these comments suggest:

It's flexible and you get a lot of variety.

It can fit around your own gigging (do school concerts/festivals)

The schools can be quite flexible. I do all my teaching at the beginning of the week and gigs Thursday, Friday, Saturday, and Sunday. It's a kind of balancing act but teaching is very regular. Everyone in London has a more portfolio career. It is better to have flexible timetable.

Despite the seeming flexibility and popularity of WO teaching, several of the music services visited reported finding it hard to find appropriate and suitably qualified teachers, especially for guitar and percussion. The following comments from the music services outline some of the challenges faced in recruiting music teachers for WO:

We have struggled to find suitable guitar teachers. Some can play their instrument but are not serious about teaching. Many have been through college but no qualifications are required. The Northern (Music College) is fantastic!

It can be difficult to get staff. There is a lack of geographical spread of tutors. They won't travel for one hour.

Every music service is fighting for music teachers. The rate is differential and teachers go where the pay and conditions are the best. Every service pays differently. In this Service, teachers earn around £22 per hour. Qualified teachers make up less than 10% total (5/120)

Knowledge about and experience of the Key Stage 2 Music CPD programme run by Trinity Guildhall in partnership with The Open University varied between different music services. Most of the tutors who had engaged with this course (quite a small a minority of those spoken to) found it to be helpful. There were some critical comments about the usefulness and user-friendliness of web-based component.

The Trinity Guildhall programme is very good. Before this job I was an advanced skills teacher and some things within the Trinity Guildhall course are brilliant because it cements things I had thought whilst doing that work. We're at the start of it as a music service. All of us have had the initial couple of workshops and completed the initial modules. I've done two compulsory modules so far. Service has given us some time towards that. The work part of it is within our own time. It probably took a day of work extra per exercise. That's not an onerous commitment because it is like very practical, applied action research with an emphasis on reflection, and so it feels like part of the process anyway. (Music service tutor)

I did it and a lot of it was good, but the online modules were too long and too complicated. You were thinking 'I don't think it was meant to be like that'. But the workshops and observations were really good; I got some really good and useful ideas from that. So 80% was good but the 20% based on online modules wasn't good. (Music service tutor)

The Trinity Guildhall programme takes an enormous amount of time and the amount of help you get is minimal. I can't think of one thing I've done in it that has helped what I'm doing in WO. On the other hand it gets me up to date with how you go about putting things on a computer and that sort of thing, but without prior IT training I couldn't even have attempted the Trinity Guildhall course. I had two obligatory face to face workshops; they were fun but it hasn't enlightened me much, and all that was after a long working day and that is a bit of a strain. (Music service tutor)

This year we've done the Trinity Guildhall programme for all our staff. The modules actually improved the quality of teaching across the board as everything in it is relevant to a small group session also. It's actually costing us a fortune to put people through it because it's very time intensive (which has to be paid for), although free at the point of delivery (Music service manager)

Some staff have accessed the OU Trinity Guildhall course. There are a lot of good things in it, but it didn't always seem relevant to what our staff need. It took up a lot of our training time. There was quite a lot of overlap with what we already do. It was interesting and useful up to a point. (Music service manager)

Some music services had found that the Trinity Guildhall/Open University course did not well suit their particular employment practices and circumstances, or training needs.

We started people on the Trinity Guildhall programme a few years ago, but not a lot extra was being gained from it. We'd done most of it anyway. (Music service manager)

We haven't taken on the Trinity Guildhall course for the whole service, just one or two, because there are more portfolio staff, hourly paid, so it wouldn't work so well in our situation. They brought in the local authority route last year but even that didn't sit quite well with the year that we work. Only a handful of our tutors went for it. (Music service manager)

All our tutors have had some exposure to the Trinity Guildhall course, some just through inset days. A few have persisted with the whole course but our feeling is that it isn't geared to the needs of our music service. (Music service manager)

Trinity Guildhall professional development... the time it takes is enormous for minimal benefit. I can't think of one thing I have done that has been helped. I will stick with it, I bloody will. But it is a lot after a day's work. I don't feel as if anyone going to read it. The work came back unmarked. I don't think anyone reads it. Derbyshire has fantastic training (e.g. training days, 4 evenings for Wider Ops.) It's about school improvement. Why doesn't that count as a qualification? We don't let just anybody go out there. We spot teachers with talent in group teaching (amongst instrumental teachers). The paired teaching allows for cascading e.g. vocal teacher/instrumental teacher. (Music tutor)

Other respondents found the course was particularly useful in encouraging reflection and improvement in practice, especially group teaching.

The Trinity Guildhall Open University course cemented things I thought. I am completing the course through the support of the music service. I have attended the first few workshops and completed 2 modules. The Service provides time by replacing the insets with Trinity Guildhall e.g. 2 modules (a day per module.) It is not onerous. It is based around action research,

emphasis on reflection and practice. Because I already had educational training, it makes it easier. Online is fine. (Music tutor)

Wider Ops are different. You learn by doing. The emphasis is on the practical. About 65% of teachers have QT status. We have termly training days for the whole Service and ½ day per term for wider opportunities. Less than 10 of our music tutors have done the qualification through Trinity Guildhall. We have been trying to push it, but as tutors are paid hourly, it is not easy. (Music tutor)

During the experts' focus group, several of the people commented that the sessional nature of music services' staff and the pay awards meant that attendance at CPD was low, unless it was included in the pay awards, as these comments suggest:

I spoke to a music service yesterday and the majority of their staff work 6 hours or less; sessional staff and they were saying how difficult it was to set up some CPD for teachers with so little amount of teaching.

As members of staff on hourly rates they are not paid for the CPD sessions so only 20/30 turn up out of 150.

In Hertfordshire 14% is included in the hourly rate to cover attending CPD days. We are looking at the rate of people choosing not to attend as they are being paid to attend. We are considering paying them without the 14% and those who attend the course can then claim for those hours.

A teacher educator within a focus group pointed to the need for a combination of both teacher education and 'on the job' training:

The strongest Wider Ops models work in absolute synergy with the national curriculum and put children's learning at the centre. Now I think in a one year PGCE course its very hard to get people to understand how to deliver the national curriculum music and put children's learning at the centre. I'm just worried that anything that is like a PGCE for instrumental teachers is going to be a sustained course. I don't think it's something that can be an add on. I don't think its something that can be done in a matter of weeks. I don't think it's a short term thing. I think it takes at least a year for any person, post graduate or not, to unpack children's learning and develop an understanding about the kind of things in the national curriculum. In 5 years time I think it will be quite a big move to get towards a course that looks anything like that.

A member of the focus group of 'experts' suggested that there could be other pathways into the profession for instrumental teachers:

I wasn't really suggesting that you put all the Wider Ops teachers through QTS or that all should have qualified teacher status. All I was starting from was that, my point was, don't give people QTS on the strength of a bit of Wider Ops teaching... just because someone is experienced musically don't give them QTS. Call it something else. Perhaps they want some sort of CPD route, call it what you like, just don't give them QTS. We tried to call it Qualified Instrumental Teaching and it didn't get accepted.

According to a sample of the headteachers interviewed, a good WO music teacher has the following qualities:

- Professional
- High level of professional knowledge
- High level of teaching ability
- Diversity of instructional styles
- Can elicit positive responses from children
- Reflect on responses and know what they have to do take that child forward (what to do to make it better)
- The match is right between the teacher and the group

The children in the focus groups were also asked, “What makes a good music teacher”. The following sample of responses was given:

- *Gets us to do more concerts – e.g. at least once a term*
- *Does not go too fast*
- *Will listen to children*
- *Allows the children to make up own songs*
- *Is fun*
- *Knows rhythms*
- *Has a sense of humour*
- *Is patient with children*
- *Listens to children’s musical taste*
- *Doesn’t rush*
- *Helps individual children*
- *Doesn’t get too cross*
- *Knows the notes*
- *Is well organised*
- *Helps you*
- *Plays games to help you learn*
- *Is a bit kinder*
- *Lets you choose your instrument*
- *Gets us to play more songs*
- *Helps you*
- *Does not shout*
- *Helps you practise*
- *Fun*
- *Active*
- *Likes a laugh*
- *Knows the instruments*
- *Doesn’t mind if you make a mistake*
- *Good at playing their instrument*
- *Doesn’t make mistakes*
- *Expert in what they do*

Most music services admit that they have high expectations of their WO teachers, as one service commented, “I can’t afford to bring anyone in who is not outstanding. The whole being greater than the sum of the parts.”

The following vignette gives a flavour of an effective WO teachers working within the classroom:

Vignette 3.7.2 Musical primary school in a semi-rural setting

The lessons take place in the pupils' regular class room. The keyboards are brought into the class room by the pupils and plugged in by the two music teachers and the class teacher. The keyboards are stored under the desks in the nearby computer suite.

There are 34 pupils in the class sharing 16 keyboards (2 pupils find themselves left without a keyboard). The classroom has an active board which is used to display musical scores. The pupils (in years 5 and 6) are taught musical knowledge such as minor and major chords.

The lesson starts with a note-related 'pop' quiz and continues with learning how to play certain parts of a song. Most keyboards have the notes written on the keys. The pupils appear to be enjoying the lesson which is fast paced and well-prepared. They are moving along to the music and tapping out the beat. The music teachers demonstrate the piece and then the pupils practise this. Quick quizzes occur throughout the lesson.

The pupils are in control of their own keyboard (in pairs) and have a chance to practise the pieces on their own. Basic keyboard skills such as the hand positions are taught and pupils are encouraged to sight read and not rely upon the notes written on the keyboards. Technical terms are constantly referred to.

There are two music teachers and one class teacher in the room and they are all assisting the students (including the class teacher).

The school conducts its own evaluation and feedback. Pupils complete review cards of what subjects they like. The results of the pupil review cards shows that the music lesson is the most popular lesson of the week for the pupils. Some students have private tuition with other music teachers during the lesson.

A competitive element is added to the lesson with a group performance, with 'table points' as the reward. The pupils enjoy this aspect and the music teachers are very motivational.

Following this lesson, the class was interviewed by the researcher. The pupils were very positive about their musical learning. Only four out of the class of 34 were learning for the second year; 15 out of the 34 practised music at home and had bought a keyboard or other instrument to do music practice at home.

Singing is a big part of the school's day and all pupils reported singing every day and enjoying it. In terms of transition 29 out of the 34 pupils wanted to continue music next year. Pupils were asked to indicate how much they liked music, with 1 being the least enjoyment and 10 being the most enjoyment. 29/34 thought music was a 6 or above with 8/34 rating as being a 10.

3.8 Conclusion and impact

It is not possible to determine impact without first ascertaining whether the programme received was a high quality programme – or not. The evidence from chapters 2 and 3 would suggest that generally the WO programme is of high intrinsic and extrinsic qualities. It reaches all the international quality indicators, but could be enhanced through:

- In some cases, greater partnership between the schools and the music services
- More opportunities for the children to attend performances and appreciate instrumental music linked to their active learning of the instrument
- Building continuous pathways for instrumental learning, especially between primary and secondary school
- More attention to recruiting and training WO music teachers from diverse backgrounds
- Being more open to input and decision making from children
- Broadening the range of musical styles/instruments covered
- Continued professional development
- Working towards broader improvement in initial teacher education

Given these caveats though, the WO programme is of high enough standard to be able to reliably determine effect and impact. To this end, questioning was designed to capture data specifically in relation to the categories of possible impact outlined in the Effect and Impact Tracking Matrix (EITM): including ‘personal’, ‘social’, ‘cultural’, ‘educational’, ‘economic’, ‘ethical’, ‘innovation’, ‘catalytic’ and ‘negative loss’ impacts.

The findings of the research will now be presented for each of these headings. Under each category a number of key themes or topics have been identified which reflect important or recurrent issues that emerged from the school visits, focus groups surveys and interviews.

The findings under ‘innovation’ and ‘catalytic’ impacts were found to be cross-cutting, in the sense that they tended to overlap with the first six types of impact listed. This does not invalidate the findings for these two categories, it illustrates rather that the impacts described can be classified or interpreted in more than one way.

In the following chapters, each section begins with a summary of the key findings of that identified impact. Where points are pertinent to particular levels or types of schools or institutions, these have been specified and it is clearly indicated the level or school type to which the comment refers. If a comment does not specify the type of organisation or school, it can be assumed this refers as a general point to the WO provision.

Chapter 4 The Personal Impact of Wider Opportunities

This chapter examines the personal impacts of the WO programme on children and their interactions within the WO and school context.

4.1 Confidence

- **Self-confidence was gained, leading to raised esteem and personal growth**
- **It was felt that there would be a residual benefit to the children of increased confidence gained through the WO programme**

The children's confidence had increased considerably through their participation in the WO programme, as the following comments from children, teachers, teaching assistants and headteachers suggest:

I didn't really want to do it because I thought I would be rubbish but now I'm really confident. I wouldn't care if 2000 people were there to watch. (Pupil)

Some of the children that initially would sit at the back now sit at the front and are proud and happy to do solos and show off their talent. Sometimes they will do impromptu performances for me or the Head. (Deputy Headteacher)

The impact is around confidence. We were a bit reserved at the beginning about whether the whole class would join in, with so many challenging children, but they have embraced it. They are more open, say in assemblies, to joining in with music generally, more so than those kids who haven't had WO. (Headteacher)

You can go into any WO group and pick out individuals where the confidence has grown to the extent that they can now enjoy playing a concert; where before they would not have wanted to participate at all, now they are all there but they want to be there. As a spin off we've just had a talent showcase for the first time and the number of kids who wanted to get up and play their instruments was amazing. (Headteacher)

It's nice for the kids to see you learning along with them and that you make mistakes as well. This has really improved their confidence to be able to show off to the school that they can do something that the rest of the school, including the teachers, can't do. (Class teacher)

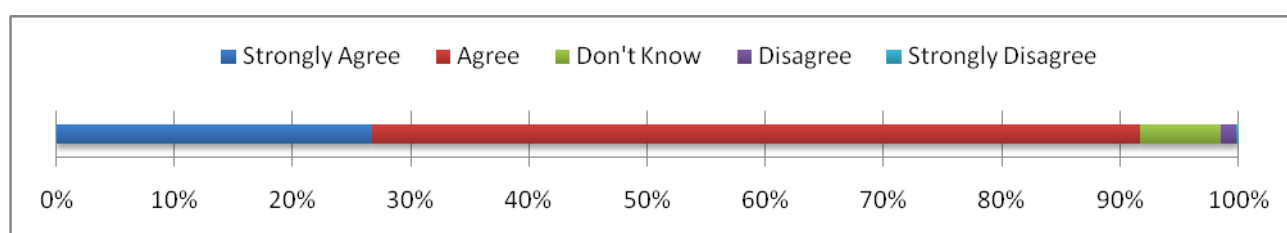
As soon as a child gets up to perform they are developing a skill for life, in terms of confidence. It takes something to get up in front of your peers. (Headteacher)

They were a bit terrified when they were given a guitar but now they are thrusting themselves forward. I've seen a different side to some of the children. There are some girls that I thought would never have the confidence. Its big potatoes to do it front of your peers. I would be terrified, but this is a trigger to something deep inside. Their confidence has come on leaps and bounds, particularly those who you wouldn't have imagined. An example is J who is a very quiet and reserved child. They asked for a volunteer to play a solo and she put her hand up. My jaw could have dropped. Her cheeks were bright red but she played it

through without a flaw. And if you could have bottled the look on her face afterwards it was worth millions. (Teaching Assistant)

There was overwhelming statistical evidence to support the views widely encountered in interview that the children's confidence had increased. As is evidenced in Figure 4.1.1, 92% of schools interviewed felt WO had improved confidence with only 2 % disagreeing.

Figure 4.1.1 – 92 % believe the WO programme has improved pupil's confidence



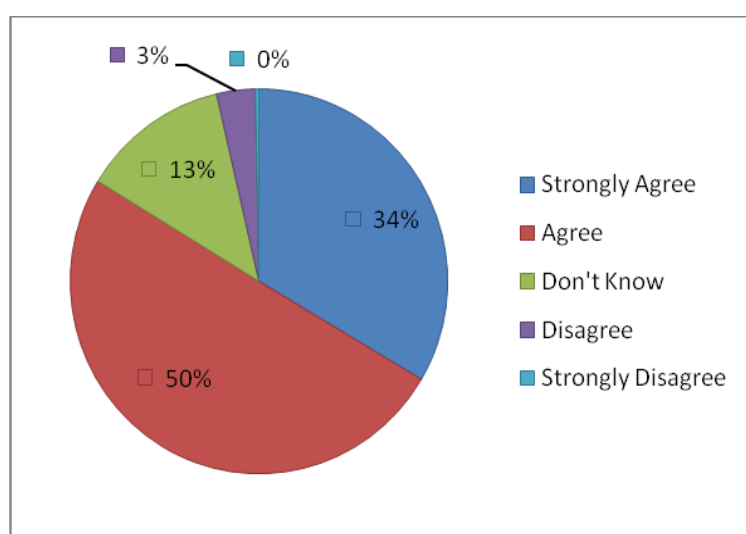
N=973

4.2 Achievement

- **Children enjoyed the opportunity to perform and display their musical achievements to a wider audience and this in turn encouraged more achievement**

The children's self esteem and aspirations were increased by being able to achieve in the WO lessons. It was particularly noted that allowing children (who would otherwise have less positive learning experiences) to feel a sense of achievement in music had boosted their confidence and general classroom achievement and sense of worth. Figure 4.2.1 supported this view with 84% of schools feeling that pupils could achieve in WO lessons, and only 3% disagreeing.

Figure 4.2.1 – 84% of pupils feel that they can achieve in WO lessons



N=971

Opportunities to perform and demonstrate achievement seemed to have especially strong positive impact for the children.

A concert is good because you get to show off and your parents can see how you've got on since the last concert. (Pupil)

It's really nice to play before the whole school; you want to show people what you've been learning. It can be a bit scary, but we enjoy it when they clap us. (Pupil)

It's good to have different people to perform to because you want them to know what you can do. Our parents really enjoyed it and they said we were quite skilled. (Pupil)

We did a survey of our children and some of the comments were outstanding and it really showed how they appreciated that they had taken part. That was the positive thing: that everybody does it and they can all get a sense of achievement and pride from it and they can see for themselves how much they have progressed. They do really appreciate it. (Headteacher)

Gains in confidence were usually linked to a sense of achievement, and the role of performances within WO programmes were seen as crucial in offering a means of showing what the pupils, individually and collectively, had achieved.

In WO they can make quite rapid progress. Particularly those who struggle in maths and literacy; they can see themselves making progress really quickly and they can perform at the end. The performance gives a focus and an impact. (Headteacher)

The sense of achievement gained through learning how to play an instrument had helped to encourage a 'can do', inspirational, mentality.

The biggest thing for me overall generally, is the 'I can' element. A lot of families around here don't see playing an instrument as part of their culture. We went to a concert at the Colston Hall, to see the Wells Cathedral youth orchestra, and the woman on the stage said 'who here can play an instrument?' and all of our kids put their hands up. They were children who probably would never have seen a violin in real life but because of WO they could all say they could play a violin. That's an opportunity that they would never have had because the parents don't value it. (Headteacher)

4.3 Self esteem

- **WO projects increased children's feelings of self-worth and their overall self-esteem**
- **Self esteem was particularly lifted for children with previously lower aspirations, achievement and esteem**

Improved self-esteem was the most widely reported positive impact on the pupils. Both teachers and headteachers in interview would recount instances where participation in a WO programme had had a direct and observable impact on perceptions of self-worth and value for particular children. This seemed to be particularly apparent for children from more deprived backgrounds, less education advantage or those children with special education needs (SEN). Improvements in self-esteem were also directly related to raising the aspirations of more marginalised learners.

Just having the opportunity for all kids to learn a quality musical instrument from experts is very unusual in an area like ours. They don't come to us with that aspiration. They may or may not take it further but in terms of them gaining confidence and self esteem you can't match it. (Headteacher)

Self esteem and confidence is the main non musical benefit. Ned last year was a boy with very low esteem (he was a refuser for many activities), he was chosen to go to a Gifted and Talented music event and he really blossomed and as a result gained confidence to attend an outward bound trip. He wouldn't have done that otherwise. (Headteacher)

The kid who did the solo, Jack, has obviously got issues and spends a lot of time outside the head's office. He can be disruptive, but now he's found something that he can do and he has gained kudos from that; knowing that other people can see that he can do it. It has raised his self esteem no end. The fact that he volunteered to do that in the classroom was amazing. At his age, I'd have been terrified to do that and now he's going to go home to tell his parents that he did that today. (Music teacher)

A sense of esteem and pride in achievement is often raised through WO activity at a level beyond just the individual pupil, as this message from a parent written in a 'congratulations' card to a head teacher attests:

The concert was fantastic and I was very, very proud to be a parent of an X School child. Give yourselves a pat on the back from all us mums and dads, grandmas and granddads who enjoyed the brilliant performances. (Parent)

Examples were given where the self esteem and self image of the school as a whole were boosted by the participation of WO groups in community based activities.

We've had a few performances and that's helped to raise self esteem. One of our governors became mayor of T - believe it or not - we performed at his inauguration in front of all the dignitaries from T. Our scruffy lot were down there in the local church playing their instruments. So it's an important part of our outreach too, definitely. So self esteem is absolutely key. (Headteacher)

4.4 Empowerment and responsibility

- **As the WO programme expanded in a school children took more ownership and responsibility for their instrumental learning**
- **Children cared for and respected their instruments**

The WO programme has led to increased confidence amongst the pupils and this in turn has led to the children taking greater control and ownership of their musical learning. This was evident both in the school WO lessons but also in their initiatives in terms of practice and out of school activities. The increase in the level of responsibility of the children appears to have at times surprised the school staff.

When we found out which class was going to have the WO they were horrified. They said 'we can't do music, we can't do this', but now they say it's fantastic. The kids are more disciplined in that lesson than anywhere else and now there is a power struggle in the school for people

wanting to do the programme. They are becoming the ambassadors for those wanting to do it next year. (Music coordinator)

They have another practice before the Tuesday session and that is led by the class teacher who was scared at the idea of doing the programme at the start of the year. And sometimes it's the children who end up leading the lesson. They take responsibility themselves. (Music coordinator)

We had our own lesson last week because Tom was away and the kids were up there leading the lesson. They knew the songs and they knew all the notes. (Teaching assistant)

It also appeared that the more responsibility given, the more the pupils developed responsible attitudes. This was particularly the case in relation to taking the instruments home and caring for the instruments.

For some, it's made a real difference to their lives. In this area, having something precious is a big thing. It's quite a deprived area, often with unstable home environments. And looking after something precious has been a good learning curve for them. They take the instruments home and are empowered by that. We have had no problems sending instruments home. We say 'these are the tools of your trade; you have to look after them' and they do. (Headteacher)

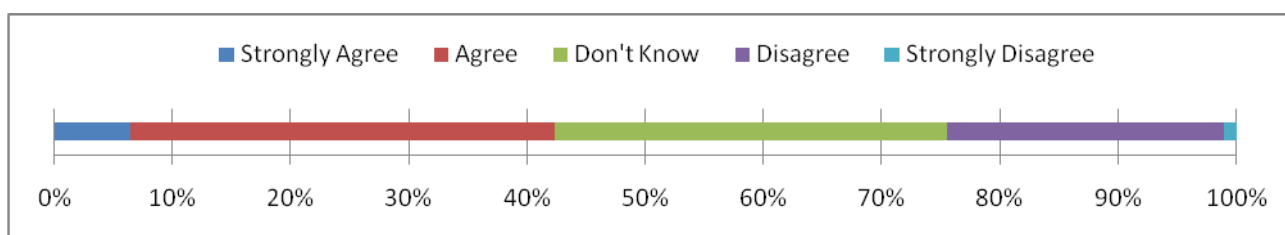
4.5 Behaviour and discipline

- **Pupil behaviour improved and discipline issues were reduced during WO music lessons compared to regular class lessons**
- **Positive impacts on behaviour of the WO lesson was in some situations transferred to other areas of the school day**

While it is sometimes argued that the arts and creative activity in general makes children unsettled, the opposite in fact seemed to be the case. Both teachers and pupils reported that the children were more settled and their behaviour was better in the music classes than in the general classroom. It was also emphasised that the improvements of behaviour achieved in WO lessons were transferred to more general school behaviour and led to a more cooperative atmosphere in the school.

While improved pupil behaviour as an impact of WO was widely reported and observed in the qualitative research visits and interviews, the positive impact on this aspect was less apparent within the survey data. This may reflect the range and diversity of WO programmes being offered. As can be seen in Figure 4.5.1, only 42% of schools felt that behaviour had improved, while 24% felt it had not improved or got worse. Also the relatively high 'don't know' response would tend to indicate that for many schools there was not a noticeable change in behaviour one way or another. If the 'don't know' and 'disagree' statistics are combined, it could be argued that 58% of schools (or the majority of schools) felt that there was not a change in behaviour or that behaviour had either slightly or greatly deteriorated.

Figure 4.5.1 – The WO programme has improved pupils' behaviour



N=929

The children were also very proactive in wanting to be well behaved in music and there was a sense that music was indeed something special so that they had to be on their best behaviour. It appears that the most success in improving behaviour may have been with the more challenging pupils.

We all behave well because want to get on with it. We really look forward to Monday because we're doing music. (Pupil)

People behave better in music because Jill's a visitor to the school and we want to make a good impression. (Pupil)

Tim has behavioural issues and he is typically disaffected, but he stood up in assembly and played a piece he had created himself. And I would say that for at least 10% it has had that sort of impact; nobody has not gained from it. I wish I could say the same for literacy and numeracy! (Headteacher)

Rory is a very challenging boy - clever but with behavioural problems. He's really excelled himself, in performance in particular, but the teacher has noticed a vast improvement in all areas of the curriculum since he took this on. He's more challenged; more focussed; more engaged. And he wouldn't be the only one. (Headteacher)

Many interviewees noted that the principles and practices of good self-discipline and team cooperation are inherent in the processes of learning and performing on an instrument and that WO had helped to engender this in pupils.

The children enjoy it and it contributes to behaviour and discipline and focus. As part of everything else, yes it does make a contribution. And when you contribute to performances you need that discipline; if you've got a performance you've got to have discipline. Just to have trombones in a primary school you've got to have discipline and focus. There's all that wider PSHE sort of element within WO. (Headteacher)

The encouragement to good discipline through participation in WO music was felt by some to have been successful because it had been delivered in a pleasurable and unobtrusive way.

From what I've seen, it's given them discipline in a sort of pleasurable way because they have learned they must listen, follow instructions, and start when you're told. It's reinforced what we do in class but it's come from someone different. (Headteacher)

We found in the first year that we had some challenging kids. Very lively characters and this was a real incentive to them. It was so different from what they had before. It involves a lot of personal discipline but they can get a lot out of it quickly and in that sense it's money well spent because it motivates them so effectively. (Headteacher)

It covers lots of different areas without them even being aware of it. Good listening, good observation skills, and they learn to help each other instinctively. (Music coordinator)

4.6 Motivation

- **Children were highly motivated to learn the musical instrument**
- **Motivation to attend WO music lessons improved pupils' school attendance**

Children were generally very enthusiastic about their WO music classes and there appeared to be high levels of inherent motivation.

All the children in the class like playing; there is never a grumble or a moan. Sometimes we come in from playtime so we can start early. (Pupil)

We have issues with some children opting out of some lessons, but if you say 'its music next' it readily engages them and motivates them. They are straight in there. (Headteacher)

My son practises recorder at home. When he learns something new he comes back and gives it a try, which is always a good sign. (Parent)

It was noted by some that the popularity of the WO programme in their school had a positive impact on attendance levels.

There's nothing we don't like about music and doing it would make us more want to come in on a day when we didn't feel like it. If you're tired it wakes you up. (Pupil)

I'm sure our attendance has gone up, in part, because of doing WO in the school. (Headteacher)

If they didn't enjoy it they'd be shirking; the excuses start to come in when they don't want to do something. But you don't get it with the WO music. You don't get people staying off on a Friday because its music. I've 100% attendance today. (Class teacher)

The high levels of motivation were evidenced by children being keen to consolidate their learning between WO sessions, particularly where they were allowed to take their instruments home. As mentioned previously, taking the instruments home also served to lift the profile of music more broadly within the family setting.

The children take the instruments home and their practising has been far more reliable than any homework we have set them. (Headteacher)

In many instances, a high level of motivation was signalled by pupils having encouraged their parents to buy them their own instrument.

At Christmas at least 10 of them asked for a guitar and were bought one. Parents said 'yes we can afford that' (about £30). At least a third of the class, if not more, have now got their own guitar. When they know there is a performance coming they ask us to print out the music for them so that they can practise at home. Those with their own guitars are definitely practising outside lessons. (Class teacher)

Despite the value of family and community involvement in learning, in some cases there was a perceived lack of motivation within the wider community to which the children belonged and WO was seen as having been effective in helping to combat an apathy that was in danger of being inherited.

We have a commitment issue here; because the parents don't tend to see anything through; it rubs off on the kids as well. That's the case with the cricket initiative here where we have had a big drop off rate. But they love the violin lessons; they haven't lost interest in that. If it's done in school time and they enjoy it, they will fully participate to their utmost ability. You can see their enthusiasm for this and you see the excitement when we do our practice sessions. (Class teacher)

4.7 Positive attitude to learning

- **WO projects inspired a more positive attitude to learning that was in some case transferred to other aspects of the curriculum**
- **Improved attitudes to learning as the result of the WO programme was particularly observed within boys**

A number of schools reported that WO has encouraged the participation of boys in particular and that has often had a more general impact on their behaviour and their attitude to learning.

Qualitatively, there has been a definite impact already. And the impact WO has had on the boys is particularly marked. Even some of our more challenging children have developed. They all go for it, regardless of their behaviour and ability. Even some of the more difficult children conform and will get up there and are fully engaged. (Headteacher)

I've been surprised with boys in particular, with the violin, who would usually find behaviour and concentration difficult. One lad, Rory, had a chaotic background and found it difficult to self-regulate his behaviour. He was fantastic in violin lessons and picked it up really quickly. He had a really keen ear for pitch and it was quite heart warming really. (Headteacher)

Some of the kids in year 5 had very challenging behaviour but the WO has really helped them, especially the boys. It definitely has helped them to settle down and behave, particularly in music but also in other things. Boys like Chandu were a real handful, but this has helped him to settle down and now he's no problem. (Music coordinator)

Especially, the boys have developed a real love of playing the guitars. They love the Elvis Presley songs they think they are going to be like Elvis. It's such a valuable lesson to have here. The girls here are quite a confident, enthusiastic bunch and could turn their hand to anything, but the boys, for all their bravado are not as confident. And they've really come on. One boy did a solo demonstration of how everyone could join in with the song at an assembly and I would never have thought in a million years he could have done that before he started guitar. The boy on the inside circle comes from a travelling family. He absolutely loves it he's so enthusiastic and he would never have an opportunity to play an instrument without this. (Class teacher)

I wondered about whether a few of the boys might get fed up, but even the chatterbox boys who don't generally pay attention have stuck with it. It's something new for them. None of

them would learn an instrument outside of school and none of them had actually handled or seen a real brass instrument before. (Class teacher)

It would appear that the physical nature of playing a musical instrument has had a very positive effect, especially on boys. The comments also reveal that there are assumptions about boys learning (such as that they would not enjoy music learning) that in practice have been challenged. WO has provided an offer to these boys that it is likely they would not have had except for the programme.

4.8 Focus and concentration

- **The children were more focused and had longer attention spans during WO lessons when compared to other lessons**
- **Longer intervals of concentration and task perseverance by the children were reported as occurring in WO lessons**

Many of the WO programmes operate in classes with higher levels of educational need. It was frequently reported by teachers and headteachers that the programme had made the children more focused and increased levels of task orientation. It also appeared to directly build greater levels of concentration, including longer intervals of concentrated effort and perseverance. The pupils themselves acknowledged the benefit of more focused levels of concentration and tend to be critical of any interruption to the period of sustained concentration

We all concentrate really hard; there's a lot to remember. (Pupil)

It was noticed that the increased concentration within WO instrumental lessons transferred to other areas of the curriculum and led to more focused learning in general.

It has been fantastic for the kids in one particular year 4 class because it's developed their ability to focus and concentrate. That has been a problem with that class. They came up from year 3 without being able to sustain a period of concentration and the instrument classes have helped them to do that, and that has come across in their other lessons particularly numeracy. They are much more focused. By Christmas they could clearly focus more in their other lessons and that in my view is linked to the WO music. (Headteacher)

Those who normally find it difficult to concentrate often really benefit. And they give that back. Learning to concentrate for that amount of time and learning the musical vocabulary transfers across to their other musical activities, but outside of music it can have benefit too. It gives us something else to feed into the dialogue with them about their learning because you can really praise them for their great performance in that and you can see them growing with pride in their achievement. It's part of that whole dialogue about learning that you have with the individual children. (Class teacher)

Concentration has improved immensely. I think, anecdotally, that it has improved their focus. They are engaged children, but a very verbose group and we have had to teach them to listen and take their turn. (Headteacher)

The effect of increased focus appeared to be particularly effective with children at the lower end of general academic achievement.

It couldn't have happened to a better class. This class is different to any other that has been through the school. They're very challenging and it's hard to keep them focussed but they do keep focussed in WO music. We've got one or two who are challenging; not naughty, but distracted. It's helped them focus a little bit more in class because none of them were focussed at all. I was with them in year 3 and have seen the difference. It helps them to think 'we're good at this'. It's nice for them to be able to say that. Some of them are a little below par and they find it hard to do the trumpet, but they adore the songs. And they do know what notes to play; they all follow the 'do re me'. All of them have learned how to read music and what a rest sign looks like and how many beats to a bar. They've all learned that. It's like riding a bike; you might never learn the instrument again but you will always be able to read the music. (Teaching assistant)

Sarah is one of our more challenging girls; she's normally on another planet, but not for music. She has difficulty concentrating and focusing but she listens to John in music. And some other children who you would never have thought in a million years would have taken to it have done, such as the more difficult boys and there is no embarrassment about it either with them. I expected the girls to take to it but the boys have taken to it as much if not more. They compose little pieces in groups and they work really well together. (Class teacher)

This particular class hadn't got very good listening skills they were more eager to talk than listen and one good thing that this does is it forces them to listen. So it has helped tremendously to improve their listening and concentration skills. I have no empirical evidence for that, but I think it is the case. And behaviour wise it does have a calming influence and it does encourage them to conform and to concentrate and participate. I think that WO has actually exceeded my initial expectations because I wondered at first how it would work with mixed groups, but it has worked out very well. (Headteacher)

The benefit of having to work hard on listening skills was frequently commented upon as being a transferable outcome of WO participation.

Their listening skills now are amazing. Not just in the music sessions but in other areas of the curriculum and I would definitely put that down to them listening to the different parts of the band. Without that commitment to working together it wouldn't work; and they transfer those skills to all other areas of the curriculum. (Headteacher)

4.9 A calming influence

- **WO lessons were reported to have a calming effect on the children, especially those with behaviour needs**
- **This calming effect seemed to impact beyond the WO lesson**
- **Teachers who were active participants in the WO lessons also reported a calming effect and a positive impact on their feelings**

In addition to the widely reported effects on extending concentration and improving listening skills, many schools reported that it had had a stabilising and calming effect on the atmosphere of the class and the school. While such factors are hard to record empirically, they were reported with such frequency as to suggest this effect was noticeable and widespread. The calming effect seemed to occur also to teachers when they participated as learners in the lesson.

I have quite a strange class; some of them over the year have had to have a lot of individual help and there are quite a lot from broken families. I've found that this has been a real stabilising thing; something that they can all do at their own level and it's great for us all as a group. It's been a point of calm for us really. They are quite a lively class and you're constantly having to be down on them, but having the music teachers saying the same as I'm saying means that gradually over the year they have become quieter and quieter. (Class teacher)

I personally find it quite thrilling but also relaxing. One boy with ADHD is calmed by this, at least for that hour in the week. (Class teacher)

4.10 Teamwork and social skills

- **The group and ensemble nature of WO lessons encouraged a supportive learning environment that had a positive impact on each child's collaborative learning and team work skills**

The group and ensemble nature of the WO lessons meant that it aided collaboration and team working skills. It was also widely observed that children were positive and supportive of each others' learning and, where the teacher was an active participant, this supportive attitude was also extended towards the teacher. The pupils seemed to respond particularly positively to the team nature of music playing. It also appeared that constructivist learning was encouraged by learning in a group and the overall skill level of individual children was lifted by learning in a group context. New children joining the class tended to pick up the basics of the instrument quite quickly (within 3-4 weeks) by being able to mirror and imitate the learning of the children around them.

You get confused because some the others play the wrong notes and you start faking rather than playing. But it's good that we work together as a team and it's good for your communication skills. And other children tell us what they know but what you don't know. We're quite good now. We were terrible when we started. (Pupil)

The other children in the group are supportive; when someone can't do it they help them. It means you don't worry about getting it wrong. (Pupil)

We were nervous at first but less so now, when you have to perform you can get nervous. But most of the other pupils will support you and laugh with you, not at you, when you make a mistake. (Pupil)

They've done so well learning the rhythms and working together as a group. The team skills are very evident; you see them in groups of three or four helping each other out. (Music service tutor)

The social skills are a definite benefit of this. The whole class teaching is great because you set the ground rules at the start; you're not to laugh at others if they make a mistake and it's an everything goes atmosphere. It's a safe environment for them. (Music coordinator)

We perform in a number of different venues, venues that the kids would otherwise never have any experience of, including the Victoria Hall, and we do a lot of community venues as well, such as the U-Can centre. It means they are risk taking in playing for a varying audience. It means there is teamwork and interaction and social skills beyond the music. I think they achieve highly in music and they can transfer that across into their own learning.

So often we have seen increased confidence and self esteem. Many have limited experiences at home and won't get exposed to things that other children will take for granted. (Headteacher)

This was a very challenging year group but, to look at them all together today, you wouldn't know that. They were a bunch of individuals at the beginning of the year but they are much more cohesive now and the music is a part of that. (Class teacher)

The TA hasn't been there all the time and has been away in hospital and so we help her to learn. (Pupil)

There was evidence that the WO sessions may have been a fruitful vehicle for peer learning.

Some schools will offer WO to mixed age group classes and that can be good in terms of encouraging peer learning. Sometimes your most powerful ally can be the older child who's done it before. They can actually go work with a younger child and say things to them that a teacher couldn't possibly say and do things that a teacher couldn't possibly do. (Music service manager)

Once the minority who are on the ball have got it, it drags everyone else along so that after a couple of weeks of learning a song everybody has it by hook or by crook. (Music service tutor)

It's all about team work and cooperation. Particularly in the drumming sessions I witnessed children's appreciation of each other's skills. We do quite a lot of peer assessment here and this is quite a raw example of that. It has definitely had an impact on behaviour. (Headteacher)

4.11 Peer parity

- **WO projects inspired new and enhanced perceptions of some pupils in their teachers and their peers.**

A number of schools reported that the WO music programme had encouraged greater equity in the classroom by introducing a 'levelling' factor. It seemed that the children who shone in learning an instrument were not generally the high achievers in the class and other children, including those with behaviour or learning challenges could excel. When this occurred, it would give the lower achieving pupils a considerable boost, both in terms of their personal self-esteem and in terms of the regard in which they were held by both other pupils in the school and the teaching staff.

Boys who had top SATS scores were on the stage alongside with those with the lowest SATS scores but up on that stage they were equals. (Headteacher)

It has an impact not just on the higher achievers but also on some of the children who aren't as academic, because they are all starting from the same baseline and none have a prior advantage. (Class teacher)

Importantly, it was widely reported that WO had genuinely given an opportunity to children who would otherwise have not been considered to receive such a chance.

It shows us that there are children who have a musical talent that we wouldn't have known about. And conversely the high achievers find something that doesn't come as naturally to them. One high achieving boy didn't find it easy; he was standing there looking a bit uncomfortable. It's quite good for him because he's used to everything being easy. So it's a positive levelling situation. We do some streaming in other subjects but in trumpets they are all doing the same and it's good for some who are usually lower achievers to be seen in a different light. They are kind, respectful children on the whole and they are prepared to say 'wow, you're good at that'. (Headteacher)

In literacy or numeracy it's always the same ones who put their hands up. But here it's a real cross section. And even if the sound is terrible when it comes out there is absolutely no problem with it; they all want to show off. So, PCES, personal and social attributes, are also really catered for as well. (Class teacher)

All the kids start on a level playing field, which is different from all other subjects where you know who is good at what. Give them a violin and some of them, whatever their performance in other subjects, get it straight away. (Class teacher)

For some children who were less confident in expressing themselves through language, WO music provided a welcome additional outlet.

It boosts their confidence remarkably, some kids are quite timid normally but with an instrument they can express themselves without having to verbalise their feelings. (Headteacher)

Some of those who are usually not so focussed in class are actually very good with music. I guess that's because it's a different way of expressing themselves. They really switch on and are really involved, which is nice to see. (Class teacher)

It was particularly notable in the parents' focus group that there was appreciation of the role that WO music had played in widening the children's outlook and range of educational options.

Benefits of esteem and confidence are vitally important and having an outside interest as well, so it's not just school or mosque. Quite a few say they have started to watch things on television to do with orchestras, whereas before it wouldn't have occurred to them. (Music coordinator)

He asked me to come and see the performance and I really enjoyed it. I had never heard those songs and those languages before. (Parent)

My son never used to have the chance to do this in this school. I'm very pleased that the school is now doing this. I can see that the parents are very happy and the children as well. It's a very good thing for the school. (Parent)

They realise now that there's not just one culture; there are other cultures as well. It opens them up to a broader future. They can look forward to different aspects of things to take an interest in. They think 'we have done African culture, now we will try this one.' (Parent, following WO performance on an African theme)

4.12 'Whole child' education

➤ WO projects encouraged the more holistic and rounded development of children

A number of interviewees made reference to the benefits of WO in terms of the value of its contribution to 'whole child' development. As mentioned in Chapter 2, schools expressed a concern about the curriculum becoming too narrow and exam focused. To counteract this, WO music was perceived as 'putting back' something that was missing in terms of developing robust children with a well-rounded education.

It's not just about creative enjoyment it develops their cognitive abilities. Also emotionally as well; it's a whole other dimension to their personal development. Having the ability to listen and to express themselves also part of playing as part of a team and to listen to others give honest and positive feedback and to learn to take their turn are all very positive social skills to learn. (Headteacher)

Learning an instrument is a life skill; once you've learned it you've learned it and it's up to you what you do with it. (Parent)

There was a widely held sense that the new government emphasis given to music as part of a more balanced curriculum through schemes such as WO and Sing Up marked a welcome shift in emphasis.

Most people are engaged in music in later life somehow, whereas measuring the area of a triangle is not quite so much fun to an adult. I think we neglect that area of children's development massively and I think that WO is one step towards redressing the balance. (Headteacher)

In most instances, the various personal impacts described above had been achieved in combination and, cumulatively, that had had knock on effects on a child's overall learning.

It has an impact right through the kids learning. Those skills of concentration and attention are then transferred on into other areas. And their self esteem has grown because they perform in front of the whole school and there is the 'wow' factor. This is a school and an area where we haven't had that before so they are seen as little heroes and I think it has a huge impact. (Music coordinator)

Their confidence in music has an impact on their other learning. We try to bring out the mathematical side of guitar learning. We could also do playing from memory and reading the lyrics from the board. That's good for the less confident readers. Also their confidence in performing definitely improves. And they all help each other out. I say 'check that your neighbour is doing it right' and it goes on from there. (Class teacher)

One or two who you wouldn't expect to shine at it really have done and it's had a knock-on effect on to other areas of the curriculum. They've gained a real feeling of self worth. It's a special skill to learn an instrument. It gives them kudos at school and at home. We've really noticed that their attitude in class generally has improved. I think their self esteem has risen and therefore they are more able to have a go at new things. (Music coordinator)

We always have fun and it's a highlight of the week. It's not just their music skills: it helps with thinking skills; it helps with maths; it helps with confidence; it suits children with

different learning styles; it's tailor made for some kids who are not best provided for by what we do already. (Class teacher)

4.13 Enthusiasm and enjoyment

➤ WO projects were fun and increased children's happiness

When analysing the research interview transcripts, the most frequently repeated phrase about WO is *'they absolutely love it.'* With a very few exceptions, schools reported that children had an extremely positive and enthusiastic attitude to music learning in the WO context.

The teachers make it fun for us. They bring in movements and they bring in singing so we can have fun. It means that we want to do it; they don't have to make us do it. We all want to do it next year; I don't care how much it costs I really want to do it. (Pupil)

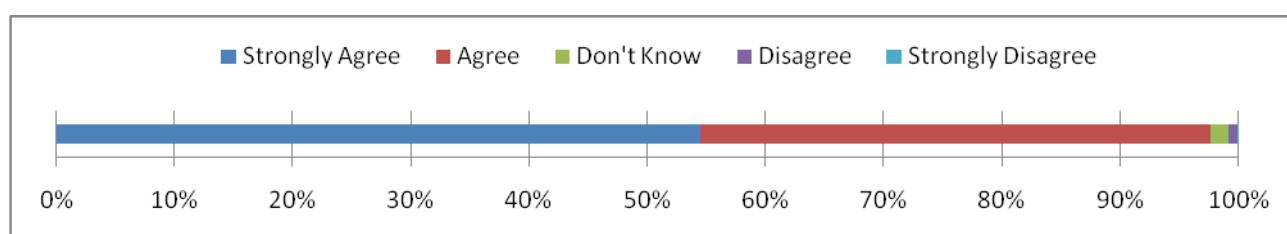
From the teachers' point of view the curriculum is so overfilled and it's lovely to do something in the week that is pure enjoyment for both the children and the teachers. (Headteacher)

In some schools they say when you arrive 'there's no way you're gonna get me singing' but by the end of the day they're all over me. It's about how they've been taught singing before, they have no idea that it's something that can be fun. If it's done well, they learn singing without really realising that they are singing; it's just something that they can enjoy. (Music service tutor)

If the money for this was pulled I wouldn't have a clue where to go and the children would miss out, not only academically but also in terms of their social and emotional development. Some of them have horrific home lives and on Monday morning they come in smiling because they love it. (Headteacher)

There was overwhelming evidence that from the point of view of the headteachers and members of staff that completed the survey that the children really enjoyed WO music, with 97% of schools either agreeing or strongly agreeing that pupils enjoyed WO sessions and only 1% disagreeing (See Figure 4.13.1). To verify these data further, a more substantial pupil survey would need to be undertaken, but the qualitative and quantitative data suggest high levels of pupil engagement and fun.

4.13.1 – 97% of pupils enjoy WO sessions



N=980

A number of those involved in WO programmes, particularly the headteachers, remarked upon the difficulty of evidencing, or of quantifying, the considerable 'soft' impacts and benefits that they felt certain had accrued from their participation in WO.

You are raising the aspirations of the children; they are experiencing success at something. It's about experiencing success together as a group that you then transfer to other areas of your learning and your life. The data on that is hard to show, but is this just about SATS data or is it about independent learning and research for life? We've seen a phenomenal development here. Whether it is possible to measure that is another matter. (Headteacher)

You have the pupils getting better musically, but you can't measure the underlying social and emotional development; you just can't measure that. When you see them performing in front of their parents it's wonderful to see the looks on their faces. The parents have low educational attainment but they will do anything for these kids and to see their pride in the kids' performances, it's special. You can't quantify that unfortunately. (Headteacher)

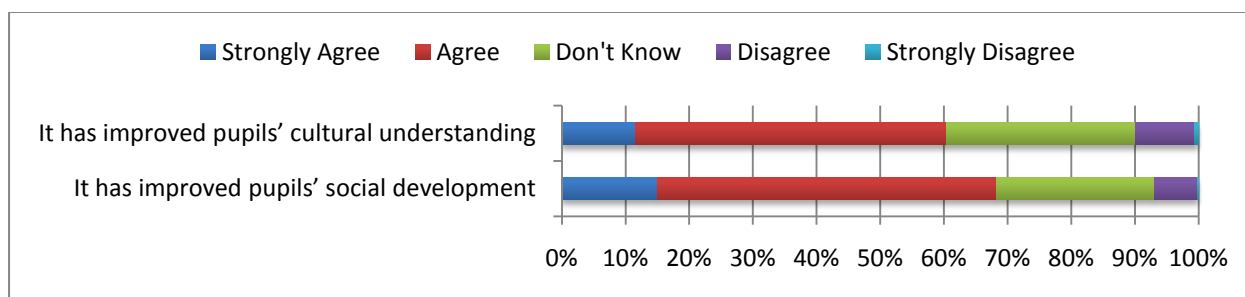
My message to other children would be that all children should try it, because you get a good experience in your life with music. I would like to tell the government to pass it on to other schools because they should be able to do it too. It's a good experience. (Pupil)

Chapter 5 Social impacts of Wider Opportunities

Under the Effect and Impact Tracking Matrix (EITM) model, social impacts are the impacts concerned with relationships and connectivity. There was evidence from all aspects of the research – interviews, survey, focus group and documentation analysis – that significant and widespread ‘social impacts’ had stemmed from the WO programme.

The evidence in Figure 5.1 suggest that 60% of schools either agreed or strongly agreed that the WO programme improved children’s cultural understanding, while a slightly higher 68% thought WO had improved social development. These results were echoed in the qualitative comments from teachers, parents and children and these are presented in the following sections.

Figure 5.1 – Schools’ comments about their KS2 WO Programme



N=956

5.1 Shared experiences

- **Instrumental learning was enhanced through learning in a group situation**
- **Group learning was deemed to be less threatening for beginners than individual instrumental lessons**

The children greatly appreciated the opportunity to learn in a group and definitely preferred this to individual music lessons.

It feels more comfortable in the whole class. In a whole class when you make a mistake you can pick it up easier. (Pupil)

It's fantastic. It's fun because everyone can join in and everyone enjoys it. (Pupil)

Group music lessons are better than individual lessons. It's more exciting because we all play different parts that work together really well and you can hide your mistakes. (Pupil)

It really builds our confidence doing it in a group. It helps you, to do it together, and some children can help you who know how to do it properly. And if you get confused in the performance you can pretend you're doing it and the others will do it for you. (Pupil)

Like the children, the teacher also acknowledged the value of group instrumental learning:

Playing together as a group is a fantastic shared experience and learning journey. (Headteacher)

The social aspect is wonderful. You tend to think of music as a solitary activity but when your friends are playing next to you, it's wonderful. (Headteacher)

It's extraordinary coming from a traditional musical education, to see everyone starting off together and interacting together. It's not about being in a room practising on your own. (Music service tutor)

I've recently had some small groups in a nice area and I've actually found that these kids have progressed quicker than them. I think because their friends are doing it they concentrate better and support each other. There is like peer pressure but in a good way and even those who join the class late tend to pick it up. (Music service tutor)

It was generally felt that a group learning situation was more secure and less threatening for beginner learners.

One of the reasons that it really works is that sense of being part of a large group that really helps with music making. It's less daunting than individual or small groups. The natural way of being taught in primary is in a class with a lot of interaction and learning strategies, so it's easier for the kids to adapt to that than to small group teaching. (Headteacher)

Working in a large group is a unique opportunity. It's easy to hide in a large group whereas normally learning an instrument tends to be spotlighty. And working in a group you can bring them all on together. The large group progress has been very, very good. Even if they can only play 3 or 4 notes they can join in and that's great. And that's what's important to feel part of it and to feel you're successful. (Headteacher)

Team working seemed to be particularly valued when it was leading towards performances.

It has developed the children's appreciation of others. When they have performed and have seen others perform they understand how daunting it can be. They become much more aware of what their friends have actually achieved by doing that and are supportive of each other in a lot of ways. (Headteacher)

5.2 School-home relationships

- **WO projects contributed to encouraging greater parental and family involvement in the school**
- **Having a WO project in the school improved the profile of the school and boosted recruitment**

The improved social relationship with parents was a positive impact of the WO programme. As was referred to in Chapter 3, there is a link between partnerships and quality. The WO programme served to enhance relationships between families and the school. Concurrently, it was acknowledged by schools in areas of deprivation and low educational aspirations, that developing and maintaining strong relationships between parents and the school requires a long term vision and sustained effort. It cannot be argued that the effect of WO alone can have a major impact on family

engagement but (when combined with other strategies) schools reported some very positive impacts. This is evidenced in the following vignette from a head teacher:

Vignette 5.2.1: A more integrated school

WO has encouraged parents to come into school for the concerts. We [the children of the school] often get invited to after school things and the children aren't supported by their families but actually this raised the profile of the parents' involvement and has developed a more integrated school with parents being proactive. I was pleased when we joined with other schools in the WO programme and there was some participation from the kids and parents here in that event. On that occasion the parents went because they had seen it first in school. In that year group one or two parents have aspirations for their children, which is quite rare for us and they were pleased to have the invitation to the music centre to see the event, in which kids from our school played along with other WO groups and with more advanced players. It's only 4 miles but for them that's like the end of the world. Some parents had not been to that sort of performance before and didn't know how to behave; they climbed over the top of the chairs rather than stand up to let people pass. If we have an after school concert you will get some parents there but some are not the slightest bit interested, and some even refuse to send their children back to school to take part in plays and things, even if they have a big part. The aspirations of parents here are usually quite low, so anything that helps parents to be proactive in the children's education is important to us and this has been successful in that.

WO also led directly and indirectly to broadening the scope of family cultural experiences. It was frequently reported that parents were surprised by their children's ability and it 'opened their eyes' to consider things that were previously outside their experiences and exposure.

The performance at the cathedral was something which they would never ever do without the WO. It involved networking with other schools which was a good experience. The parents left the concert saying how wonderful it was in a jaw drop sort of way. The parents were absolutely amazed. (Headteacher)

There was a widely held view that knowing about their child's involvement in WO had given parents a different insight into their child's learning and had encouraged them to think positively about the school.

The children take responsibility for their instruments when they take them home and we know that they do practise. One parent said 'I can see how much they concentrate when they practise' and it gives them an insight into how their child learns. The parents also say that they think it must be a good school because they are offered the chance to learn instruments. (Headteacher)

One of the main questions that our new parents ask us is: what do we do with music? And they are very keen when we tell them about year 4 WO music. I showed two parents around today and we popped in to the year 4 music room and they were very enthusiastic; they said that it was something on the plus side that would make them want to send their children to this school. (Headteacher)

In some instances, WO provision has become a mechanism to encourage parental involvement in their children's education, as this comment from a Headteacher confirms:

We have seen a real difference with some children's attitude but also with the parents as well. We're a community school in an area in the bottom 10 of social deprivation. So we want to use music as a tool for involving them in the kids' learning as well. Music is a

wonderful tool for that. We do as many public performances as possible to involve the parents. The parents do come and they are not just passive listeners; we actually try to involve them in a discussion about the learning.

5.3 Building networks across the education sector

- **WO projects encouraged schools to start to form networks and collaborations with other schools**
- **Music services formed a connection point for different schools within a local area**

Headteachers, in particular, saw the indirect benefit that accrued from the WO provision in terms of providing meaningful ways to build connections and networks with other schools and organisations in the local area. WO gave a specific focus for joint events/projects/performances within local educational partnerships. These partnerships included headteachers, teachers, music services and pupils. While more links need to be developed – especially between primary and secondary schools (see Chapter 3, Partnerships) – WO had enabled meetings and discussions to take place that encourage more joining-up of provisions at the local level. The role of music services could be key in the expansion of these networks as often music teachers/tutors and other music services are familiar across sectors and within different schools, so can provide a tangible bridge or meeting point for more collaborative ways of working.

I was contacted by one of the heads of another school in the learning network and she said ‘wouldn’t it be nice if the schools could get together and do something this year?’ So 3 heads met yesterday to talk about doing that. We’ve provisionally booked an auditorium to do a concert. It’s too good an opportunity to lose; an opportunity for the children to perform in a real context in front of an audience. And it would be great for them to work with children from the other school; it’s a great chance to develop community profile and links and we will invite press and dignitaries to that; it’s important for our community cohesion work. We will sell the tickets. A lot of our parents would not normally think of coming out to a performance like that. The opportunity to perform is so important for these children; it helps their emotional development and sense of well being. (Headteacher)

We’ve also linked with another school, HP, which is considerably more affluent than this school, but still quite mixed, and we’ve taken part in joint ukulele performances. It’s really significant that the children have come together like that; to come together for music is totally unique. Music services helped to organise that. When they had a very famous American ukulele player there it made sense for us to go over there and take our ukuleles and to play with them. And we’ve got together on two or three other occasions. That was definitely inspired by WO but it was an extension to it, nothing official. It was an additional spin off. (Headteacher)

It was argued that the WO project served as a form of leverage to develop and explore partnerships, as the following two examples from headteachers explain:

We’re trying to form links with the Cathedral School; it’s like trying to push an elephant uphill I’m afraid. It’s a private school, a music and dance scheme school. The relationship is good but part of their reason for being there is to do outreach work to us mere mortals, but we’re making the running to try to get things going. WO gives us a bit more confidence and more leverage. Without that we would otherwise have struggled.

In terms of our wider community, the children performed at the Alexandra Palace in the evening and this year they are doing a smaller performance with five WO schools within the local cluster. They will perform at a secondary school to various parents. That has allowed us to link with the secondary school as well as with the other primary schools; it's a music and performing arts speciality school.

5.4 Becoming more outward facing

- **Schools participating in WO projects became more involved in community initiatives**
- **WO assisted in expanding the scope and scale of outside school options for children**

Being involved in WO programmes helped schools link with community-based initiatives and opportunities. They were more likely to participate in external performances and activities that would profile both the children and the school.

We did something last year as part of a festival of arts in the local area; we joined with some other schools and marched from the Bishops Barn in W to the bandstand and then played songs for the assembled visitors. The children seemed pleased to do that. We had a march round practice on the school field first. So it's good for our profile and outreach. (Headteacher)

They played at the town hall for the mayor, just this group; it was for the national year of reading. They played for an audience at the town hall, parents and council VIPs. It's part of the community cohesion aspect of what the school does. (Class teacher)

We performed at Victoria Hall. We were a bit shy but it was really good; we never knew it would go so good. The audience liked it a lot. We also played in the nursery yard in front of the parents and in the hall and we played in an old people's home and at the U-Can centre. They had heard about us and they invited us to play at their opening. The mayor was there and all sorts of people. It was brilliant. (Pupil)

In some instances the opportunities provided through the WO programme were beyond the scope and scale of the usual experiences of the children. These experiences were significant and acted as direct motivation and reward and memorable social events in the child's life. The following vignette from a memorable concert at The Sage Gateshead shows the influence of these major gatherings.

Vignette 5.4.1 The Big Blast

To get so many children together like last night after just two and a half terms was amazing. The timing and the concentration was really impressive. It was a really polished performance. In the second half where the band played a long concerto the behaviour was excellent. Behaviour, concentration, recall: it was all a real achievement. Some of these children would never get a chance to play an instrument, or to hear an instrument played so well by professionals. And you couldn't ask for a better venue. That will live with them for the rest of their lives. The parents can't give them that experience; it can only come through the school. You've got to put on a show and the dickie bows were all part of the professionalism of the whole event. They all got to keep their dickie bows. You put on the mantle of the performer when you wear the gear. And I think it is a fabulous advert for the Sage itself; a show like that shows that it is a place for the people, not just for the elite. (Headteacher of a school that did not participate in the Big Blast)

We had 98% of our parents turn up at the Sage last night and that was amazing. Where we come from it's soccer, whippets and bingo and it gives us the chance to broaden their horizons about what culture is all about. Some of the kids who were there last night need Velcro on them, they are hyper, but last night they sat there for two hours and listened to others play and that is remarkable for us. The behaviour was amazing and the staff at the Sage commented on that as well. I'm mesmerized when I go and watch them now. You can see them making things up themselves. It's a sight to behold. I never had that opportunity and none of the parents in this school did either, this is groundbreaking for them. It's been a real bonus over the last couple of years and it's something we are moving on with as well. On the back of what we have done, I've attracted a few further grants to support it. Our governors have pledged their support and we're quite secure with it for the next two years. Maybe then I'll go to the Sultan of Brunei!

(Headteacher of a school that did participate in the Big Blast)

It was good to have the Sage concert to work towards. It was really cool - we were the big people there in the spotlight. In the last song no one cared; we tanked our heads off. We spent a whole day rehearsing and it was a day off school. It was worth it because we got loads of applause and claps and I got praised a lot by my parents. It's a once in a lifetime opportunity. We felt quite special that day because we were chosen to do it. (Pupil)

In the parents' focus group a link was made between the instrumental learning initiated by WO and the potential for the school to provide children in the locality with a worthwhile extracurricular focus.

We'd be very grateful if a facility could be offered at school for the senior children to take up an instrument; not for something extortionate like £20 a lesson. This area has no swimming pool, there are boys just on the streets trying to do something with their time and that is where the problems start. We don't mind whether it's during school or afterwards, as long as it's straight after. At 6 o'clock on a winter's night I wouldn't walk down with my child, just for the safety.

It's important to have it (taking place) in the local area. If it's at school it's the same circle of friends and you can coordinate with other parents to pick them up or drive them. If not in the school it could be in a community centre.

Music services relationships with schools had in most cases been significantly enhanced because of the WO programme. That was true at both a management and administrative level and at the level of individual specialist tutors.

The relationship to the music service has been a revelation. Before there was nothing there for us, but now we have something to be proud of and the showcase events are a real bonus. They give us a chance to blow our own trumpets. (Headteacher)

The music service people feel very much part of the school team. It used to be a complaint of the instrumental teachers that nobody knew who they were. Now often they will be displayed in the photo gallery alongside other members of staff. (Headteacher)

The point was frequently made that a key to the success of the WO programme was the new relationship between schools and expert music tutors. Where an effective relationship existed, the music services tutors were seen as being part of the school staff – a permanent feature of the school rather than being a passing stranger or visitor.

All the tutors are well respected and well liked and make a point of mixing in the staff room. They have formed their own links with different staff members. (Headteacher)

I've felt really welcome in all the schools I've been in to. I tend to be in the staff rooms a lot more than with peripatetic work because I have a relationship with the class teacher. With peri work you're just the trumpet man who comes into school and leaves straight after, so I've really enjoyed that aspect of it. (Music service tutor)

You feel part of a school more in some schools doing WO; in small lessons you can feel less than welcome, there is little contact with the school and the staff. But with WO you're usually working towards a whole school performance and that leads to more of a whole school involvement. (Music service tutor)

The tutor will go in and do a singing assembly with the whole school then do the WO and then do the Pathways session. They will be in the school all day, which will help them to become part of the fabric of the school and from there hopefully part of the fabric of the community. (Music service manager)

Chapter 6 Cultural impacts

The 'cultural impacts' of WO activity are impacts that had a resonance beyond the individual pupils involved in the programme: to the organisations involved; to the wider communities within which the schools hosting WO projects operate; and/or to society more broadly.

6.1 Changes in the culture of participating schools

- **WO assisted schools in special measures to improve school profile and performance**
- **WO helped schools to build musical resources**
- **WO had a positive impact on existing music provision in the school and leading to music being valued more highly by the school**

It was widely reported that music (in particular WO) was used to help 'turn around' the culture and attainment of schools facing difficulties. WO was well suited to this because of its inclusive ethos, as is evident in the following two vignettes from headteachers, where music has been used to assist schools facing special measures.

Vignette 6.1.1 Music has made a big difference

We came out of special measures two years ago and were Ofsteded last week and we're satisfactory and improving; they could see the improvement and I think the music has been important to that. In special measures it was horrific here. One reason it was so bad is that children's self esteem was so low. When I walked around they were silent, like in the last scene of Hitchcock's The Birds when they leave the house. It was eerie. Music has made a really big difference. We saw music as a wonderful way to let the children express themselves but also to celebrate the non academic because no child here excels academically. We saw it as an opportunity to raise pupils' standards very quickly. The difference it makes to their self belief has an impact on their general attainment. They now feel happy, settled and safe, which they weren't before.

Vignette 6.1.2 Music services to bring in quality

In special measures the second call that I make is to the music services because schools that are deprived lack quality in general. And I can rely on the music services to bring in quality, through WO, that I might struggle to get elsewhere. It provides the kids with a place to succeed. Also in these kind of schools providing a skill that they can take out of school and be successful at builds them up a bit. It gives the kids an opportunity to show off to the parents. We did a little preview in November and we had 75 parents in the afternoon, which is unheard of. We've given away 150 tickets today so they will be standing as well as sitting. The big staged events like today are important for a school; they are if you like an outward sign of inward grace. The parents need to be able to see the improvement.

There was broad evidence that as a result of WO and other government sponsored music education initiatives schools were now beginning to give music a greater priority than was previously the case.

It has raised the profile of music in schools; they are now investing in it when that often wasn't the case before. (Music service manager)

Because of WO there is much more music going on in schools now because of the resources available in this area. (Headteacher)

There were many instances where the presence of WO programmes in KS2 had prompted a reconsideration of role, profile and potential of music within the overall culture of individual schools, and had helped to reshape its delivery.

WO has raised the profile of music in the school more and made the staff more accepting of the role that music plays in the children's development. We have WO lessons on the Thursday and I try to contrive to have visitors drop in on Thursdays so we can take them around and they can hear the children performing. (Headteacher)

This has raised the profile of music in the school; it's given not only the children but the teachers also confidence in music. The arts were not that present in the school before and it's great to have a specialist teacher here. (Headteacher)

If you look on our website we've got a series of WO musical events on there. So it has become part of the way that we promote ourselves as a school; not just externally to parents but also to promote what we do to the children as well and they look at it regularly. It all adds purpose to their learning. (Headteacher)

Because we have seen how they have engaged with the WO instruments, we have thought about the percussion instruments that are sitting in cupboards in their bags and we think 'what a waste', so we are revising the way that we are delivering music more widely in the school. (Headteacher)

The main thing this adds is real music expertise to the school and also a profile for music making, in that the children are actually learning instruments rather than just the typical old primary school music programme that they were getting before with triangles and shakers and tambourines. The class teachers can do that but there wasn't a proper history of learning an instrument here. (Music coordinator)

I run a guitar after school club as a result of the WO. I only started learning myself about 5 years ago as a hobby. When I came here and saw how they were teaching the children I wanted to just have a go at a guitar club. I just try to teach them some basic chords, but WO was a good role model for me and empowered me to want to continue. It makes you reassess your expectations. (Class teacher)

There were a number of instances where WO had helped to revive what was a flagging, if not moribund, culture of music within the school. Pupils developed new musical skills that were demonstrated to parents, peers and sometimes to the wider public through performances.

We don't have a piano teacher here anymore, so this has brought music back to life here again. At the summer fayre next weekend the children are turning up in their own time to do a live performance. They are that into it that they will come into school on a Saturday morning to do the show. The parents are into it because it's an opportunity that they hadn't thought themselves to give their children and it's great that the school can offer it for them. (Class teacher)

This is the only year that the music has really improved here. The other activities have started to matter now. Before it was all about getting them to the right grade and to turn up. All the effort went into that and the other things suffered. And those of us who wanted to do more

for our children were counting on the school to provide it. Now it's starting to happen for us.
(Parent)

In some cases - usually where the integration and use of WO has been strategically considered - the programme was felt, or expected, to have a far-reaching and, in some instances, transformational impact on the musical culture of the school.

It's raised the profile of music here. It was way down the list prior to this; now we're really proud of the music and it's really integrated into the curriculum. I've noticed that the choir are better at keeping time and with their intonation. I think there is a more positive attitude around music in general. Prior to this, music wasn't regarded too highly here, and things like the concerts are great. They are really full of it when they come out. It was nice to see the children being really bowled over by other children with a talent in a different area of the curriculum. (Headteacher)

We don't have any music specialists on our staff, which is unusual for a school of 450. We do singing, we teach music curriculum but I was concerned that we weren't moving forward, we weren't building sustainability in the school. This initiative will help to turn that round. All KS2 will be doing a whole year WO programme next year: 240. All kids in KS2 will have access to that with a view that all the teachers will have access and will be able to continue the programme. I've just done another recruitment round and I still haven't got a music specialist. So this is an essential way of making sure that music is an essential part of our school life. (Headteacher)

I've increased the priority of music year on year. Years ago I would have just provided for year 3 to learn the recorder. Now we do recorder, wind instruments, pocket trumpet, ukulele, singing; it is in all aspects of the school's activity. We tried before to be focussed on music and performance but the range has certainly increased. (Headteacher)

This has not been a very musical school but WO has boosted that hugely. It's permeating through the school. They've got teachers that, picking it up from me, are really adapting to teaching the singing themselves. What was really nice was that I came in today and they said that they'd been on an evacuee day yesterday and they were singing on the coach. So, it's permeating into all sorts of areas of their life. (Headteacher)

I think WO has made a difference to the musical culture in a lot of schools. Things like the quality of singing have noticeably improved, dramatically often. In the schools where we struggled to have impact at all before the WO programme, we are now starting to get something approaching normal take up of lessons. The impact is more likely to be less where there is plenty of music going on already and you're just adding more to the mix. (Music service manager)

The programmatic nature of WO, which meant that specific sets of practices and resources were imported into schools, seemed to have been a factor in its being able to exert quite a influence on the wider musical culture of a school.

The WO has built up an ethos around music in schools really quickly, with the concerts and performances and the backing tracks. It all just works really well. (Music service tutor)
We are trying to encourage a whole school approach, a progressive experience through the school so, in the service level agreement we propose a series of models that they may wish to consider. Some of them are following that. And we do briefings for music coordinators each

year. The schools are beginning to show that considered developmental, strategic approach. That has been a bonus; a real shift in schools thinking. WO has helped that because it gives a much clearer focus at KS2. (Music service manager)

In some cases, the general ethos of the school, not just its musical culture, had been positively improved by the presence of WO music within it.

What is crucial is how WO contributes to the ethos of the school, which is about every child having the chance to be inspired and enthused. Music brings the whole community together to express who we are through the music. The contribution to spiritual and moral education is there as well, through many of the songs that the children end up liking. The wider community come together through the performances. (Headteacher)

It's just for KS2 but has an impact throughout the school. It links to other things we do like community cohesion and looking at different cultures. (Headteacher)

Given a few years to develop it and make it a norm and expectation in every school, it could make a tremendous difference not just on music making but on the children's other academic achievement too. I've heard stories where schools with very high truancy rates find that it is much lower on the WO days. (Music service manager)

6.2 The culture of the school in relation to its locality

- **WO assisted in schools to highlight their achievement**
- **While there have been some examples of WO leading to greater community involvement, further development in this area would be beneficial**

As mentioned in Chapter 2 and 3, one of the key aims of the WO programme was accessibility to all children. It would appear that this goal is largely being achieved through the establishment of new cultures of schools and music services working closely together. This has been particularly advantageous to schools who would not have considered previously being involved in musical experiences and have had a 'cultural shift' towards seeing the value of music within their local context.

T is exactly the sort of place that WO is trying to reach; it would not cross the parents' minds here to start their children on an instrument. In our catchment area it's just not part of their culture so it's really brilliant. The vast majority here are Pakistani. I have 23 Pakistani and 7 eastern European and just two English children. And the children in T would be extremely unlikely to encounter instruments outside of school. It does create some issues like getting permission off the Imam for the children to miss mosque to attend the City Hall concert. It's a big deal for them to do something in the early evening but I'm pleased that now the parents are on board and a lot of them will be there. They are often from big families and we've had some children asking for five tickets each. I've been here 10 years and I've never got a buzz like that from music before. (Class teacher)

This change in culture helped schools demonstrate their achievements in civic spaces and contribute to reputational benefits.

I was really impressed by the children (from your school) this evening. Not only did they sing beautifully but they looked so smart and were by far the best behaved group of children in

the hall. They all sat so still and for such a long time. I'm sure you were very proud of them. Well done! (Email from parent with child at another school to the head teacher of a WO school)

WO provided the potential for schools to link to the wider community through WO related activity. There were some early isolated signs of this happening, but the general picture was that this was an area with more potential to be explored.

I didn't initially see a direct link between WO and the wider community, but it opens the door into the school for us; for an hour a week you become part of that school. And we've been really conscious of the opportunity to get to grips with what is going on in that school and to make friends with them really. In one school they have set up a staff and parents choir and that came out of a 10 minute conversation between me and the head following a WO session. (Music service manager)

In one particular WO school we asked the kids 'how many of your parents play an instrument?' and every single hand went up. The whole of the community now knows how to play the guitar. The feedback we are getting is that these parents who are from the 60s are having their Led Zeppelin thing revived and the effect on the community has blown me away. We've started this rock school and invited the parents along. There's no reason why not to turn it into a community based thing. Get it out there. (Music service manager)

There is no direct outreach to adults via WO but there have been a few instances where parents have suddenly become enthusiastic about music through their children learning an instrument, but that's a by-product rather than through a direct attempt. Most music services have a community brief now, but we haven't yet used WO in that way. (Music service manager)

6.3 The culture of music education

- **WO has impacted on the general music education culture in a substantial way**
- **WO has challenged the value of group lessons over individual lessons for beginner instrumental learning**

There was a widespread view that WO had positively changed the culture of music education. In particular it had made music 'reach out more' and make music more accessible to more children, as the following quote from a head teacher summarises:

I've been here 20 years and there have been real ups and downs with music in the county, suddenly it became really lean because schools were told that it didn't come as a right anymore and they would have to buy it, and they said 'we can't afford this anymore'. And then it all sort of rolls down hill. I feel at the moment that we are actually way, way back up. It's really good and WO has been important to that. It's been making more music more accessible to more of the children. Peripatetic music lessons really are for the few. We've got a large population who if they really wanted them would pay for them, but we've also got quite a population who would say, even if I really wanted them, I can't pay for them. And should the economic circumstances of the family be a reason for not doing it?

The impact on the broader culture of music education included reversing and challenging traditional views and practices. One such practice that WO has challenged is that instrumental tuition can only

be delivered successfully in small groups, or in one to one lessons. There was some evidence that the teaching strategies learned for the purposes of WO whole class instrumental learning were beginning to have an influence on the way that more traditional small group teaching was being delivered.

In my last observed session, the observer said they could see elements of the WO influence evident in the small group teaching situation. (Music service tutor)

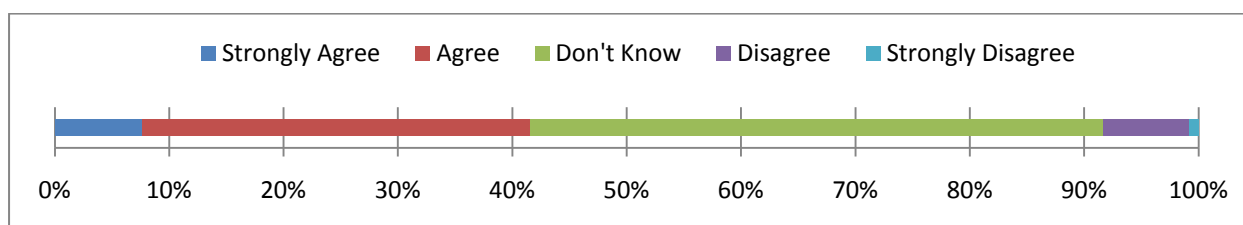
One of the big advantages of this is that it's made the tutors think about how they do any of their teaching. They have ended up taking classroom skills back into their instrumental teaching and they can see the benefits of that. They are learning about the audio visual, kinaesthetic kinds of learning that they might not have thought about if they'd stuck to traditional instrumental teaching. There are lots of people really engaged with this method; there is a real buzz about it. The trainee in my session yesterday has learned to think of himself as a deliverer of music through the guitar, rather than as a guitar teacher. (Music service tutor)

Chapter 7 Educational impacts

Educational impact includes identification of new talent; the generation of new knowledge; musical skills development; conceptual development; professional education; and, education of the broader field or community. There was evidence to suggest that a significant gain in musical and other skills occurred both by KS2 pupils and by the professionals involved in the WO programme. Learning took many forms and styles and for some pupils the WO-related learning had been transformational.

As was indicated in Chapter 2 (Aims), whether the WO programme had an impact on academic performance was not considered to be one of the major aims of the programme. The more specific survey question also highlights the lack of importance of this area with around 50% of schools indicating that they 'don't know' if WO has an impact on general attainment. Despite the very high level of unsure responses, the general patterns shows more of a tendency for respondents to agree than disagree (see Figure 7.1).

Figure 7.1 – 41% agree that WO has improved pupils' level of general educational/academic attainment



N=960

7.1 Identification of previously unrecognised talent

- **WO has allowed children with talent to be identified. It is unlikely that these children would have been recognised without the WO programme**
- **While 'one off' arrangements are often made for children that show talent, it is not clear how these connect with broader programmes of talent development in music**

It would appear from these examples, that when talent is identified, the school and teachers make special provisions to ensure that the talent can develop and be nurtured. It is less clear how either music services or schools access broader services that may be available for children with particular talent. Provision for talented children in music needs to be widely publicised through schools and music services to ensure that any children (and their families) are readily connected to these services and supported in the transition from WO into more bespoke music opportunities.

Having a WO programme in the school has served to identify latent musical talent within children.

We've identified, through WO, some children who are gifted and talented. When it first started one individual child, K, was identified straight away as having perfect pitch. We had no idea that he had that gift. He now comes back and helps us with the choir. (Headteacher)
Some make exceptional progress where you wouldn't predict it. One of the kids in my class is an absolute natural - I've written that on his report: that he looks like he's been playing for years. (Headteacher)

My son does WO clarinet here and the teacher has said that he's very gifted, which I wouldn't have known. He was having guitar lessons before, which he wasn't keen on, but now we will continue with clarinet for as long as he's interested. (Parent)

There was also evidence of instrumental teachers being proactive in supporting the development of talented children, including providing additional tuition on a pro bono basis, as this example shows:

There are some hidden gems that we've found. Some have quickly gone on to achieve Grade 2 and they were kids who would never have been picked up at all. I did WO and I gave her half an hour a week this year and I managed to get her through Grade 2; that would never have happened in this school before, never. She has signed up for band once a week and will be involved for life now. (Music tutor)

The research visits indicated that headteachers and class teachers tended to be keen to support talent but had very little access to information about what avenues were currently available to continue musical development for children who displayed talent.

7.2 Quality of music skills development

- **Within WO, a greater emphasis given in most cases to the enjoyment and experience of making music with lesser explicit emphasis on musical skills development**
- **The experience of the WO music teachers was that instrumental skills and knowledge were acquired by the children at approximately the same rate in the WO group lessons as in individual or small group lessons with targeted students**
- **Some music services offered both WO whole class group learning with more intensive small group 'skill-based' learning**

As was explained in Chapter 2 (aims) there is an issue amongst the WO community and schools as to whether the aim of WO is the quality of musical skills development or whether it is about an enjoyable and inspiring general introduction to music through instrumental learning.

The research revealed that there was a wide spectrum of expectations and aspirations attached to the WO programme concerning whether, on the one hand, it should be aiming to achieve excellent standards in instrumental learning, or whether, on the other, its primary purpose was to provide children with an enjoyable general introduction to musical education via an instrument-based learning programme. The two ends of the spectrum are not necessarily mutually exclusive, but it appeared that each music service (and indeed each individual involved in the programme, from the music tutors to the school headteachers) held a different sense of what might be possible and realistic to achieve in terms of this spectrum of possibilities.

Generally, schools tended to support the need for WO to be a 'fun' and inclusive introduction to music, as the following quotes suggest:

We're not setting out to make instrumentalists. That's not the point. (Headteacher)

It's not that important that they become great players; it's more a music lesson with a trombone attached. (Music service tutor)

I think our role in WO is to excite and enthuse the children about music generally. Once they are enthused, that is the time to sink your teeth in and then start to polish up technique. (Music service tutor)

We are giving them a whole musical experience, not trying to turn out a class of trumpet players. We are teaching them everything at our disposal to allow them to make an informed decision at the end of the year. It might just be the spur for them to go on from that. You've put them on the first step of the ladder. (Music service tutor)

There is no specific level that we are all trying to reach in the classes. It can be constraining to do that, rather than encouraging you to teach laterally and keep it enjoyable. The main thing is that they get a positive musical experience and that they enjoy it. If they're doing it well and are enjoying it they will carry on. We have a set of resources and a loose curriculum, a set of standard ways of approaching teaching, but we don't say you have to get them all to this particular level after a year; that could cause problems. (Music service manager)

There is a balance between quality and inclusivity. We're not trying to do what we can do in a small group instrumental lesson. You use the instruments as a way of teaching music. You give them the basic ability to play the instrument and you keep it enjoyable. If you're doing the right activities in the right order the technique will develop. The aim in year one is to give them a basic musical experience and for them to want to carry on; the rest can follow on from that. (Music service manager)

A significant number of music services' tutors commented that the standard of instrumental learning (skill and knowledge development) achieved by WO pupils was, in some cases, comparable to that achieved by children of a similar age who followed small group or individual lessons.

As a challenge WO is brilliant. It's improved me as a teacher by 100%. When I see the results that the children get with individual tuition, the WO results are far better because the listening skills are much better through learning in a group. Peer learning and peer assessment is much better in bigger groups too. (Music service tutor)

There is a difference between small and large groups in terms of their learning, but not a massive difference; about half of the smaller groups I teach at the moment are at about the same level as the WO kids. (Music service tutor)

At the school I'm in tomorrow the kids are really bright and they have achieved what my small groups have achieved in the same time. That is an exceptional class, but it's not always the case that the small groups will do better. (Music service tutor)

There is unevenness between different schools. In some schools they don't get very far but others go storming away; I can almost get the same out of them as out of some small instrumental groups. (Music service tutor)

I used to teach small groups. It's much more satisfying in large groups; the children aren't under pressure in the same way. In small groups there are some that want to get ahead and some that can't cope. Here, they're in with their peers and it's much better. The progress is as marked here as it is in the smaller groups; that's the surprising thing. (Music service tutor)
I have a few who did brass already so they are on target already pitch wise and the others latch on to that. I think in a group session that different level of experience can help. The less

experienced can hear how it should be and pick the pitch up more easily. (Music service tutor)

These testimonies, from tutors who are experienced at delivering both small group and whole class teaching, suggest that, in the right circumstances, the WO approach to whole class instrumental learning can be a very successful method of developing musical techniques and skills, as well as of providing a more general musical induction. The instrumental learning progression of pupils was particularly marked in one music service where the practice had been adopted of offering small group 'back up' sessions alongside whole class tuition.

I would argue that the children progress slightly better in whole groups because they are less worried about the sound that they make in a large group; it helps to relax them physically and you can do in the back up lessons what you would do in the one to one sessions, giving them more technical help. In the whole class lesson they will generally join in, but they focus and play it much better in the small class lessons. (Music service tutor)

Although this approach is more resource intensive than the WO programmes witnessed elsewhere, and is therefore unlikely to be affordable or sustainable in most circumstances, the results obtained were impressive.

In most of the music service areas observed there was a sense that the WO programme was just about bedded in, with practices becoming more standardised and formalised after an initial period of trial and experimentation. A number of music services' tutors commented on the relative lack of guidance they thought they had been given in the initial years of the programme.

The WO focus to date has just been to get it up and running and making sure that its working ok in the schools. (Music service manager)

WO was introduced with minimal directions and guidelines. This role is to develop clear but not prescriptive guidelines so that tutors would know what we hoped to accomplish by the end of each term, such as developing a sense of pulse and understanding the difference between pulse and rhythm. They would be suggestions and then if tutors want to adapt other things they would be free to do so. (Music service manager)

The WO guitar programme started last year and it was just go and do it, there were not sheets on it or anything. It was a testing ground really. This year we've started to write things for them. So we really need to collate a year's programme to say 'this is what you do for WO'. There were never any guidelines. (Music service tutor)

There was no information to build on; there was no stuff to guide us other than about the concept. I'm still not aware of there being tangible things to offer that kind of support. Over time we put a scheme of work together to give to the class teacher to say 'that is what we've done'. Now there are resources to build upon. Within an authority you will have different ideas about how to do it. So we've had to develop it organically. (Music service tutor)

The duration of programmes - which in most of the instances observed lasted for a full school year - was felt to have made WO qualitatively different from previous whole class instrumental learning opportunities that were typically short workshop options.

The hour a week gives a regular opportunity to learn and they learn musical vocabulary that they couldn't otherwise learn. It is focussed teaching, whereas the short workshops are more

about enjoying and responding to music; this is about actually learning an instrument, through somebody with a lot of expertise, that I couldn't teach them. (Class teacher)

There's been continuity with creative practitioners which has been important; sometimes you don't get that with creative projects. (Headteacher)

Many headteachers recognised that the educational benefits of WO were twofold. As well as providing an inclusive opportunity for whole group instrumental learning, the programme had strategic and structural implications and benefits in terms of the wider delivery of music education within the school.

For me, there are two levels: curriculum support and it has encouraged the take up of instrumental learning. (Headteacher)

In my school it's enriching something that we could deliver to a certain standard. Our curriculum has been broadened for KS2 and beyond and we have reached families as well; some of them are learning alongside our children. (Headteacher)

The potential of WO to contribute to learning beyond just the music curriculum was recognised, by the children as well as by the adults involved.

There are so many different types of songs. There are religious songs and African songs and American songs. It makes us learn about other things than just music. (Pupil)

The potential of WO for having progressive and incremental benefits in terms of the delivery of music within schools was widely appreciated.

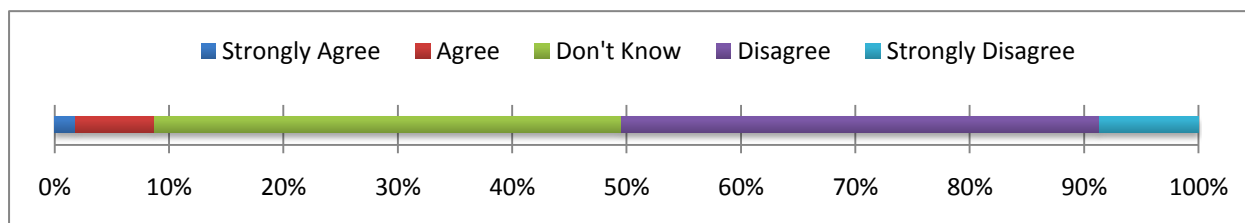
One of the good things about this is that it has the potential for development; as the staff get good at one thing they buy into something else, so the progression carries on all of the time and different instruments and ideas come into the school all of the time. (Headteacher)

7.3 Use of ICT

- **The WO provision would benefit from greater access to technology and the use of music technology in WO lessons**
- **WO provisions for children with moderate to severe educational needs showed innovative use of technology**

Figure 7.3.1 indicates the general lack of effective use of ICT in WO lessons. The quantitative evidence from the survey supports the qualitative evidence revealed from the observation visits and the interviews. While 40% of schools answered 'don't know' (and this is a high percentage of unsure responses), over 50% of schools either disagree or disagree strongly that music in any way helped the development of ICT skills. Less than 10% of schools felt there was a positive influence of music on ICT skills.

Figure 7.3.1 – 9% agree that WO has improved pupils’ information and communication technologies (ICT) skills



N=920

A noticeable feature of WO music tuition across the services observed was the relative lack of the use of IT and digital technologies, in particular ‘smartboards’ (electronic whiteboards) as an aid to learning. A number of music services tutors commented upon this as an area where their teaching could be enhanced. This lack appeared to stem from a combination of the spaces where WO was taught and technical limitations encountered at participating schools. There was also a relative lack of priority given to the use of IT by the music services.

It would also be a lot easier to have a smartboard; it would make it a lot easier. In one school there is one but it's not compatible with my laptop. (Music service tutor)

One thing I think would be good is the use of a whiteboard; to get everything up on screen. You use up a lot of time fiddling with CDs and things. (Music service tutor)

There's a new room being built that hopefully I will get access to and also access to a data projector at the very least, if not a whiteboard, because there is so much other stuff I could be doing that I can't do in here because of the technical limitations. (Music service tutor)

The exception to this pattern appeared to be those music teachers working with children with SEN, especially those children with high needs. Here the use of technology was innovative and exciting with world-leading practice especially in terms of music composition and responsive technologies.

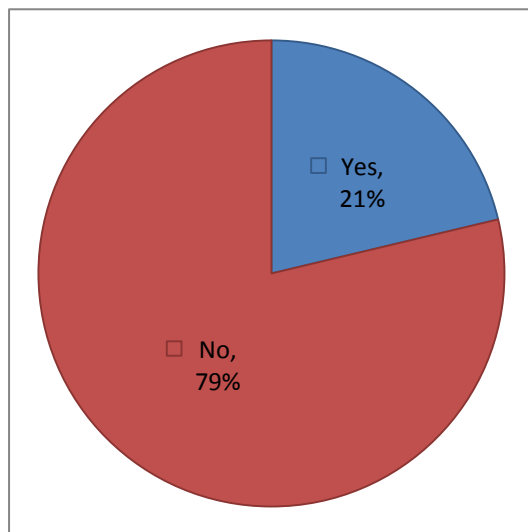
Where technology was effectively used and bespoke resources developed, there appeared to be a positive effect on both teacher morale and programme effectiveness.

There's a smartboard in the classroom and there's a lot more that I can do with that. So there are things to do with the infrastructure of the school, rather than just the children themselves, that makes a difference. (Music service tutor)

The resources we make up, with a backing track, are a useful prop for the teachers. Without them they wouldn't have the confidence to stand up and lead a session when I'm not there. (Music service tutor)

Figure 7.3.2 suggests that the majority of WO programmes (79%) do not follow a particular study programme, curriculum or printed resource.

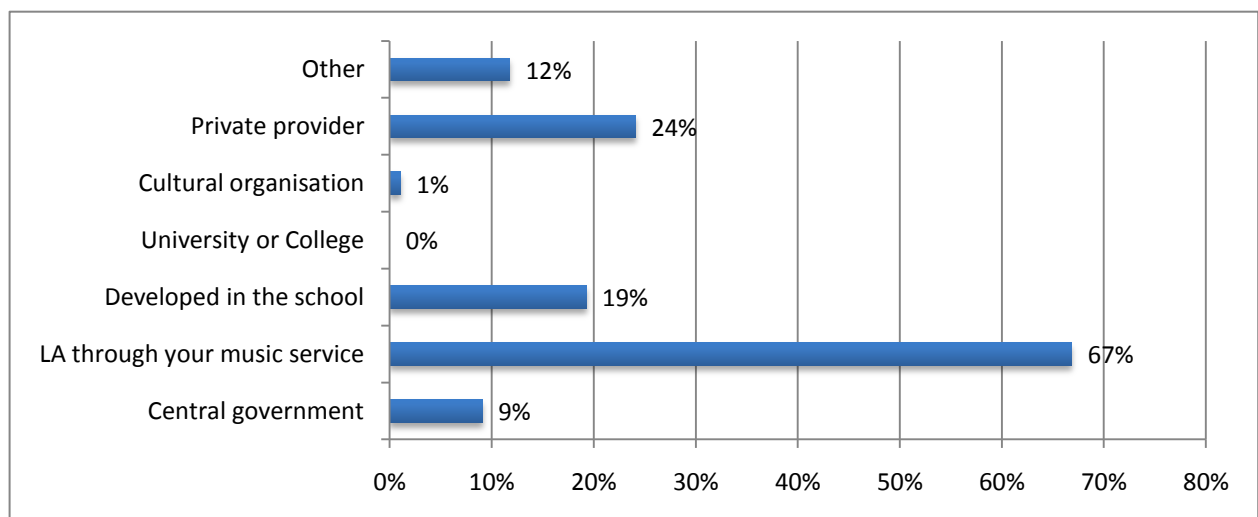
Figure 7.3.2 – Regular use of a curriculum and/or study programme, text book or other printed teaching resources for WO



N=879

Of those WO programmes using resource material of some sort, the vast majority of these materials came from the local music service (67%). The rest of the resources tended to come from private providers or were developed at the school level. There were no reported use of university or college developed resources within the 187 schools answering 'yes' to using resources (See Figure 7.3.3 for details).

Figure 7.3.3 – Sources of the curriculum resources



N=187

Note: Total adds to more than 100% as respondents can choose multiple options

7.4 Organisational learning of music services' teachers

- Most music services offer a period of training and induction to new WO teachers
- About 50% of the services visited used paired (team) teaching in WO lessons
- Despite being considered as best practice, budget limitations mean that paired teaching is becoming less common
- Some services have adopted the model of a 'music assistant', or practitioner approach, as a lower cost way to support the music service teacher

For many specialist instrumental tutors working for the music services, the arrival of the WO programme had brought significant new role challenges, particularly in terms of the need to adapt teaching methods that had been developed for individual or small group learning situations to whole class lessons with more diverse pupils. The challenges were less acute for tutors working on vocal programmes which, typically, would have already involved larger numbers of children. The key shifts in emphasis were to do with: behaviour management; the dynamics and flexibility of lessons; balancing instrumental tuition with a broader musical induction; and the need to cater for a broad spectrum of abilities.

WO is different in terms of classroom management and you've had to learn to do a lot more warm-up games and stuff to incorporate into the teaching. (Music service tutor)

In a small group it's difficult enough to cater for different abilities and that's magnified in a larger group so you have to learn to level it out a bit more. (Music service tutor)

The biggest learning curve was the shift from them just learning to play guitar to them learning how to appreciate music-making generally a bit more; learning general skills that could be applied to other instruments. It's about teaching them to be a musician rather than a guitarist. (Music service tutor)

There were also perceived to be significant differences between whole class WO and whole class curriculum teaching.

The curriculum bit of my teaching is different. Learning by doing is more important in WO, in curriculum teaching there is more talk. (Music service tutor)

All the music services visited said that they had provided training and/or induction of some kind for staff working on the WO programme, although a small number of tutors interviewed said that they had been 'thrown in at the deep end'.

The most popular method of preparing tutors making the transition from small group tuition was through a system of shadowing or acting as a supporting practitioner for a colleague with more experience of whole group tuition. This was widely felt to have been very successful. In half of the music services areas observed, the preferred practice, where practicable, was for WO to be delivered by pairs of specialist tutors, who may or may not have differing levels of experience of whole class teaching. As demand for WO continues to grow - and the resources are increasingly being stretched more thinly - the practice of team or paired teaching has to change. Increasingly, two tutor sessions are expected to become the exception rather than the norm.

The model we found helpful was the master and apprentice, putting two teachers into a school; one is experienced and working at a higher level, the other sees that at first hand and learns. Then we can decide whether the other has the skills to continue it. (Music service manager)

Two of them were in my guitar ensemble; they were home grown they've come up through our system. We did the shadowing thing and now watching them teach is like poetry in motion. (Music service manager)

What I love about our model is that we have two musicians, so we're always training people and we would never throw anyone in at the deep end. Most of them will graduate into being leaders, but some never will. (Music service tutor)

I have done a lifetime of cello teaching and more recently have spread into other strings. I had never taught whole groups before; learned through doing the WO. It's been learning on the job. The beauty of working in pairs is that you can learn from each other. (Music service tutor)

When I started doing full class work here I was with a more experienced tutor, I was the trainee and I felt quite under-confident at first but, at the end of the 15 week block, I was forced to do a session by myself and that was fine. After that there continued to be two of us, working equally, and only recently have I taken it on myself. So there has been a comfortable, logical progression. (Music service tutor)

As an alternative to a two-tutor approach to delivery, one music service had organised a tier of 'music support practitioners' to support the lead WO tutors. The practitioners, who were often music students or else trained musicians who might be considering a move into education, were paid at a lower rate than the WO tutors and were given different responsibilities, such as setting up classrooms and equipment, tuning instruments and troubleshooting and correcting technical difficulties during WO sessions. The introduction of music support practitioners seemed to have added a useful entry level pathway into schools-based instrumental teaching for musicians with an interest in working in education.

I'd prefer to work with a music support practitioner because half the time the instruments go wrong and it can be a little bit hectic. (Music service tutor)

I've just finished a gap year and I'm going to London College of Music. I play in the county wind band and when they knew I was having a gap year working in the local music shop and was quite bored, the music service offered me the chance to work on this. I want to teach when I graduate and this has been a learning curve for me, giving me more insight into what it might involve. It's a lot harder than I thought it would be. You need a lot of patience and have to think on your feet a lot. When I was thrown into it, it was a bit of a shock, standing in front of a class of 30 kids. I would still prefer to do individual teaching; in a conservatoire would be ideal. I'd want to teach those who wanted to do it. I would like to do a music and education module at Music College. I feel more grown up and a more adult member of the county music team. I've begun to feel a bit more like a music professional. (Music support practitioner)

Chapter 8 Ethical impacts

Under this heading, issues related to two major themes - inclusion and sustainability.

8.1 Inclusion

- **WO has allowed children from very diverse backgrounds to learn an instrument**
- **The coverage of the programme across the country appears to be very high**
- **WO was both explicitly and implicitly aimed at inclusive practices**

The aim of achieving a more inclusive musical offer through WO appeared to have been highly successful. WO programmes were reaching a much wider group of children than would previously have experienced instrumental or vocal learning. Particular successes were reported in the case of integrating EAL children, particularly those with very limited English. As previously stated in Chapter 3 (accessibility section), there was also evidence of high quality WO lessons for children with special needs, especially learning and behavioural difficulties.

The music services that participated in the research felt that they were on target, more or less, to reach the government's target of engaging 100% of KS2 primary schools by 2011. Most felt that WO had provided many children with the opportunity to learn a musical instrument for free, for at least one year, and that they were hoping to make this possibility available to **every** child during their time in primary school.

A small number of schools in particularly challenging circumstances might not consider that it was possible for them to engage with WO, but equally, some schools who considered themselves already to be strong in their delivery of music did not feel that WO would improve their offer, or fit well with their existing philosophy of music education.

We will not reach 100% because it just won't fit all schools. Practical constraints... space for playing and storage is an issue for many smaller schools. Not so common is the school where there just isn't support for music at all, and some others will think that they have enough provision already. Eventually, if we end up with a rump of 5% that aren't in we will probably pester them to see if there is any way that we can get them on board. (Music service manager)

Some schools continue just not to respond at all. Some may be in special measures and unless they really appear to need it we don't push it because it might not be the right time for them. Some of the open plan schools have a real problem with where they can do it. They don't have a quiet room where they can take a class. (Music service manager)

Where you have lead teachers who are skilled musicians, very often they are the least excited about the prospect of change. What they do is successful for them and when Ofsted go in it's perceived as a musical school. They can be the hardest to reach because they believe they are doing it already. I had an example last week of where the school was so successful at music that they said 'forget it, we don't need the WO.' (Music service manager)

Some just believe that you can't teach music that way, in whole class instrument sessions. Some of those are schools that pride themselves on their music provision. They offer individual or small group lessons and may even have an orchestra, but they have no philosophy of entitlement or inclusion. It's a very old fashioned, very traditional model. If you looked at the PR side of it and went along to some concerts you'd think it's fantastic, but you're probably looking at a maximum of 20% of the children being involved. Their philosophy does not embrace the idea that every child should have the entitlement to learn an instrument at school. Then there are others who are under pressure to deliver against other higher priority targets, such as in literacy and numeracy, and they say 'we like what you're doing, but we're just not ready to take this on at the moment'. (Music service manager)

Interviewees frequently remarked that whole class WO was an inherently inclusive means of introducing instrumental learning in a non-threatening and enjoyable way.

It removes all the barriers. It's in school hours, and it's in class groups; pupils with special needs are included as part of the class. (Music service manager)

The main added value of this is the breadth of it. Some of the things we do are done through audition, such as the city cathedral choir. The peri(patetic) teaching too is quite excluding. In this, every child in the year group has learned and can take it forward if they want to. It opens up music to the sort of children who we couldn't otherwise provide it for. (Headteacher)

Those who might be a bit nervous about the idea of learning an instrument love it when it is introduced in this way. The way that it has engaged the less well off boys and the special needs children has been very positive. One partially sighted boy and one with Down's (Down's syndrome) can take part with very little adaptation. The fact that it's brass and a young male teacher is also good for the boys. But even with the female singer we had no behaviour problems with the boys. Even a very disaffected boy who just doesn't enjoy school says 'oh fantastic, this is the best lesson of the week'. And his parents would never have been able to give him that experience. (Headteacher)

We have some children on the child protection register. They are often from poor backgrounds and don't have opportunities to do activities at home and it's hard for them to get a sense of achievement when they have significant development delay. This is something they can feel good about and something at which they can succeed; seeing the class teachers struggle at it sends quite an empowering message. There are a lot of kids with English not as their first language; it's very visual and one child from Hungary with little functional English has really picked it up well. The kinaesthetic learning style is very good for those children. We had an assembly and she was in the front row and her mother was really proud; it made them feel part of the community. It's about belonging isn't it? It supports a lot of our priorities: to support different learning styles; to make sure all children can be included, etc. (Headteacher)

There was strong evidence that children with learning and/or physical disabilities had benefited from their participation in WO, particularly from the fact of being able to participate alongside their peers.

My daughter has complex special needs. She was doing WO in her school and I went to see a very low key performance last term and it was a real tear jerker. Not just seeing her but all

the children in her class. And she was stood there for 15 minutes with a smile on her face just because she could do it. (Headteacher)

The fact that no child is being excluded is important. There are two children with mild learning difficulties and they were able to access it in the same way as all the others and that was wonderful for their self esteem. There was not one child that did not want to take part in the Christmas performance and share it with their parents. (Headteacher)

We had two children in that group who have statements of special educational needs and they were absolutely delighted to take their instruments home; it has been very therapeutic for them to have a go and to join in with the rest of the class. I think all of the children are very supportive. (Headteacher)

There is one boy in the class on the special needs register for delayed learning who lacks confidence and last week he stood up in front of the whole class and played a descending major scale. And he played it beautifully. The teacher said it nearly made her cry. And the more able kids also get an awareness of the talents of some of their peers who they don't normally associate with being able to do things well. I can't think of any other lessons where the kids can access exactly the same thing at the same time and at times the lower achieving children can outstrip the normally gifted and talented. (Music coordinator)

It's an unusual class as it's got 10 special needs kids and 4 with areas of concern, which means that half my class needs additional help. One is a year 4 boy with so many problems that he's put back in year 3; another special needs kid couldn't keep a rhythm at all or follow a pattern. But now both recognise when they should be playing the open tone and when they should be playing bass. With everything else, even PE, I have to do special activities for the children but with this they've been able to join in at their own level. At first it was a bit difficult because they didn't know when to hit and where on the drum to hit and they would play a totally different thing from the others. One did eventually find his own little pattern and now he can just about follow the pattern. It gives them a feeling of equality. I think in all other things they know they are different but with this they feel they are part of the class. With this they don't need so much help from the other children. When they participate, they focus more on what they are doing and they watch the others better now. Self-esteem and confidence comes into this a lot. (Class teacher)

WO had often provided an arena for children with special needs or challenging behaviour to present themselves to their teachers and their peers in a more positive light.

I've got a child with ADHD and with music it's like he's in another world. Without WO we would never have seen that aspect of his development. It was a complete revelation. He has a fantastic bow action and it reminds you that not all children are as you normally see them; that there are other dimensions to their personality. (Headteacher)

In the first group you watched there were a lot of children with special needs and they're not ones I would have suggested to their parents could do music. But one of them is getting it right all the time and it never occurred to me to think that he would be so coordinated, but he can do it. And he was answering questions and knew that there were three beats in the bar. Educationally, he's significantly behind where he should be for his age. (Music coordinator)

There are a few children in each class who, when they are performing, you see in a different light. Often they are not the ones who are enthusiastic academically. But they come across really, really well during the performance. It builds up their self esteem and gives them more confidence that hopefully they can then bring to other subjects. There have been a few children that have had difficulties and this is an outlet for them to enjoy and to know that they are really able to do something and that does build confidence definitely. (Class teacher)

A very strong and recurrent theme to emerge from the research was the very positive role that WO played in encouraging the participation, and sense of group belonging, of children for whom English was not their first language (EAL), particularly those who had very limited familiarity with English and with the UK education system.

It's an advantage to have this sort of thing. I've children from Poland and Slovakia who have arrived in the last 6 months who cannot really access the national curriculum lessons but they can access the music lessons, so it's really brilliant for those children. One child, Micha, has caused me a lot of trouble in other lessons where he has long periods of struggling to listen and understand, but in music he can be involved all the time. It's fantastic from that point of view. And the parents are so thrilled that their children are taking part in this opportunity. (Class teacher)

The majority of children speak more than one language and learning an instrument is something they can do together. It's visual, it's auditory, it has all the ways that children learn and those without English can pick it up as easily even though they don't speak English as their first language. (Headteacher)

We have an increasing number of cultures to deal with; the biggest at the moment is the eastern Europeans and some will never have been in school before. The Czechs and the Poles don't start until they are 7 and they are not used to it. One Czech boy today has taken a full part in this event, even though his English and his learning skills are very poor,, because he's not bounded by those things, he can sing in Afrikaans like everyone else, because none of them knew it before either. (Headteacher)

We have a huge percentage of EAL children and it has given them a chance to shine as well. They don't speak much English and can't access the other curriculum areas, but they can really shine with the music. For them to be able to participate in something with a non-existent language barrier is important for them. (Headteacher)

The vast majority of our children are EAL children and with WO they don't have to be brilliant at written or verbal understanding to actually achieve something and there aren't many subjects where they can do that. T at the front had no English whatsoever and he's picked the music up really quickly because he doesn't have to read anything to know what's going on. The Slovakian children have very erratic attendance but when they do come in it is possible for them to join in with things like the clapping. Once they understand call and response they can pretty much do the whole lesson. (Music coordinator)

Some clear arguments were put forward to demonstrate the impact of WO on the general learning of EAL children.

Almost all of the children become a lot more confident. Their self esteem is enhanced which has an impact on their other learning. The EAL in particular are hugely impacted, in terms of self esteem, listening skills and their command of responding to instructions. It's very

repetitive and the structure of the music and the rhythms are easier to follow. And this helps them to become part of the whole class. (Headteacher)

The inclusive ethos of the WO model was compared favourably by some to what was felt to have been a traditional, exclusive approach to music tuition in primary schools.

The old fashioned violin teaching was based on a suitability test and I was never comfortable with that because you can't always predict musical talent; you do get surprises. They would test the children basically for their level of skill or suitability and the successful ones would be invited to do lessons. It did gradually change to everybody being allowed to start lessons if they wanted to and then there would be a natural wastage. But I see it year on year that some children who find it difficult to focus on other activities find their niche with this. It just gives them a chance to show that they really are good at this. It's all about looking at the areas of strength of a particular individual and WO music is a fabulous way of doing that. (Headteacher)

8.2 Sustainability

- **While WO has led to transformation in the quality of music in schools, there is acknowledgement of a number of factors that would limit sustainability into the future**
- **There is considerable concern in schools, music services and amongst parents about the sustainability of the WO programme in terms of the ongoing financial commitment from government**
- **Proactive initiatives were being developed to increase the sustainability of music provision in schools and for individual pupils on the back of WO projects, but not in all areas**

Sustainability is a major ethical dimension of the work to date. As the WO programme has largely been successful at introducing a whole range of children to instrumental learning, who would not have otherwise had the choice to experience this, consideration has to be given to what would happen to these children if the provision was suddenly to be stopped. Progression (see Chapter 2) becomes an ethical question of whether, once expectations have been created, new skills and knowledge formed, and experiences been opened up in the life of a child, what if this is not built upon in any way?

In terms of the long term sustainability of the WO programme, there was a more mixed picture across the various areas visited in the research. There was evidence in some schools of good planning to build sustainable pathways for those who had been on WO programmes, but this was patchy, with many schools not having yet thought through the implications and possibilities.

This was something that most music services, after two years of full WO funding, were just beginning to understand and plan for. Most were developing incentive-based systems which offered low cost options for continuation beyond the initial WO year. Some had developed staggered incentives, such as no cost or subsidised instrument hire, or subsidised small group tuition, over two or three years to try to encourage continuation until at least the end of KS2.

Systems for monitoring continuation of instrumental learning were still being developed by most music services. All were aiming to achieve the government's 50% target by 2011, but all recognised that they still had some way to go to achieve this (Chapter 2, progression).

We're trying to encourage them to see it as a whole school initiative, not something to do as a one-off for a year in KS2. We want children to get a progressive experience as they move through the school. (Music service manager)

We said to the schools 'If after one year you're happy with the WO instrument we want you to take ownership of it'. They buy them, not at full cost. They remain within the school and that has been a strong way of getting the schools to engage with the programme and they are locked into it. It's helped us to fund the increase in teaching that we've needed to provide, year on year. Because there has been a cost element right from the start, £500 in the first year and then locking them in with the instruments, we've been able to make it more sustainable. (Music service tutor)

Up until now we've gone straight from WO to specialist peri teaching. Next year will be the Pathways (a subsidised large group continuation scheme). It will be larger group teaching, but not as big as WO, with the same teachers. We see the Pathways as very much an extension of WO, rather than a scaling up of small group tuition, so they will continue to do a lot of singing, a lot of clapping and all those aspects of WO too. In previous years kids have had to fork out basically £50 per term and in a lot of schools that has been far too much. In this school we had 6 or 7 in the first year but it's dwindled to about 3. The uptake for the Pathways looks to be well over 50% in a lot of cases. (Music service tutor)

Play On, a follow on opportunity for pupils who have been through the WO programme will be offered to all participating schools next year, probably in most cases as an after school club. It will be dependent on take up. The subsidised cost will be £25 per pupil per term and we'll be looking to recruit at least 8 pupils per school. It will probably be delivered by the same tutor, preferably on the same day as the WO session. (Music service manager)

Our thinking is that we want to offer year 4 for free, year 5 for a pound a pupil to continue, and year 6 to carry on for a pound off the usual price,, then they move on to secondary. (Music service manager)

To support continuing tuition beyond WO it's important that children can practise, so next year we will offer large group tuition at low cost and we will also hire the instruments out to the children for a year at zero charge, as an incentive for the parents to buy in. And year two will be subsidised too. The scheme is to try to make it possible for children to stick with it at an affordable level right through primary school and then by the time they get to secondary we want, then, to work with those schools to come up with a model to continue it further. (Music service manager)

Sustainability is impeded by uncertainty about government's commitment to longer-term funding and by the increasing challenge to music services of rolling out ever more WO programmes without a year on year increase in resources. Most of the music services who contributed to the research had achieved 80% take up or higher of eligible schools in their area and were confident of reaching something near the government's 100% target, but each year the resources available to do that were being stretched more thinly.

Per capita, the money available is a reduced amount year on year, but at the same time the expectation of what we should be achieving increases. (Music service manager)

100% is difficult because our funding is not index linked so it buys progressively less time. (Music service manager)

We can't yet cope with 100% because the music service doesn't have enough staff. We need to increase capacity in order to have chance to meet 100% uptake and 50% continuation targets. (Music service manager)

The problem is that when you are being asked to deliver to 100% you just don't have the funding. We've gone from £60k income to £200k income over four years and we have to be careful about going back to the schools and asking for more money year on year. And the parents in our area can't even afford a pound a week for instrumental teaching. It's a Catch 22 situation in a deprived area. It all takes money and it involves changing opinions and that takes a lot of time and the one thing that we're not given is time. The children wouldn't get any opportunity at all without WO. And increasingly you have to water it down. (Music service manager)

One of the difficulties is that what we want is so popular and the music service has a limited range of resources. It's getting the balance right between raising expectations and balancing your resources so that you can deliver on that. (Music service manager)

The baseline position appeared to be that the resources made available by the government were insufficient for the music services to be able to provide WO programmes for every child during their time in primary school.

Cost per year for WO provision for a class of 30 would be £56 per kid for an hour a week and the money available for the programme is £38, so that's the differential. So that shows that there is insufficient money for the job that has to be done. (Music service manager)

In terms of the second government target, of sustaining 50% participation beyond the first year, in addition to the issue of resource levels and of developing appropriate incentives, a number of other factors were identified as representing a challenge to continuation. For example, there had in some cases been a mismatch between, on the one hand, the school's and the pupil's aspirations and, on the other, the parents' perception of the value of continuation.

One boy was the star of the Christmas performance and at the end of the concert I heard his carer say 'you aren't bringing that thing home'. (Music service tutor)

I talked to the group yesterday and they were all interested to continue, but they're usually from families of low aspiration and the parents will say 'you've had it once, why would you want to continue?' (Headteacher)

The hardest thing is getting the children to continue after this experience. They enjoy it but sometimes the parental support just isn't there. It's that perseverance that is the quality we want to develop in them and that's the hardest part. That's something that the parents haven't often been able to do in their own lives, so the role models are not there. (Headteacher)

One music service had developed an ambitious new approach through which they hoped to begin to educate parents (in an area which was unused to the idea of instrumental learning) about the possibilities that instrumental learning might offer to their children.

In our 'hubs' project we're giving our tutors a little bit of time to go and sit in the staffroom and make friends with them and look for those links through to the community. The hub idea is to create areas where other activities can happen. Around WO projects, we're putting

together bolt-ons to engage kids and engage parents so that in a year or so time, when we start offering additional activities for kids, such as bands and choirs, some groundwork will have been done towards that. We want to become familiar faces to the parents as a way of opening doors. It's like osmosis, a drip feed of music and information. So that when the information about continuing WO does go home and they are asked if they can pay a couple of pounds for lessons the parents understand and are willing to consider it. (Music service manager)

A key issue in terms of encouraging children to continue their instrumental learning, particularly outside of core school hours, was that of choice, particularly in relation to activities which were competing for the children's attention and for which parents might have a more instinctive enthusiasm, such as sport.

The dreaded choice comes into it and a lot of schools are very sporty and sport will just completely take over. You often have more supportive families for sport and as soon as the dreaded choice comes along, sport wins. (Music service tutor)

There were also issues surrounding the schools' perceptions of the sustainability of the government commitment to WO as an ongoing priority, as these comments from headteachers emphasise:

We've got so many other government initiatives to fit in, such as Modern Foreign Languages. There are so many new initiatives. Priorities change every year. They don't give anything a chance to bed in. They do it for a year and then they scrap it and move on to something else.

I know funding streams from government are difficult at the moment but if this could be offered to schools every year it would become a regular part of school life and then gradually the impact would build up; it becomes part of the culture of the school

For me WO doesn't go far enough; I want all children to be offered it. Why start something that you can't follow through? That shows to me bad planning. Only giving a taster to children is like you showing me a Ferrari for fortnight, letting me use it and then saying 'unless you can afford to run it you can't have it again'. That to me is immoral.

A major issue which had been recognised by the music services was that of transition from KS2 to KS3 (See Chapter 2, 'Progression'), which in most instances marked the progression from primary to secondary school. This issue was only just beginning to be addressed in most authorities visited.

The secondary feeder schools haven't got their heads around it yet. They haven't a clue as to what's about to hit them. (Music service manager)

There was a perception that WO was still poorly understood by secondary music teachers.

WO has caused a bit of a rift with some of the secondary music heads because they think it's we who've given all this money to the primaries, not central government. We've told them otherwise and taken them to see WO at work in their feeder primaries, but they all say 'why can't we have it in the secondary'? The head of music rarely is on side with this; they resent all the money going to the primaries. So there is a bit of a job to do on the secondary heads of music. (Music service manager)

Some music services said that they were beginning to experiment with pilot schemes that would address this issue, but cost effective, transferable solutions were not reported or observed during the research field work visits.

We're in the second year of an orchestral percussion pilot project. Currently there are four schools, next year it will be eight, all in year 5. Next year all four schools have committed to continuing through year 6, and the feeder school is also buying into orchestral percussion so the progression is there. But it is prohibitively expensive and we couldn't set it up everywhere else. (Music service manager)

Chapter 9: Economic impacts

The economic impact on schools has been twofold. The first model is the subsidised - or in some cases free - high quality music provision by 'outside' experts. The second model involves drawing on existing discretionary school budget to provide additional enriched music programmes.

9.1 Differences in subsidy

- **Every Local Authority has an allocation for WO through the government music grant but the financial arrangements for funding WO vary considerably from one service to the next**
- **Differences in funding impact upon recruitment and retention across different areas**

The economic model for WO varied widely, depending on the particular circumstances faced by the individual music service and the lead given by the local authority. In a focus group of heads of music services, 80% said that they retained control of their WO budget, but 20% said that the funding had been delegated to the schools to independently 'purchase' music provisions from any music provider.

Our authority puts all its Standards Funding into KS2 and the schools pay nothing. In the neighbouring authority they've delegated the money and it's spent on railings and grass cutters. So we're working with different models. This is the problem of ring fenced monies when delegated through the local authorities; it creates problems for services having to claw back the money. (Music service manager)

I know for a fact that 8 miles down the road they get £350 per pupil per year more than we do. So there is inevitably going to be a mixed economy solution because there is never going to be a level playing field, so you just have to do the best you can with your particular circumstances. (Music service manager)

This difference in funding policies and procedures that appertain in neighbouring service areas can have an effect on things like staff recruitment and retention.

We had an issue of being next to a service that has a bigger budget and can pay tutors a slightly higher rate (Music service manager)

For some schools, often those facing particularly challenging circumstances, WO has encouraged them to make a real economic commitment to music as an important part of their provision.

We make a huge contribution from our own resources. We value this very highly so we ring-fence the resources. We put a five figure sum away every year. We have no doubts about the impact. (Headteacher)

This is a real school commitment now; we've seen the impact on the children and on the parents and, through that, on the wider community so even if we have to fundraise we will keep with it. (Headteacher)

9.2 Value for money

- **Despite the widespread view that WO represented good value for money, there was a major concern about the affordability of the service if the government grant was removed or reduced**

While the overall feeling was that WO represented good value for money, for many schools, even a small charge was difficult to afford within the constraints of their budget. This was particularly the case as the schools in the most disadvantaged area could not pass on any of this cost to the parents.

It's costly. I can't easily afford it. That's not the MS's fault. If they paid peanuts they'd get monkeys and we don't want that. That has happened in certain areas of additional support from the LA, but not with music. So for me it's value for money. I'm not wet behind the ears and if it wasn't worth the money I wouldn't be doing it. (Headteacher)

We're a poor school with a deficit budget but this is real value for money and it's something that I will always try to prioritise. Beg stealing or borrowing, it is definitely worth it. (Headteacher)

Next year is 50% funded and that's good value for money. It works out at £40 a session which is very good. And if you look at it as an investment over the two year period you can't go wrong with that. The pricing is fair. (Headteacher)

In some cases, the 'value' of the WO provision was felt explicitly to be linked to the 'buy in' of the school in terms of the staff commitment.

We insist that the staff all have to be at the sessions that we buy in. You don't get anything like the value out of it if you're not in there. You have to be seen to be enjoying it and then that transmits to the kids. (Headteacher)

In some cases, the school was getting extra value from WO because the music teacher had agreed to commit additional time, *pro bono*, as was explained by one head teacher:

Next year we plan to run a ukulele club at lunchtime for the older children because the lessons end at year three and I'm very conscious that it's leaving a void. The intention was that I personally would run the club but with the best will in the world I simply haven't the time to commit on a regular basis. C (the instrumental tutor) is happy to lead it without cost to us at lunchtimes on the same day as the WO class. Very few of our extracurricular activities can involve a cost. So basically it will be on in kind help from C. The blue skies thinking is that I will be able to join in and then I will eventually be able to run it. (Headteacher)

9.3 Exit strategies

- **There were uncertainties about the sustainability of current funding levels**
- **If costs of WO were transferred to parents it would adversely impact on the underpinning principles of a universal offer with general inclusion and access**

There was real uncertainty about the long term funding commitment to WO and, if funding was not going to continue, how the various organisations involved could initiate appropriate issue of exit strategies.

Our experience is that headteachers often love it but they feel they just can't afford to continue it. They say 'I love what you do, but I'm sorry I'm not paying you anymore.' Because it's not statutory, it is easy for them to drop. (Music service manager)

The big issue is 2011 Standards Fund exit strategies. Are we doing all this for nothing? (Music service manager)

One possible way to overcome a future reduction in funding was to transfer some of the cost of the programme directly to parents. While on the surface this appeared to be a reasonable response, parents and schools generally felt that the negative impact of the cost to parents would fall most heavily on those families least able or least likely to pay. Also, that if parents had to pay, the music programme would become a choice rather than a universal offer and that subsequently the notion of inclusivity would be lost from the programme, as these comments from parents suggest:

Unwillingness of parents to meet potential costs involved, sometimes due to issues of affordability, but also linked to issues of choice and a lack of parental interest and aspiration with regard to music as a cultural and educational activity.

If they had a choice to do music next year we would definitely encourage it, especially if it was learning instruments. Private lessons are so expensive and we couldn't afford it, but if the school offered that and they could choose that would be great.

Before all we used to have is the choice of paid lessons and if you're with it, you're with it and, if you're not, you're not and now it's more of a choice.

There are so many single parent families or families working all hours so where do you have the extra money after paying for all the necessities? As far as I'm concerned that's not an option for me; not every parent can afford it.

I think age 8 is the year my son is ready to start learning an instrument. I would be prepared to pay for him now.

The problems associated with a user-pays model were also echoed in this comment from a head teacher:

It's hard to get parents here to pay for it. Even when we were asking them for 25% of the cost it was hard to get them interested. The majority don't see it as a large priority. Very few children here would get this kind of musical experience at home.

Pupils were also concerned about the cost of music lessons for the individual, especially when compared to the cost of leisure activities for the whole family:

My parents say 'do you want the money to go on lessons or to have a family day out', and I would rather do what makes my family happy. If it is a choice of one treat or another, I think 'do I really want to do that rather than go to Twickenham or to see Man United'. (Pupil)

9.4 Employment and work terms and conditions

- **The WO programme provides full and part-time employment for large numbers of music educators**
- **There is some evidence of inequity in terms of pay and conditions for frontline staff across the sector**

One clear economic impact of the WO programme was that it had greatly increased employment opportunities for musicians, or musician-educators, who were competent and who wished to pursue WO work, such as this comment from a music services' teacher suggests: *"WO has massively increased my workload. I do seven or eight WO a week. My timetable now is full."*

A number of issues surfaced during the research interviews concerning parity of pay (and of terms and conditions) for instrumental tutors working on WO programmes. This is a complicated area, reflecting the very different financial circumstances and employment practices that have developed in each music service. Although the issues raised go beyond the WO programme, they were felt quite acutely by a number of tutors delivering WO work and so it seemed appropriate to flag up some of the major concerns raised in this report. The dissatisfaction felt by some tutors who lacked Qualified Teacher Status, was linked to the barriers that they faced to pay progression and the relative lack of account that was taken of their professional experience, skills and abilities, as opposed to their teaching qualifications. An example of these variations is clearly articulated in the following vignette from a music services' tutor:

Vignette 9.4.1 No parity between them

Pay wise if you go to one music service they only pay per hour, another will pay you on top whack, another will pay you in a different way. There is no parity between them. In this music service I can be doing the same job as someone with a PGCE and they could earn £15,000 more than me and I find that more than a touch annoying. I have qualifications to my name, but I can only earn at the top of the unqualified teaching scale. There is no recognition given for your professional experience as a musician. There is a 5 point staging for unqualified teaching and at the end of year 5 you come to the end of the scale. The qualified pay scale has umpteen levels and the unqualified has just 5.

I don't have a degree or a PGCE. In order to get a PGCE you have to be a graduate. To me this is a big issue. I've been doing this ten years and I've been inspected by Ofsted and we've had a music service evaluation process and the team I was part of came out as outstanding in both. This is not a criticism of the music service - they have treated me really well and wherever possible they have sought to pay me what they think I'm worth. I'm not complaining about that; our complaint is with national government policy. I rang to find if I could get on a teaching course and the answer was 'no, sorry'. Do they see 10 years experience working for a music service or do they simple look at whether I have a diploma?

I've been around the world, I've played at the highest level and I've worked successfully in schools for many years. You should be able to go through some kind of observation process and be referred by your head of service. No one would mind if you were put through a rigorous process and at the end of it they could say 'you obviously can do the job - here's your teaching qualification'. To be told I can't earn that money because I don't have that qualification is something I don't understand.

Morale wise it can be undermining. It can be a cancer within a department. It got to the point where I can't pay my pension but someone else in the department can afford to educate their kids privately and that to me is wrong. The flip side of this argument is why don't you just go and get a degree, but we have a mortgage to pay and to get a degree would take many years and I'd be 50 by the time I got there. If it was just a question of doing a PGCE I would have done it by now, but it's the having to do the whole degree that makes it impossible. I had learning difficulties at school, I had dyslexia, and I don't have the qualifications to do a degree. That means I can only earn up to £23,500.

The difficulty of aligning pay and conditions was also highlighted by a musicians' union representative in a focus group:

30, 000 musicians are in the Union and the issues that they deal with are pay conditions and one of the biggest areas that flag up. Most of the teachers/musicians that we represent did not go into teaching through a conventional route. Teaching was not in their plan/career plan and it's very hard to get on the pay scale. For example, we have had teachers who did courses and are paid at the top of the unqualified rate who do a PGCE and then go back to the bottom of the qualified rate by music services. But that is not an incentive for someone to do the course. I get emails on a regular basis from people who perhaps have got degrees. perhaps not gone to music college and have not got QTS, and are stuck.

By contrast, members of the same focus group representing universities and teacher education courses argued that:

There are lots of courses. A plethora... BTEC, creative and media diploma, traditional GCSE A-Level route. Teaching is a graduate profession. You need a degree to get qualified teacher status. Someone with a degree just does not compare to someone with experience. And nor should it.

The TDA give us guidance on who we can accept on teacher education courses, thus, teacher education courses nowadays require that applicants have a degree. Their degree can be in anything but it states in the guidance that 50% of the degree should be in music. It's quite possible to take equivalencies; for instance, if someone has grade 8's in instrumental playing or singing, that can count as an equivalency, but not instead of a degree; we have our hands tied slightly. But also what is qualified teacher status? Is it to work in instrumental teaching, or is it qualified teacher status to work with children; to work in educational settings in general.

Other music services had responded by developing bespoke pay and conditions for their tutors and teachers:

Two issues are getting confused - doing the job well and getting paid for what you do. Teachers' pay and conditions seems an inappropriate way of rewarding and recognising teachers. We have our own scale that recognises both experience and qualification and hopefully you can get monetary recognition for what you do and what you have done. That produced some anomalies because the rewards are greater for teaching groups, and Wider

Ops are large groups - the reasons for teachers being encouraged to teach Wider Ops. It's different in all the authorities.

The current pay scales did not apply so we developed our own. We were in a position where the teacher in the room next to you was doing exactly the same job for longer and better earning £10 less per hour.

The last of these quotes, highlights the challenge of various pay and conditions across the service. Others considered that the lack of parity was symptomatic of a wider lack of regulation in the music field.

There are so many issues here. It goes back to the very nature of what in a country we consider to be statutory and important. Music services don't exist there by statute, so they don't have the words of legislation behind them, so therefore it is not yet a graduate profession; it does not have the weight of inspection and the weight of support (class teachers) have had for decades in main subjects. It's a completely different animal to the arguments that you meet; as of a result of that, the teachers wouldn't be there in schools, they couldn't be there. I'm not saying that it is right or wrong.

A member of a music stakeholders and officials focus group called for greater regulation across the service:

I would like to see a regulated profession providing instrumental tuition. What we are describing here is often very effective but managerially a complete shambles. What we have is the structure of music services... a provision in a non statutory unregulated environment but a provision that is government funded. This is a complete anomaly... a complete mixture and the consequence of that is that we are delivering a programme of Wider Ops that is different in every music service, different styles of provision, different levels. It's a huge great libertarian strength to let everyone do their own thing... it's also a libertarian weakness that we have a lack of uniformity, lack of answers. I have done a number of visits and have asked why music services have done things a certain way and I get different answers. In five years time I would like to see a step towards regulation, accreditation of instrumental/vocal teaching either in music service employees or indeed in community, private sector - some recognition of what is required for an individual to go and work with children and what skills are necessary.

Chapter 10 Other impacts

10.1 Innovation impact

- **WO projects sometimes encouraged risk-taking, particularly where class teachers were encouraged to learn an instrument**
- **WO projects supported 'path-finding' approaches to the delivery of music and had fostered innovative change in a number of ways**

WO has had a major impact on the ways music services deliver provisions in their area. The introduction of WO has meant that they have had to adapt and innovate to make the most of the opportunity. These more adventurous approaches to instrumental tuition have tended to encourage schools to become more open to different concepts of how music might be delivered to pupils and how schools might work with music specialists and music services.

The group nature of the learning was felt to have encouraged greater risk taking amongst pupils.

They are supporting one another because of the group working and in that supported atmosphere some of them are taking risks that I'm sure would not be the case in a one to one situation - because they have that support network. (Headteacher)

10.2 Catalytic impacts

- **In some pupils, the pace of educational development had been accelerated by their involvement in WO**
- **In some schools, WO projects were an important catalyst for change**

Catalytic impacts include the indirect impacts that are caused, triggered or result from an innovation or activity. Catalytic impacts can include aspects such as flow-on effects, changes in direction, transformations and journeys.

The catalytic impacts of WO projects included significant new processes, approaches, events, or changes in direction that they had helped to trigger. This was a cross-cutting theme, in the sense that the catalytic impacts for which evidence was found related also to the categories of impact discussed previously (personal, cultural, economic, etc).

The WO programme launched individuals on new musical and life journeys by opening up opportunities for some pupils to discover and display talents that neither they nor their school or parents previously knew that they possessed.

WO assisted struggling schools by providing a catalyst for the schools to change direction, turn around their performance and improve the profile and image of the school.

The WO programme led to transformations of individuals and communities particularly through creating opportunities for performance. This encouraged improved communications and contacts between school and parents and wider communities.

10.3 Negative loss impacts

- Relatively few examples of significant ‘negative loss’ (or opportunity cost) were reported
- The negatives reported included inequitable provision or selection; lack of diversity amongst staff and cultural content; inability to motivate and engage children; lack of child engagement in decision making processes; negative impact on other music provisions and ‘private’ music lessons; lack of engagement from some class teachers; and, financial and resource drain (including staff shortages) within music services to meet the rapid growth in demand
- Children with talent could be lost when the instrumental lessons are not continued or where there is a lack of support from families to allow children with talent to pursue their musical learning

‘Negative loss’ impacts describe things that had to be sacrificed, or else negative consequences of some other kind that arose, as a consequence of WO programme. The interviews with those participating in, or affected by, the programme suggested that ‘negative loss’ impacts were relatively limited by comparison with the benefits reported.

Although the WO programme appears inherently inclusive in its ethos and spirit, due to resource constraints the issue of ‘selection’ did arise in some authorities. In these instances, seemingly arbitrary and inequitable decisions were made about who gets to participate. For example, one class may be included and the next class not; or one year would get the provision and the other three years may not. Given the higher needs of children with disabilities, they may only get one term instead of one year, and so on. One head teacher shared his concerns:

Straight away that gave us a problem that we didn’t like, which was how do we chose which 30 took part. There was a lot of negotiation with the music service about this and it was quite tricky. But basically there is some kind of selection that had to be handled with parents and we had to sort it out. Eventually we decided we wanted all 60 children to be given the opportunity. So we refused to select 30 ourselves. We were a rebel group. I don’t know if there was any trouble with that for the MS. What we did was give all of them a bit of a taster at the start of the year, which we think is a good system as it means the children themselves could select rather than us make the choice. And that system has worked for us. They all have a go for about half a term. We continue to do that year on year - to give them all the opportunity. But then we find that those who do choose are keen right throughout the year. If we had to choose just on musical ability that would be difficult because how capable are class teachers of making that assessment? We’ve found that, for example, one boy who no one would have picked out and had lots of self esteem issues is actually very good.

The school music coordinators, class teachers and even the pupils recognised the inherent difficulties in the selection process:

We have two classes per year group; one complete year 4 class do the programme. From a logistical point of view it would be better than to do two half classes. In an ideal world both year 4 classes would have done it but it’s a financial constraint and a constraint of space as well. You have to set a limit on how big a group you’re teaching, in terms of the quality of learning. I’m sure the other year 4s were disappointed because when the orchestra performs they see that the other year 4 group are getting what they can’t have. (Music coordinator)

We haven't got a system for assessing music in early years. So we just chose a random sample from the two classes and we've got some very jealous children who can't do it. (Class teacher)

All the other year 4 kids who can't do it want to do it too. (Pupil)

Although there was much evidence to suggest that WO programmes had succeeded very well in catering for and including children with disabilities, there were one or two instances where children with particular disabilities had encountered difficulties.

There is a little girl who's deaf and sometimes it hurts her. She joins in, but sometimes it's too much for her and she cries. It's the music that's a problem; it creates vibrations in her hearing aid. (Class teacher)

A girl with epilepsy left the class because she was increasingly having to leave the room with the sound. Her mum tried to encourage her to stay but she was in pain. (Class teacher)

A significant absence of culturally diverse WO tutors was noted in the WO provision that was witnessed. In the 58 sessions attended, which (because many sessions involved two specialist tutors) were delivered by over 70 music services staff, there were no Black and Ethnic Minority (BME) music tutors.

We're sticking at the moment with the western classical tradition. When we advertised we chose the best people, who just happened to play the traditional instruments. (Music service manager)

It's a shame in a very mixed population that there isn't more of an ethnic mix. One Asian was doing a project with traditional Asian instruments but it was observed several times and wasn't felt to be of good enough quality so we severed ties. The class teachers that I meet in my music service work don't really reflect the local population either. (Music service manager)

In addition to this, although some of the WO provision involved instruments and repertoire that were from outside of the dominant western classical music tradition – such as the use of samba instruments and African drums – little or no specific reference was made to the cultural origins of these instruments; the emphasis was on exploring and learning particular rhythm patterns, rather than discussing the musical traditions that they had come from.

As many of the children seen participating in WO sessions had non-western backgrounds, the provision often did not seem adequately to reflect the totality of their musical heritage and there appeared to be an opportunity, going forward, to consider whether measures might be taken to acknowledge and to address this. Where instruments from outside of the European mainstream had been included in WO programmes it was often to do with the interests of existing music service tutors, rather than out of a conscious commitment to greater diversity.

The core provision is strings, brass and woodwind. We're starting to add things as we go along, usually based on things that our deliverers have come forward with. A brass player wanted to do the ukulele, and we do one project based on instruments from the Andes because a teacher had been to Bolivia.

Other examples suggested that more diverse tutors may adopt teaching practices that weren't aligned to the music services' ethos or quality, as this quote from a member of an experts and stakeholders' focus group suggest:

When I worked in H many years ago, steel bands were popular and I watched steel bands being taught by a proper person doing it in the proper traditional way. It was incredibly unmusical. It was done by rote, but that was ok. Now in afterthought, we have steel bands as part of the Wider Ops programme taught in a way we would all recognise as being musical and being part of an integrated package that happens to be taught by qualified white teachers. I think that ethnicity side of it is over rated. There are good ways to teach things and that's the way we must pursue. It rather worried me to have a bass pan player learn his part by rote then stand there for half an hour while the other players learned their bit - because that's the way it's done where steel bands come from. That wasn't ok as far as I was concerned.

One academic that participated in a focus group felt that the situation of diversity was improving and would continue to improve over time as WO became more embedded:

I have had 25% black and ethnic minority on my PGCE course this year in London - that was quite good and I am quite chuffed with that. But I follow these people around the schools in London and they are grossly under represented. Schools with large black ethnic minority populations and the staff rooms are not diverse where they are placed.

Further investigation into issues of diversity amongst music tutors could confirm if the evidence observed in the 8 focus areas are indicative of more general patterns across all areas. Although the feedback from the children participating in WO programmes was overwhelmingly enthusiastic and positive, there were a small number of schools where the attitudes of the children to their WO session were either lukewarm or openly negative and hostile. In these instances, a lack of enthusiasm amongst some participating pupils had not been commented upon in the interviews conducted with the adults involved in the sessions. Although it is possible that the selection of children interviewed might not be broadly representative of their peers who participated in the same sessions, this disconnect between feedback from the children and feedback from the adults might imply the need for closer, more objective monitoring of delivery in some circumstances, as these comments from children suggest:

The first three times I was quite excited, but then it started getting boring. Normally, I make the noise that I'm not supposed to make just to liven up the lesson.

Some just quit because they didn't want to do it because they find it really hard. Sometimes the teacher changes the song sheet before we have got used to it and it gets complicated with the notes.

I was really excited when I heard we were doing clarinet but then it was really hard. Sometimes the teacher just goes a bit too fast.

Sometimes it's a bit boring if you have to wait for others to catch up with the notes. It gets really repetitive because we have to go over the same stuff. And some people squeak and mess around.

There was some indication that the widespread availability of WO group lessons at either a free or highly subsidised level may have had a negative economic impact on short programme whole group music providers and on small group or individual specialist music tutors.

The current self employed guitar teacher in the school may lose out next year if the school opts for a large group continuation option with the music service, because the existing tutor doesn't do large group work.

We've had connections for a number of years with a group called D C; they phoned me up the other day asking if we had any work for them. They're feeling the pinch because it's that sort of thing that goes.

The music services reported a strain on resources and capacity as they struggled to deliver more and more programmes with reduced funding. Additionally, increase in demand combined with limited suitably qualified tutors, led to 'head hunting' of tutors by some services; difficulties of timetabling; limited instrument choices available to schools; and, stand-still core resources.

In a more general sense, there was a problem of wastage/drop out when schools were required to contribute financially to the programme. This has particular implications for children who display talent and then, because of cost, are not able to continue their instrumental lessons.

I just asked the year 6 group 'if you didn't have to pay for lessons who would continue at the next school?' and about 8 said yes. Then I said 'what if you had to pay about £100 a year?' and only one said yes. I said from the start the only problem with WO is when you get to secondary school if you can afford to learn you learn and if you can't you don't. A straight one off £30 for a guitar is ok, but £30 a term for lessons is beyond most of them (Music teacher)

As previously stated, the overwhelming reaction to the WO programmes from schools and pupils has been extremely positive. However, there were a minority of examples where projects were not successful. Where this occurred, it was generally a product of poor communication; lack of contextual understanding; inappropriate choice of instruments; and, a lack of understanding of children's needs, the following two vignettes from headteachers exemplify:

Vignette 10.3.1 It failed to capture the children's imagination

There are some pupils who definitely are not enthusiastic about the WO. That's based on feedback from the teachers. I think maybe it didn't move on as fast as it should have done. There was some frustration from the staff that there was a lot of mundane stuff at the beginning and it failed to capture the children's imagination. It didn't progress as quickly as my staff thought it should but they are not music specialists; that was just their view as teachers. That wasn't raised with the music service; maybe we should have been more proactive in that. Because it's new you're not sure how to go about that. Maybe that needs to be made clearer to the participants: what role the school plays in dictating the pace. There is some concern amongst the staff about the concert coming up. The feeling is that there isn't actually that much to demonstrate and they are concerned about that. So there is more a feeling off apprehension than celebration. We like the idea and the potential of it, but we're not convinced about the delivery for us at the moment. Better clarity about what the schools can ask for and what they can expect would be useful; there is probably a bit of mystique about that.

Vignette 10.3.2 For us it didn't work

For us it didn't work. We stopped a year ago. We thought we would be better withdrawing and giving someone else the opportunity. We felt that the music tutors didn't seem to progress the children very quickly. We didn't feel they seem as well prepared as we hoped they would be. We started with flute and then moved to recorders that we felt would engage more children, but it didn't and we still had the same difficulties. We had the same tutors and maybe that is where the problems lay. I would be keen to try it again and our circumstances now would lend themselves better to it, but I would want to know that our staff would be fully committed to it and that we worked more closely with the music service staff.

While difficulties in terms of space - for both lessons or for storage – were described as being a negative aspect of the programme, most schools were able to overcome these problems and felt that the benefits of the programme outweighed the inconvenience it caused.

Anything that uses the hall impacts on everyone else. In a primary school we struggle with space - anything that impacts on the hall impacts on nursery or year six. And then there's storing things; where are you going to store 15 trombones and 15 trumpets? That's why a lot of small schools find it hard to accommodate. But we'll get around those problems because I can see a sort of coherence to this. (Headteacher)

There was a suggestion in one local authority district that the scale of a school and size of facilities might be a significant factor in discouraging participation in WO.

Five of the 12 schools from the partnership do WO. The five that do it are the biggest ones. Some of the small schools lack space for the lessons and for storage. (Headteacher)

There was only one instance encountered (out of the more than 60 schools visited) where the school was hostile about the idea of continuing the WO programme. This was at a school where a new Headteacher had a very different outlook from his predecessor.

I don't think it's possible to teach children an instrument when there are 15 children and one teacher; the pupil teacher ratio has to be better. It is taking up too many of our resources (money and time) and we're going to stop doing it. We appointed a teacher from the local area who is able to deliver a more all round music programme. The fact that two or three might persist with it doesn't make it a worthwhile thing to do. The majority of kids don't know one end of the violin from the other. The resources would be better spent elsewhere.

The following suggestions were made in relation to 'What to avoid' if the WO programme was to proceed smoothly and not have negative impacts:

Where things don't go well, it's usually where teachers try to teach in the wrong way; teaching the whole class as though it was one or two kids: that might mean a lack of pace and not keeping them playing enough. (Music service manager)

If you have difficulties with the relationship with the class teacher, if you don't sort that out in the beginning it can persist and have a big effect on the class. Occasionally there are problems arising in week two but the schools leave it until the end of the autumn term when virtually the relations have broken down. (Music service tutor)

We've only just got the Play On information (in June, detailing opportunities for continuation). I've not had the chance to speak to the Head about this yet. It's come too late

for us to consider it in our budgetary planning; it would have been better to have come in February. (Music coordinator)

All the individuals and groups interviewed were asked to highlight factors that they considered to be conducive to highly successful programmes. The following section lists the suggestions made and makes a fitting conclusion to the report.

10.4 Suggestions for a successful WO programme

- *It has to be established on fertile ground. You have to have the whole school geared up towards it. Otherwise there would be all sorts of practicalities that would irritate people, if they were not on board. If you get the wrong ethos and the wrong atmosphere anything can fail. (Headteacher)*
- *The music tutors have to be very good, but it really has to be a genuine partnership between them and the school for it to work. (Headteacher)*
- *We are responsive rather than leading it and go into every school to devise something appropriate. (Music service manager)*
- *I would find it useful if you were able to plan in at the beginning and end of the year with the head and music coordinator and every member of the team that comes in to teach. Just to have the chance to sit together and talk things through so that everybody knows what everybody is doing and what we want to take out of it next year. (Headteacher)*
- *This year we are demanding that whoever is responsible for overseeing it will have to come over to us to talk it through before we start. Identifying who in the school is responsible for it and communicating with them is very important. (Music service manager)*
- *Things like timings and spaces are very important and we are very clear with the schools about the conditions that we want, because as far as we are concerned these things are vital for it to be a success. We go in and check with any new school. (Music service manager)*
- *Having a really strong arts coordinator is important to WO success. The arts leader should take a strong role with the MS tutors in the planning. (Headteacher)*
- *Good planning is essential, which is specific to those children. We have a set programme of aims and objectives, but it's about choosing the material carefully to then move those particular children on. (Music service tutor)*
- *The instrumental tutor has stayed the same and that has been a strength because she is almost like a member of our staff. That continuity is important and she has built up a really great relationship with our children. (Headteacher)*
- *It would usually be the case that the WO tutor would go on to be the small group continuation teacher the following year. (Music service manager)*
- *It's important to try and keep the continuity and the team approach going. (Headteacher)*

- *The material is very important as well as the way it is delivered. It has to be presented in a fun way and I think we do that and that's why the children respond so well. (Music coordinator)*
- *It's important that the high flyers don't get fed up but that the poorer kids have something to engage them too. It's about thinking of creative ways to use children who struggle physically or in other ways with the instruments. (Class teacher)*
- *We do a follow up session on a Thursday for 20 minutes. I lead the shorter sessions to consolidate what has happened the week before. The tutors leave suggestions for what to follow up on in their lesson plans. That has helped and I'm confident to do that. (Music coordinator)*
- *The project has to be slightly flexible; you can't go in with a set programme. (Music service tutor)*
- *There is a lot of opportunity for the kids to contribute their own ideas. R sets homework tasks where they are encouraged to go away and think of rhythms that we can play together. (Class teacher)*
- *You have to give them a purpose as well and a concert to work towards is essential to that. It gives them the chance of a pat on the back at the end of it. (Music service tutor)*
- *Seeing the teachers playing in an ensemble 'blew us away'; they explained the instruments to us and that made a big difference. It helped us to see it as an enjoyable thing to do. (Pupil)*

10.5 Recommended areas for development

The following areas were identified as being priority areas for further development.

1. Children and community involvement

- While there have been some examples of WO leading to greater parental and community involvement, further development in this area would benefit the WO programme
- Planning and programming of WO should be more open to input and decision making from children

2. Quality and sustainability

- Partnership between the school and their music service should be strengthened through more collaborative planning and shared delivery
- More opportunities should be made available for the children to attend performances and appreciate instrumental music linked to their active learning of the instrument
- Clearer pathways for children in instrumental learning, especially between primary and secondary school
- The range and choice of musical styles/instruments covered in WO instrumental learning should be broader

- Continued financial and resource commitment to schools and music services is needed to meet the rapid growth in demand for WO music provisions

3. Teacher development

- More attention to recruiting and training WO music teachers from diverse backgrounds
- Continued practice-focused professional development for both music services' teachers and tutors and class teachers
- More direct engagement and participation from some class teachers in the WO programme
- Strategic targeting towards broader improvement in initial teacher education for class teachers
- Encouraging greater parity of training and pay and conditions across music services