

**Research Report
No 229**



Research into Instrumental Music Services

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Preface

This research was carried out by a research team at the Institute of Education, University of London between June 1999 and May 2000. The work benefited greatly from the co-operation of local authorities and a wide range of personnel. These included individuals in LEAs with responsibility for Instrumental Music Services, Heads of Instrumental Music Services, members of Senior Management Teams, teachers, parents, children, and members of other influential groups, e.g. parents' groups, steering committees. We are grateful to all the people who took the time and trouble to complete the questionnaires and talk to us.

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The research team based at the Institute of Education consisted of:

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1. Executive Summary

1.1. Background

- 1.1.1. In our society music is in evidence in almost every aspect of our lives. The purposes which this proliferation of music serve are many and varied and operate at the level of the individual, the social group and society as a whole. Music also has an important role as a generator of income. Instrumental music tuition has an important role in contributing towards society's needs in relation to the culture and music industries and the continued development of active and constructive participation in musical activities.
- 1.1.2. Since the 1980s, legislation and financial restraints have forced many LEAs to devolve the monies previously spent on instrumental tuition to schools. To survive many Instrumental Music Services (IMSs) sought alternate sources of funding while at the same time reducing staff costs by increasing the number of hourly and part time staff employed on temporary contracts. Some IMSs were unable to sustain themselves in this commercial environment and disappeared.
- 1.1.3. The DfEE in its consultation on 'Fair Funding' feared that the decline in provision of Instrumental Music Services would continue unless action was taken. Ministers decided that, to halt this decline, safeguard centrally funded music services and promote a degree of expansion, two Standards Fund grants should be set up for the following purposes:
- a grant of £30m at 100% to ring-fence what an LEA spends centrally on music services from their schools budget;
 - a grant of £10/20/30m (including LEA contribution at 50%) to expand LEAs' music provision beyond current levels.
- The first tranche of money (£41m) was distributed in March 1999. Between 1999 and 2002 a total of £150m of additional money for music services will be released.
- 1.1.4. Given this substantial investment of public funding it was important, that Instrumental Music Services were seen to provide value for money and that they developed ways of operating which increased the growth in the numbers of pupils given the opportunity to play an instrument without sacrificing the quality of learning and teaching.
- 1.1.5. The purpose of this research was to provide a baseline against which to monitor progress as the DfEE funding began to have an impact and to establish the nature and extent of current provision.

1.2. Data collection

- 1.2.1. Questionnaires were sent to Heads of Instrumental Services, members of Senior Management Teams, LEA representatives with responsibility for IMSs, members of advisory or parents' groups and teachers in September 1999. Response rates for the different questionnaires varied between 49% and 66%. These were followed up by telephone interviews to key personnel and schools in 18 IMSs and field visits to 11 IMSs. The field visits included interviews with staff, pupils and parents.

1.3. Variability

- 1.3.1. The research demonstrated that each IMS was unique. The many combinations of structures, funding mechanisms and the nature of provision which had evolved in response to local needs, size, geographical location and musical traditions created a situation where no two IMSs were the same.

1.4. Aims of the provision

- 1.4.1. The specific aims of the IMSs varied considerably, although most referred to providing a broad range of musical activities and offering the opportunity for everyone to learn. Provision depended on the nature of the local community and the size of the IMS, although most services provided tuition in the main orchestral and band instruments and a broad range of ensemble opportunities in Music Centres. The range of provision on offer appeared to be broadening encouraged by the focus of funding specified by the DfEE Standards Fund (27b).
- 1.4.2. The aims of IMSs and the teachers who worked in them were broadly commensurate; providing opportunities for as many children as possible to learn to play and reach their full potential. In addition, teachers stressed developing a love of music in their students. Only one teacher and one IMS mentioned as a key aim preparing individuals for a career in music as a performer, teacher or member of the music industry. This has implications for the supply of musicians in the future.
- 1.4.3. The evidence indicated that IMSs performed a valuable service in their communities, providing a coherence of tuition which would not be possible were tuition only being provided by private teachers. They supported music in the curriculum, enhancing GCSE, AS and A level music results; provided valuable opportunities for ensemble work and increasingly for music making among pre-school children and adults. Many IMS ensembles performed regularly locally, nationally and internationally and teachers contributed to the musical life of the community through their personal involvement in performing.
- 1.4.4. The emphasis on cost effectiveness and the need to maximise income had led to a reduction in certain types of musical activities in some IMSs. Standards Funding was being used in some IMSs to reintroduce concerts and workshops in schools. 73% of teachers responding to the questionnaire reported that they were involved in extra-curricular activities in schools. 27% indicated no involvement. Some reported that this was because schools were required to pay for it.

1.5. Access to provision

- 1.5.1. Most IMSs were unable to provide detailed figures for the pupil population relating to gender, ethnicity, age, Key Stage or standards achieved. Global figures for the percentage of the school population receiving tuition varied from 0.2% to 14% with the majority of IMSs reaching between 4% –10%. These figures are an underestimation of the actual percentage of children who benefit from instrumental music tuition. They represent a cross section at a particular moment in time. Many

children play for a number of years and then move on to other activities. Only 6 LEAs were able to provide accurate figures of children passing through the system in any one year. These varied between 5% and 21%. If these figures are representative, there may be a turnover of between 0.5 to 2% of the school population, subsumed within the overall figures, receiving tuition in each academic year.

- 1.5.2. The available data lacked sufficient detail to allow the analysis of provision for particular groups of pupils. There was evidence in some IMSs of provision being targeted at ethnic minorities through holding theme days (2.4%) or the operation of Equal Opportunities Policies (3.5%). Provision for pupils with Special Educational Needs was generally perceived as weak whereas that for 'gifted' children was perceived as variable between IMSs. Standards Funding had been allocated to begin to address these issues.
- 1.5.3. 62% of teachers reported that their IMS had policies which enabled remission of fees for children receiving free school meals or whose families were in receipt of other specified benefits. Standards Funding was allocated to IMSs to be used to increase remissions and free tuition in areas of deprivation. In some cases remission of fees was the responsibility of individual schools. In some cases, this led to inequality of opportunity.

1.6. Quality assurance

- 1.6.1. Some IMSs had developed internal assessment schemes (26%). These facilitated the monitoring of standards, motivated pupils and provided opportunities for staff development.
- 1.6.2. Most IMSs had systems in place for the observation of instrumental teachers while they were teaching. Some had formal appraisal systems. Some evaluated the performance of the service through the use of systematic parent and pupil feedback. Opportunities for disseminating and sharing such good practice need to be created to encourage wider implementation.
- 1.6.3. All responding IMSs provided opportunities for Staff Development. Part time and hourly paid staff were invited to attend training days but funding to remunerate them for this was limited in some IMSs. In some cases Standards Funding was being used for this purpose.

1.7. Management structures

- 1.7.1. IMSs were linked to LEAs in a variety of ways. Not all of these were structural. Some were totally embedded within the LEA, as a part of the LEA structure, others operated as independent bodies the link being through a service level agreement. Where there were close links between the LEA and the IMS there was greater integration between instrumental teaching and the school curriculum.

1.8. Funding

- 1.8.1. Until 1999, when the government began directly funding IMSs through Standards

Fund Grants, IMSs had three major sources of funding, LEAs, schools and parents. In 1998-99, the balance of funding which each IMS received from these sources varied enormously. Some IMSs received no funding from the LEA, others no income from schools or parents. Most received a substantial proportion of funding from their LEA and a similar proportion from schools and parents combined. In some cases this portion was made up of funding from either schools or parents. At the time of undertaking the research corroborated financial data for 1999/00 were unavailable. It was therefore impossible to assess the overall percentage contribution of the Standards Funding in relation to other sources of income.

- 1.8.2. Hourly rates for providing tuition in schools made by IMSs (those operating independently and those embedded in LEAs) tended to be between £23 and £26. Schools often charged parents for the lessons to recoup these costs. When this happened the IMS had no control over the level of fees which parents were being asked to pay. The school may have subsidised the tuition or charged the actual costs.
- 1.8.3. There was wide variation in the level of fees charged to parents. Typically, separate fees were charged for lessons, ensemble activities and instrument hire. Individual and group tuition sometimes had different rates. Sometimes a sliding scale operated for different sizes of group. In some cases subsidised and unsubsidised rates operated simultaneously. IMSs adopted a range of criteria for deciding which pupils should receive subsidised tuition. Where the IMS relied mainly on income from fees parents might expect to pay in the region of £120 per term for 10 individual lessons, a further £35 -£50 for attendance at music school for 10 sessions and £15 – £30 for instrument hire. In most IMSs Standards Funding had enabled fee levels to be maintained at their current level. In a small minority fee levels were reduced.
- 1.8.4. Rarely, where the LEA provided funding, lessons were free with only a nominal charge for ensemble activities.
- 1.8.5. As policies regarding remission of fees and actual charges levied varied between IMSs, nationally, there was great inequality of opportunity to play an instrument. In some places inability to pay denied opportunity to learn an instrument. Successful bids for Standards Funding had made it possible to provide remissions in some IMSs where this had previously not been the case. Where the money for remissions was devolved to the schools, the IMS had no control over whether it was used for this purpose.

1.9. Costs / Expenditure

- 1.9.1. Staffing constituted the major component of expenditure of IMSs. Increasing cost effectiveness meant increasing income or reducing staff costs while maintaining quality within the IMS. Increasing income was restricted by what parents and schools could afford to pay, and the limitations placed on group sizes by legislation restricting the numbers of pupils in a group where charges are made for lessons. IMSs had reduced expenditure by reducing staff costs. Short term, part time or hourly paid contracts were the norm for many staff. Overall, 58% of staff were hourly paid, 20% part time and 22% fulltime. The percentages for each of these groups varied widely between IMSs. Travelling time and expenses were also

affected. In the short term this was effective in reducing costs but the longer term effects on recruitment were being felt by all IMSs.

1.10. Local Government reorganisation

- 1.10.1. As IMSs have traditionally been embedded within LEAs, they have experienced considerable difficulties when local government has been reorganised and new LEAs have been created. There were particular difficulties for some IMSs because of the creation of Unitary Authorities. Some existing IMSs were split up and some unitary authorities were left with small or no IMSs. Where IMSs were operating independently of LEAs, after re-organisation, some had to work with several LEAs instead of one. Some IMSs in neighbouring unitary authorities were working collaboratively. Historically, the break up of the Inner London Education Authority had a substantial effect on instrumental music provision in the capital. The Centre for Young Musicians, which provided ensemble opportunities and tuition for a limited number of students, was maintained through the creation of a charitable trust but had less resources. Funding for tuition in schools had already been devolved by ILEA with subsidies for those schools buying back central services. When ILEA disappeared, the newly created LEAs did not subsidise tuition and many were unable to maintain an IMS. Over time, as a result of these changes, tuition in many schools diminished and in some disappeared altogether depending on perceived priorities. Standards Funding has been used by several Inner London Boroughs to restore provision. The mechanisms by which this operates are varied. In some cases there is not an IMSs, schools buy in private tuition. In some cases LEAs are working with the Centre for Young Musicians to develop increased opportunities.

1.11. Relationships with schools

- 1.11.1. IMSs have been proactive in developing instrumental curricula and schemes of work, which closely relate to the National Curriculum for Music increasing opportunities for collaborative work.
- 1.11.2. Instrumental teaching was maximally effective in schools where the music teacher, school staff and the Head Teacher were totally committed to it. These factors were perceived by instrumental teachers as more important than parental support. Instrumental teachers reported less than ideal conditions in some schools relating to accommodation and the provision of a piano.

1.12. Perceived characteristics of a good instrumental music teacher

- 1.12.1. While musical expertise, musicianship and teaching skills were perceived as key skills required in an instrumental teacher, the most important characteristics were related to personal and social skills; being enthusiastic and motivated; relating well to children and adults; and being flexible and adaptable.

1.13. Management

- 1.13.1. The need to generate income has meant that many members of Senior Management

Teams (SMTs) have had very heavy teaching loads, in some cases a full teaching timetable. The increased need for accountability, in particular the monitoring of teaching where staff are working in different geographical locations, has led to many members of SMTs becoming overloaded.

- 1.13.2. The data indicated that the working conditions of instrumental music teachers had deteriorated over recent years. Many reported being on part time or hourly paid, short term contracts. For many, there was little job security and in some IMSs the pay was very low (£12/13 per hour). For those with Qualified Teacher Status (QTS) teacher's terms and conditions usually, but not always, applied. For those on Instructor's rates the top salary was just under £19000 per annum. For graduates, often with many years of professional experience, this was not perceived as attractive.
- 1.13.3. Many hourly paid staff were not paid for time spent travelling between schools. Some were not paid travelling expenses for journeys between schools. Some IMSs had reduced travel allowances for instrumental music teachers to below the rate normally paid to other staff working in the LEA.
- 1.13.4. IMSs reported the increasing difficulty of recruiting well-qualified staff. Some IMSs had few full time posts which they could advertise to attract teachers to an area, in some cases none at all. Across all responding IMSs, only 22% of staff were full time. Where full time posts were not available, staffing depended on a person being available in the area who played the required instrument. Where full time posts were advertised, in some cases as a result of successful bids for Standard Funds, there was often a shortage of applicants.
- 1.13.5. Some IMSs reported tensions between the need to operate as cost effective businesses while satisfying educational aims.

1.14. Factors contributing to successful services

- 1.14.1. No particular type or structure of IMS was identified as being automatically successful. A range of factors contributed to the success of IMSs. Most related to the ways in which staff were committed to the IMS and worked together to realise its aims. Quality of leadership was perceived as important with Heads of Service requiring expertise in music, education, management and administration and an awareness of local factors which might have an impact on the IMS. Successful IMSs provided a wide range of opportunities for tuition and ensemble work of a high quality; had a committed staff; were responsive to the needs of pupils, parents, schools and the wider musical community; had good lines of communication, effective management structures, administration, record keeping and organisation; adopted appropriate quality assurance mechanisms; provided opportunities for staff development and had multiple sources of funding reducing reliance on a single source.

1.15. Recommendations

- 1.15.1. The DfEE Standards Funding which only came on stream in July 1999 has provided

a much needed source of stable income for Instrumental Music Services in the UK. It has provided monies for new services to develop where there was no provision and enabled existing IMSs to consolidate their provision. In addition IMSs have been allocated funding for a wide range of developments including increasing the number of children benefiting from remission or reduction of fees; extending opportunities to children with SEN and those from minority ethnic groups; and increasing opportunities for social inclusion through involvement with music. IMSs need to maintain this period of stability of funding so that they can consolidate the considerable developments which have been made in recent years.

1.15.2. In the longer term, if it is to continue, the way that Government funding supports IMSs needs to take account of the enormous diversity found in IMSs in relation to their size, location, provision, structures, and diverse sources of income which derive from parents, schools and LEAs in different combinations in each IMS. Means of funding need to be developed creatively to support IMSs which have successfully evolved in different ways.

1.15.3. As large sums of public money are now being invested in IMSs from central resources they need, more than ever, to be able to demonstrate that they offer value for money and are cost effective. This requires that appropriate data is collected and collated, progress towards aims is monitored and issues of quality assurance are addressed.

1.15.4. The difficulty experienced during the research in collecting accurate data with regard to the pupil population, standards and progression suggests that all IMSs need to establish key structures to enable them to monitor their own development. This is likely to be in the form of appropriate computer software systems and staff to operate them. Key elements to monitor include:

- types of tuition and musical activities on offer;
- overall pupil numbers;
- the breakdown of the pupil population by gender, age, ethnicity, key stage and instrument;
- provision for SEN and talented children;
- changes in standards of attainment over time (assessment or examination results);
- dropout rates;
- patterns of the above in different schools and areas of the LEA;
- provision of ensemble opportunities, membership and attendance;
- evidence of the quality of ensemble work;
- details of fees charged to parents and schools;
- details of remissions or reductions in fees.

The effective monitoring of standards may require IMSs to develop internal systems of assessment for each instrument taught and for other musical activities.

1.15.5. Many IMSs have well developed quality assurance systems. These should be extended to all IMSs. They need to include:

- the monitoring of teaching quality;
- the monitoring of pupils' standards;
- staff appraisal;
- systematic evaluations of the work of the IMS by schools, parents and pupils.

Complementary to this, all staff should have an equal opportunity to undertake staff development activities. These recommendations have implications for the workloads of members of Senior Management Teams and the funding of INSET for part time and hourly paid staff.

- 1.15.6. The diversity of funding mechanisms in IMSs across the country and the extent of variability in the charging of fees to parents has resulted in nation-wide inequalities of opportunity. This is exacerbated by the variability in opportunities for remission of fees for disadvantaged children and the lack of consistency in who takes responsibility for financing remissions. To reduce inequality of opportunity, while maintaining provision which is sufficiently flexible to satisfy local needs, guidelines need to be drawn up which set out clearly the criteria for remission of fees for instrumental tuition, membership of ensembles, hire of instruments and participation in extra-curricular activities. LEAs need to ensure that where funding for remissions is devolved to schools it is used only for this purpose and that fees charged to parents are no greater than the hourly rate charged to schools. In addition, LEA Music Services should work together with the DfEE to agree common remission standards.
- 1.15.7. The need for most IMSs to cut costs has resulted in the gradual deterioration of working conditions for instrumental music teachers. The quality of IMSs depends on their staff. Means need to be found of improving the working conditions and career prospects of instrumental teaching staff.
- 1.15.8. Members of Senior Management Teams are under pressure because of the increased workload relating to accountability and the need to teach to generate funding from fees. If services are to be of demonstrable high quality, ways of resolving these tensions need to be found.

1.16. Conclusions

- 1.16.1. The national consequences of the disappearance of Instrumental Music Services would be serious. Over the years they have made a massive contribution to the development of professional musicians, music teachers and those who work in the music industry. In addition they make a valuable contribution to the musical life of the communities in which they operate providing a coherent framework for music provision in education and increasingly in the wider community. Given appropriate opportunities to develop their work in areas of social and economic deprivation in ways which match the aspirations and needs of the local community, Instrumental Music Services may have an important role to play in relation to social and educational inclusion.
- 1.16.2. The findings indicate the extent to which financial rather than educational priorities have driven the development of the services and the ways in which they now operate. The DfEE has recognised the difficulties that IMSs have experienced in the recent past and the Standards Funding, which came on stream at the start of this research, has been invaluable in preventing some IMSs from disappearing, enabling some to restart and others to consolidate their position. A period of stability and careful, well planned development is now required to enable IMSs to fulfil the potential that they have to serve the communities, social and educational, in which they are embedded.

2. Background to the project

2.1. The role of music in society

- 2.1.1. In our society music is in evidence in almost every aspect of our lives. We are constantly hearing music in restaurants, supermarkets, shopping precincts, churches, schools, on the radio and television and through the medium of recordings. With increased technology, many different types of music are instantly available to most of us at any time of day and night wherever we are. While we have no accurate information about the extent to which individuals listen to music in their everyday lives, the proliferation of music radio stations and the extensive sale of tapes and CDs would suggest that it is a very important activity in our lives.
- 2.1.2. The purposes which this proliferation of music serve are many and varied and operate at the level of the individual, the social group and society as a whole. Some would argue that the functions of music are important in facilitating individual well being and the cohesiveness of social groups and society. Music exists in all known human societies and its functions are similar in all of them. It is found in all of our major social and formal occasions. Music is and has been used at weddings, funerals and in battle, for example, and to bring together groups as diverse as football fans and whole nations and provides cohesion within sub-groups in society. Historically, the power of music has been used to promote all kinds of political change and frequently has been seen as a threat to social and religious codes. Despite this we know very little about how music affects our emotions and behaviour or indeed the extent of the effects. We tend to take music, and the role it plays in our lives, for granted.
- 2.1.3. In the UK, the role of music as a generator of income has recently been recognised. Figures published in the Financial Times in 1996 demonstrated that what are known as the 'culture industries' (the performing arts, fine arts, literature and historic buildings) employ 'more than the high street banks and building societies combined and twice as many as the motor manufacturing industries'. The figure is estimated at more than 800,000 people with an annual turnover of several billion pounds. Pop music is a valuable export with a healthy trade surplus, contributing more than £500 million to the invisible exports of the UK and creating more wealth than unit trusts, fund managers, bullion dealers, money brokers, etc. It continues to expand at an astounding rate. It has also been estimated that the sale of new instruments and live performance ticket sales makes nearly £150 million for the treasury annually (Westcombe, 1997). The culture industries are of major importance to the UK's economic health and are likely to become so increasingly as the shift from old style manufacturing industries to culture as a commodity continues.
- 2.1.4. While we have little idea of the extent to which individuals listen to music in their lives we do know that music making plays an important part in the leisure of many individuals. As Anthony Everitt (1997) wrote in 'Joining in', 'the British Isles resounds to a multitude of musics, most of them amateur. Millions of people sing or play instruments for love and not for money'. A survey by Hutchinson and Feist for the Policy Studies Institute in 1991 showed that there were more than 5,400 amateur

music-making groups with an individual membership of 258,000. There were 240 youth choirs and orchestras, with a membership of 28,000 and more than 1,700 folk or traditional music and dance club societies with a membership of 57,000. Another survey estimated that 11% of the population took part in disco dancing, 5% played a musical instrument, 4% were involved in ballroom dancing, 2% engaged in choral singing, 2% in making pop music, and 1% in orchestral music (Research Surveys of Great Britain, 1991). A further report estimated that at least 600,000 people actively participated in amateur and voluntary music making (National Music Council, 1996).

2.2. The role of instrumental music tuition

- 2.2.1. Instrumental music tuition has an important role in contributing towards society's needs in relation to the culture industries and the continued development of active and constructive participation in musical activities. Learning to play an instrument is the starting point for many of those who go on to pursue a career in music, even if that career is not a professional performing career. Instrumental or vocal tuition plays a role in preparing individuals to work as: instrumentalists; music educators (class and instrumental); composers and arrangers; music therapists and musicians working with the disabled; music journalists; music librarians; music publishers; music retailers; music promoters; music administrators; and instrument manufacturers and repairers. It also makes an important contribution to the education of those wishing to pursue careers in TV and radio; producers; those working in the record business and advertising; arts administration; sound engineering; film editing; acoustic research; and electronics.
- 2.2.2. In addition to these direct effects on careers in music, the media and the arts, there may be benefits to those who learn to play a musical instrument in relation to other generic skills that are increasingly demanded by employers. Many claims have been made regarding the positive effects of being actively involved in music-making ranging from those suggesting that it can have a direct effect in improving intelligence to those suggesting that it can promote social and communicative skills. However, the evidence for these claims is not always rigorous and some need to be treated with caution. What is clear is that playing an instrument encourages the development of particular skills and habits which are likely to be beneficial to other activities. Playing a musical instrument requires: good study habits because of the need to practise regularly; good organisational skills; the ability to follow instructions; the ability to analyse and solve problems; decision making; accuracy; intense concentration; the development of complex cognitive skills; creativity; flexibility; the development of communication skills; the development of performance skills; team work; and co-operation. The extent to which the skills outlined above acquired in relation to music may transfer to other working environments is debatable, although there is considerable supportive, anecdotal evidence.
- 2.2.3. Overall, learning to play a musical instrument provides opportunities to enter careers in the arts and the media, industries which provide valuable economic benefits to the country. It contributes to the development of skills which can enhance the individual's career opportunities and benefit his or her employer. Finally, it enables the pursuit of interesting and rewarding social and leisure activities. Given the

importance and range of these benefits it is important that as many children as possible are provided with the opportunity to learn.

2.3. Participation in Instrumental Music Tuition and related activities

- 2.3.1. A survey undertaken in 1991 by NFER showed that in the region of 467,500 pupils were receiving instrumental tuition from local authorities, between 6% and 7% of the total school population in England and Wales. Participation rates varied between LEAs. They tended to be highest in the London area (around 11%) and lowest in the counties (5-6%). These differences may have been due to the geographical situation of the LEAs concerned and the increased time spent in travel by teachers in the counties. The survey showed that overall tuition was split evenly between primary and secondary pupils. Only 1% of Special schools received tuition. These figures are almost certainly an underestimate of the number of individuals who have had the experience of playing a musical instrument. Many children receive private tuition and many play for a while and then stop.
- 2.3.2. Research undertaken under the auspices of the Associated Board of the Royal Schools of Music (ABRSM) showed a reduction in the number of children learning to play between 1993 and 1996. This study examined separately the playing of children between ages 5 and 14 and those above 15. It included pupils learning to play the recorder in groups at school and those learning to play electronic keyboards. The study reported that the proportion of all children playing declined between 1993 to 1996 from 45% to 41%. The drop was greater for boys. The largest reduction was in children between the ages of 5 to 10. There appeared to be a substantial drop in the number of children learning to play instruments in school. In contrast to the figures for children, the number of adults learning to play an instrument increased from 26% to 30%. This increase was the greatest among those working part time. The most recent survey (Making Music, 2000) showed that the numbers of children learning had stabilised but had not returned to the levels of 1993. While it distinguished between those learning in school and privately, it did not identify whether children were learning through IMSs, in class music lessons, music clubs or other groups in school. The number taking private lessons had reduced from 23% to 18% between 1996 and 1999, while learning in schools had increased from 69% to 73%. It was not clear whether the figures for learning in schools included lessons which were individual and paid for by fees, i.e. essentially 'private' in nature but taking place in school.
- 2.3.3. The 1996 ABRSM survey gave an indication of the most popular instruments. The piano was first followed by guitar, electronic keyboard and recorder. Local Education Authorities tended to offer tuition on most of the orchestral and wind band instruments, but some offered piano, guitar, recorder, voice, keyboard, synthesiser, steel band, harmonium, sitar and others. In recent years there has been a move towards teaching more modern instruments (keyboards, guitar) and some non-western instruments. In the 1999 ABRSM survey the instrument most frequently played by children was the recorder (46%). This is usually taught in primary schools. Often by class teachers in lunchtime or after school clubs.
- 2.3.4. Most LEAs also have music centres which offer opportunities for young people to

join orchestras, bands, chamber music groups and choirs. In 1991, the NFER survey estimated that almost 150,000 children were attending music centres and participating in music making in-groups. This figure represented about 2% of the school population.

- 2.3.5. Although the proportion of individuals learning to play an instrument is relatively small, demand for tuition is very high. Ninety one percent of parents have reported wanting their children to have the opportunity to play an instrument (Addison, 1990). This includes parents who claim to have no interest in music themselves. There is high demand which current provision is inadequate to meet. Generally, only those with perceived musical ability have been given the opportunity to learn because resources have been limited. Recently, an increasing acceptance that it is possible to teach pupils in small groups without sacrificing high standards, has led to an increase in opportunity for some children. However, this change has not been sufficient to enable all those children wanting to learn to do so.

2.4. Previous Research on instrumental music services

- 2.4.1. Over recent years, there have been many cutbacks in LEA provision. In addition, legislation and financial restraints have forced many LEAs to devolve the monies previously spent on instrumental tuition to schools (Rogers, 1995). By 1993 more than 75% of LEAs had devolved or were in the process of devolving funding for their music services. A recent survey undertaken for the Performing Rights Society (1999) by PricewaterhouseCooper and MORI outlined the situation. Questionnaires were sent to 3000 schools (940 responded) and 190 LEAs (96 responded). In the responding LEAs, the music services were teaching more children in more schools and offering a wider range of instruments and ancillary services than ever before. The percentage of pupils taught had increased to 12.3% from 9.1% in 1993 and 7.5% in 1991. There was an increase in schools receiving tuition in each LEA from 75% to 81%. However, INSET, concerts, assistance with concerts and workshops had become less accessible to between 3% and 25% of schools and there was a significant decrease in the availability of instrumental and vocal performance groups in schools. This seemed to apply to all types of groups with the exception of steel bands. Despite the increase in overall numbers of pupils receiving tuition, in only 27% of schools was the demand being fully met. The principal providers of tuition in counties and at secondary level were LEA-supported Music Services, whilst in London boroughs, unitary authorities and at primary level, the principal providers were independent (i.e. individual private teachers). Nation-wide, the market split fairly evenly between the two with only a small fraction of provision being made by private companies. However, there was enormous variability nation-wide.
- 2.4.2. With regard to funding, the evidence indicated that there had been a substantial reduction in the level of overall public funding of tuition and ancillary services and a corresponding reduction in turnover. Parents were bearing a much greater proportion of the total tuition fees. These had increased above inflation. More parents were having difficulty paying music tuition fees and appeared less able or willing to pay for performance groups. The availability of fee remissions was random. One in five schools did not spend its delegated money buying in its local music service. Reductions in Music Service staffing budgets of up to 27% were reported. Despite

this, schools (levels of satisfaction in the range 85-98%), and to a lesser extent LEAs, perceived good and improved quality of delivery of tuition. There was also a greater attention to quality control. Overall productivity had improved despite a decline in expenditure on staffing. This had been achieved by reducing full time teaching posts by 35% in favour of part time posts. Teachers were working longer hours and teaching more pupils per group and per hour. There had also been a reduction in the travel rate paid to teachers. Teacher recruitment was reported as becoming much more difficult.

2.4.3. More recently, the longer-term implications of a continuing decline in public funding for Instrumental Music Services have become apparent:

- access to tuition being restricted to those able to pay;
- opportunities to play in groups, orchestras, bands, choirs, declining;
- instruments traditionally perceived as less attractive or very expensive to play, e.g. bassoon, double bass, becoming rarities with serious implications for group activities;
- in geographical areas which are not centres for artistic and musical activity, increasing difficulty in attracting teaching staff because of the lack of full-time employment opportunities and a career structure;
- a gradual decline in the number of those pursuing music as a career - the number of instrumental and class music teachers and those able to play professionally;
- over time a decline in those suitably qualified to work in the media, arts, and recording industries;
- a decline in the benefits to the individual through enhanced self-development and the acquisition of transferable skills.

Given these possible negative consequences at the individual and societal level action was required.

2.5. DfEE funding of Instrumental Music Services

2.5.1. The DfEE in its consultation on 'Fair Funding' feared that the decline in provision of Instrumental Music Services would continue. Ministers decided that, in order to halt this decline, safeguard centrally-funded music services and promote a degree of expansion, two Standards Fund grants should be set up for the following purposes:

- a grant of £30m at 100% to ring-fence what an LEA spends centrally on music services from their schools budget;
- a grant of £10/20/30m (including LEA contribution at 50%) to expand LEAs' music provision beyond current levels.

2.5.2. The first tranche of money (£41m) was distributed in March 1999. Between 1999 and 2002 a total of £150m of additional money for music services will be released. Given this substantial investment of public funding it is important that Instrumental Music Services provide value for money, that they are seen to do so and that they develop ways of operating which increase the growth in the numbers of pupils given the opportunity to play an instrument without sacrificing the quality of learning and teaching.

3. The research

3.1. Aim

- 3.1.1. The aim of this research was to establish a baseline against which the impact of DfEE Standards Funding could be measured. The research explored:
- the nature and extent of musical provision on offer from Instrumental Music Services (IMSs);
 - the proportion of funding obtained from different sources and the effect that this has on the operation of the IMSs;
 - the different ways that Instrumental Music Services are structured, operate and the strengths and weaknesses of each;
 - the extent and adequacy of existing systems of accountability;
 - factors which affect teaching and learning;
 - the perceived benefits of instrumental music services;
 - the characteristics of successful Instrumental Music Services.

3.2. Methods

- 3.2.1. The first phase of the research (distribution of questionnaires) was begun in July 1999. This was too early to assess the extent to which the DfEE Standards Funding (27a and 27b) had impacted on provision. The evidence derived from the research provides a baseline against which the impact of DfEE funding can be measured in the future.
- 3.2.2. The initial stage of the research involved an analysis of the documentary evidence provided by Instrumental Music Services in their bids for Standards Fund grants from the DfEE.
- 3.2.3. Letters were sent to the Heads of Service in 151 LEA's, outlining the nature of the project and requesting their assistance in providing contact names of key people to be consulted and a financial questionnaire. 71 financial questionnaires and 74 contact information forms were returned.
- 3.2.4. Questionnaires were developed and sent to Heads of Instrumental Services; other members of the management teams of the services e.g. Heads of Music Schools, area instrumental co-ordinators within the LEA, heads of specialisms, e.g. strings, brass; a sample of the instrumental teaching staff; the person to whom the Head of Service was responsible within the LEA; and other groups influential in the way that the service was run, e.g. parents groups, management committees. To attempt to ensure a high rate of return of questionnaires non-respondents were telephoned and encouraged to respond. Further follow up telephone calls were made to clarify issues, where necessary.
- 3.2.5. The numbers of questionnaires returned in each category is set out in Table 1.

Table 1: Questionnaires returned

Recipients of questionnaires	Number returned
Head of Service (main questionnaire)	52
Head of Service (financial questionnaire)	71
Member of management team	75
LEA representative	40
Parent/management body	38
Peripatetic teaching staff	85

- 3.2.6. As some IMSs provided tuition and other services to several LEAs, the response rate for the main questionnaire from Heads of Instrumental Music Services was 49% and for the financial questionnaire 66%. The responses were evenly distributed between Counties, Unitary Authorities and Outer London Boroughs. No completed questionnaires were received from Inner London Boroughs. To ensure that they were represented attempts were made to complete questionnaires by telephone. One questionnaire was completed in this way. Notes were made during the other telephone interviews to establish the pattern of provision in Inner London.
- 3.2.7. Following initial analysis of the questionnaire data, telephone interviews were undertaken with representatives of 18 services to explore issues in greater depth. The analysis of the questionnaire data revealed that IMSs were operating in many diverse ways. The sample for follow up with telephone interviews was selected to ensure that examples of each of the main kinds of operation were explored. 12 services, operating in different ways that appeared to be satisfying needs within their geographical and social locations were selected for follow up interviews. Where possible, given that the main types of service had to be represented, the following criteria were satisfied:
- provision of tuition in a broad range of instruments to reflect local cultural diversity;
 - provision of opportunities for a substantial number of children to learn to play;
 - provision of appropriate high quality ensemble activities;
 - support for music in the National Curriculum;
 - support for music in the community;
 - appropriate quality assurance mechanisms;
 - appropriate opportunities for staff development;
 - effective leadership and management.
- 3.2.8. Six services operating in different ways, which had reported difficulties, were also contacted to establish the kind of problems that arise.
- 3.2.9. Telephone interviews were undertaken with the Head of Service and representatives of the ‘consumers’ of the service, head teachers and music teachers from participating schools, and parents’ representatives. The interviews attempted to establish the causes of successes or difficulties. The services selected for the final in depth case studies were derived from this sample except for two cases where IMSs that had appeared from the questionnaires to be operating successfully were deemed after the interviews to have considerable difficulties. In these cases telephone interviews were carried out with two further IMSs which were operating in similar ways to those which were rejected.

3.3. Selection of Projects for Fieldwork

- 3.3.1. On the basis of the questionnaire data and follow up telephone interviews an interim report was prepared. The quality assurance group, made up of representatives from schools, a service provider, a commercial music provider and researchers from the Institute of Education, University of London, in conjunction with the DfEE steering group selected the projects which would be subjected to in depth analysis.
- 3.3.2. The two groups, meeting independently, concluded that no particular type of Instrumental Music Service could be singled out as offering a 'best' model. The differing types of service each had different strengths and weaknesses. A decision was taken to follow up examples of 11 different types of IMSs exemplifying different characteristics and types of operation which were operating with some degree of success based on the criteria outlined above. There was complete consensus of the projects to be followed up.
- 3.3.3. Fieldwork was undertaken in each of the selected services. Interviews were conducted with: the Head of Service, representatives of schools, teachers, pupils and parents.

3.4. Analysis of data

- 3.4.1. The analysis of the data took place at a number of different levels.
- 3.4.2. One strand of the analysis focused on:
 - mapping the nature and extent of current provision;
 - establishing the strengths and weaknesses of contrasting patterns of provision, operation and funding;
 - considering the benefits and difficulties related to location, size and local economic factors on the functioning of IMSs.
 - The data from the case studies were used to illuminate these differences.
- 3.4.3. The second strand considered those aspects of the functioning of music services which were shared. These related to:
 - levels of funding;
 - curriculum and teaching;
 - accountability;
 - staffing;
 - INSET.
- 3.4.4. The quantitative data that were available from the IMSs regarding the numbers of pupils taught were limited. Most responding IMSs were able to provide overall pupil numbers but very few were able to give a breakdown by gender, age, Key Stage, or ethnicity. Most were unable to provide information regarding the standards achieved by their pupils. This imposed considerable limitations on the data analysis that was possible in relation to cost effectiveness.
- 3.4.5. Self-evaluations were used to provide comparisons of perceived success in relation

to different aspects of provision.

3.5. Consultative conference

- 3.5.1. A consultative conference was held to which representatives of all the IMSs were invited. This provided an opportunity for IMSs who had participated in the research to verify interim findings and for those who had not to provide feedback on the extent to which the interim findings reflected the operation of all of the IMSs. This feedback was extremely valuable in emphasising the wide variation in structure, operation and funding of IMSs.

4. Findings

4.1. Diversity

- 4.1.1. Those Instrumental Music Services (IMSs) in England that had survived the pressures of funding cutbacks over the last 25 years had responded to the need for change with creativity and ingenuity. Each had responded to local demands and the needs of schools, pupils, parents and the local community in such a way that each IMS is now unique. The research showed that no two were identical in the combinations of structure, staffing, the nature of the services on offer, and funding mechanisms which were in operation.
- 4.1.2. This level of complexity is difficult to present and comprehend. The following sections will outline the range of alternative structures and provision which services have adopted in response to their needs but will not attempt to present all of their many possible combinations.

5. Provision and participants

5.1. Aims

- 5.1.1. The specific aims of the services varied considerably, although most referred to providing a broad range of musical activities and offering the opportunity for everyone to learn. The emphasis on other aspects of provision varied and in some cases included being cost effective or becoming a successful business. Some examples are given in Table 2. Only one IMS reported preparing students for a career in some aspect of the music profession as an aim. Despite the diversity of reported aims the key aspects of provision for all the services tended to be very similar.
- 5.1.2. Most teaching staff shared the aims of teaching as many pupils as possible and providing a broad range of musical activities. Their personal aims were also compatible: to encourage a love of music and its enjoyment and to enable each child to develop expertise on the instrument of their choice to the extent of their capabilities.

Table 2: Examples of aims of Instrumental Music Services

<p>Example 1: <i>‘To provide quality instrumental tuition to all children including special needs and musically gifted children in all schools in the LEA’.</i> (LEA based County Service)</p>
<p>Example 2: <i>‘To provide a wide range of high quality musical educational opportunities from early years onwards, with access for all and aiming for the highest standards of attainment. This will be achieved by providing:</i></p> <ul style="list-style-type: none">• <i>instrumental tuition in schools and the community;</i>• <i>support for teachers in delivering a music curriculum;</i>• <i>performance opportunities;</i>• <i>concerts and music projects;</i>• <i>providing opportunities for pre and professional training;</i>• <i>linking with the other performing arts.’</i> (LEA based Unitary Authority Service)
<p>Example 3: <i>‘To provide musical opportunities which foster a life-long love and enjoyment of music and which discover and nurture talent in young people.’</i> (New LEA service set up through DfEE Standards Funding in Outer London)</p>
<p>Example 4: <i>‘This service aims to:</i></p> <ul style="list-style-type: none">• <i>enable pupils to develop their love for music, their technical skills and their singing and playing proficiency to the highest level possible;</i>• <i>provide suitable opportunities for orchestral and group playing and for singing with others;</i>• <i>to provide the groundwork that may lead to a career in music’.</i> (LEA based County Service)

Example 5: *The purpose of the Music Service is to enrich and enhance the lives of children and the community by actively supporting and developing Education through music (LEA based service in a Unitary Authority)*

Example 6: *'This service aims to provide:*

- *appropriate and high quality music education opportunities which meet the needs of pupils, parents and schools, teachers and communities;*
- *a Countywide service which is the market leader, offering exceptional value for money'. (LEA based County Service)*

5.2. Musical Provision

- 5.2.1. Most LEAs offered tuition for most of the orchestral and band instruments. The details are provided in Appendix 1. The provision of lessons in world music instruments was developing and depended to some extent on local demand. It was frequently supported by Standards Funding. Keyboard and piano lessons were sometimes provided, the former in groups, the latter usually individually. Provision of these often depended on whether parents were paying for the lessons.
- 5.2.2. There was variability in the extent to which different instruments were available in primary and secondary school. This followed no clear pattern.
- 5.2.3. Most IMSs provided a variety of different types of ensemble activities, which took place out of school hours (see Table 3). Many of these groups were located in Music Centres which operated on Saturdays or in the evenings. Ensembles usually offered progression for students with provision of groups for beginners rising to those of almost professional standard.

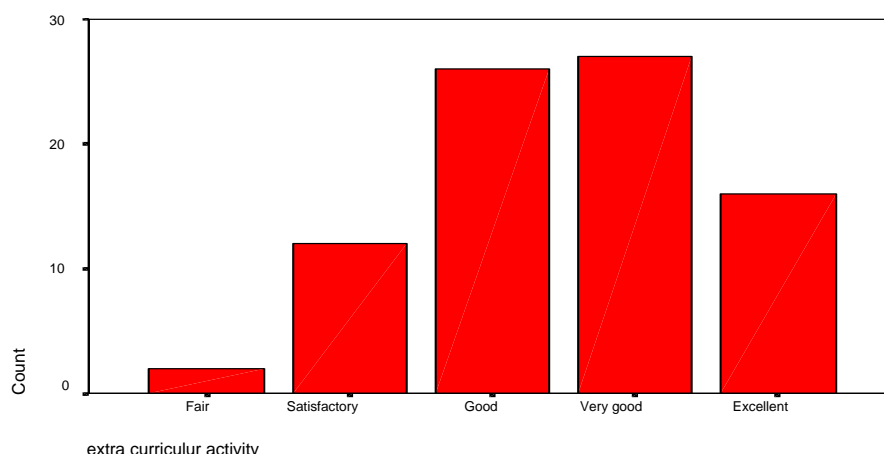
Table 3: Musical activities on offer in IMSs

Musical Activities	% of IMSs offering the activity
Music schools or centralised activities	90%
Orchestras	84%
String groups (including guitar ensembles)	80%
Wind or concert bands	86%
Brass bands	66%
Woodwind groups (e.g. clarinet, recorder, flute, bassoon)	56%
Choirs	70%
Big band and jazz groups	46%
Percussion ensembles	36%
Asian music ensembles	8%
Folk music groups	8%
Early music groups	4%
Rock groups	10%
Steel pans ensembles	12%

Samba groups	4%
Nursery – early years music classes	22%
Theory classes	62%

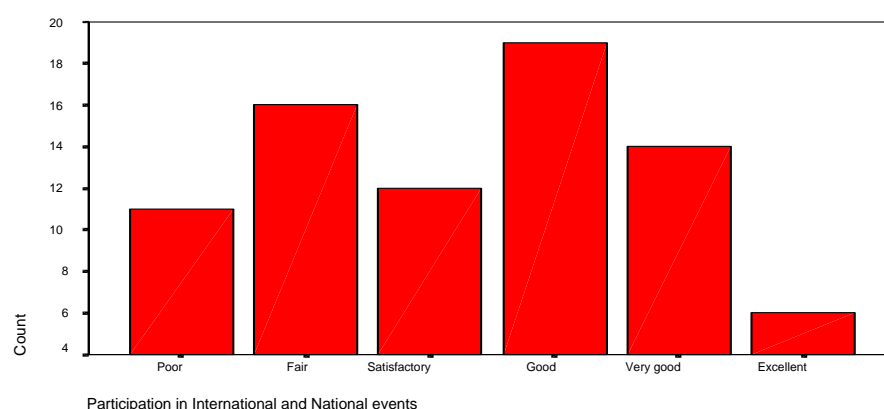
- 5.2.4. 66% of IMSs reported running residential courses in the school holidays. These were generally for established ensembles or workshop activities.
- 5.2.5. Six services described themselves as Performing Arts Services or Centres and offered tuition and activities relating to dance and drama in addition to music.
- 5.2.6. 14% of IMSs put on large music or arts festivals where anything up to 2,000 children took part. These activities, in addition to their musical and educational functions, served to publicise the activities of the IMS.
- 5.2.7. 84% of IMSs arranged visits to schools by groups of teachers to provide demonstrations of instruments or to provide opportunities for children to experience live concerts. In places where this provision had declined over time it was frequently being reinstated through the support of Standards Funding.
- 5.2.8. 66% of IMSs offered curriculum support. This was often through advisory teachers or inspectors who provided support to classroom teachers in primary and secondary schools or through the provision of INSET.
- 5.2.9. 42% of IMSs offered schools the opportunity to buy in the services of class music teachers. This was usually in the primary sector and the amount of teaching was relatively small in most cases, although there were exceptions.
- 5.2.10. Some instrumental music teachers (23%) working in primary schools reported active involvement in delivering the National Curriculum with class teachers. At secondary level this rose to 45%. Collaboration centred particularly on the performance and composition elements in GCSE and A level music.
- 5.2.11. 73% of instrumental teachers reported supporting extra-curricula activities in schools but where budgets were tight this increasingly depended on the ability of schools to pay for the services. Most IMSs did not keep records of the extent of their teachers' support for extra-curricula activity. Teachers' own evaluations of the extent to which their IMS provided appropriate extra-curricular music activities, including those at Music Centres, overall showed a positive picture, although there was perceived room for improvement (see Figure 1). The category 'poor' was not used by any respondent.

Figure 1: Teachers' perceptions of the provision of extra-curricular activities



- 5.2.12. In addition to the services described above, a small number of IMSs offered support for music technology (recording opportunities, composition work with computers); music library and resource centres; instrument repair and maintenance services; and pianists who provided classroom support and accompanied performances at concerts. Standards Funding was being used to support many of these activities.
- 5.2.13. Some IMSs stressed the importance of high standard ensembles taking part in national (66%) and international music activities (56%). For others this was seen as less of a priority. This difference is well illustrated by the distribution of teachers' evaluations of their IMS's participation in National and International Musical Events (see Figure 2).

Figure 2: Teachers' perceptions of the participation of their Instrumental Music Service in National and International Musical Events



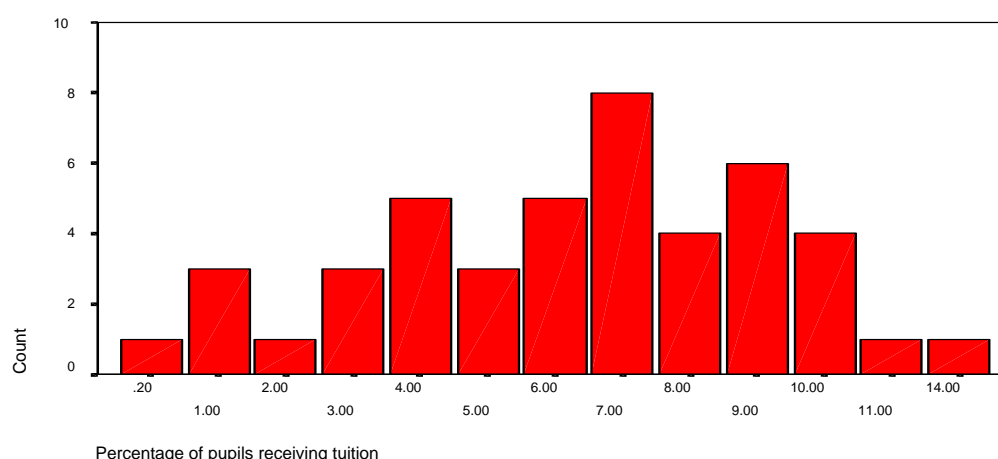
- 5.2.14. Most out of school activities were financed through parental contributions, although some IMSs were able to offer fee remissions for pupils who were eligible for free school meals or who were receiving particular benefits.

5.3. Pupils and schools receiving tuition

- 5.3.1. Very few services were able to provide detailed information about their student cohort in relation to gender, ethnicity, age, instrument, and the standard of playing. The extent to which this was possible depended on record keeping in the IMS. Where computer databases were in use the service was in a much better position to provide this information. This tended to be in situations where the IMS was directly responsible for billing parents for pupils' lessons.
- 5.3.2. In some cases the IMS had no records of the student cohort because schools bought services by the hour and took responsibility for arranging which pupils received tuition.
- 5.3.3. All the responding IMSs provided tuition for primary schools, 96% did so for secondary schools, 27% for nursery schools and 78% offered services to special schools. These percentages were being increased in many IMSs supported by Standards Funding.
- 5.3.4. The percentage of schools receiving tuition varied between services and was in part dependent on the way tuition was funded. Where schools did not receive tuition, in some cases it was because they had chosen not to 'buy' the services of the IMS. In others it was because no parents were paying for tuition in that school.
- 5.3.5. Detailed data were not available about the exact nature of provision in each type of school but it was clear that there was wide variability. In some places tuition on a wide range of instruments was available at primary level, in others there was little choice. The nature of the funding mechanisms tended to contribute to this.
- 5.3.6. Figure 3 gives an overview of the percentages of the school population receiving tuition in responding LEAs. The percentages were derived from data provided by the IMSs and national figures for school populations in each LEA. The lowest percentage of pupils taught was 0.2% and the highest 14%. Most services fell between 4% and 10%. Variability in the figures can largely be explained by the type of provision on offer, although the time of year when the data was collated may have played a part, figures tending to be higher in September when new cohorts of children begin to play.
- 5.3.7. These figures do not provide an accurate representation of the actual percentage of children overall who may benefit from instrumental music tuition. They reflect a cross section at a particular moment in time. Many children play for a number of years and then move on to other activities or continue tuition outside of the IMS. The available data did not enable an accurate estimate of the extent of this phenomenon. Only 6 music services were able to provide figures for rate of drop out. These ranged from 6% to 21%. No IMS had information about continuation rates outside of the IMS.
- 5.3.8. There were wide differences in the size of the overall student population for each service and the number of schools that they served. The largest IMS served an overall school population of 207,250, the smallest 19,269. The larger the service the

more likely it was to be able to offer opportunities to play a wide variety of instruments and for pupils to take part in a wide variety of musical activities in groups.

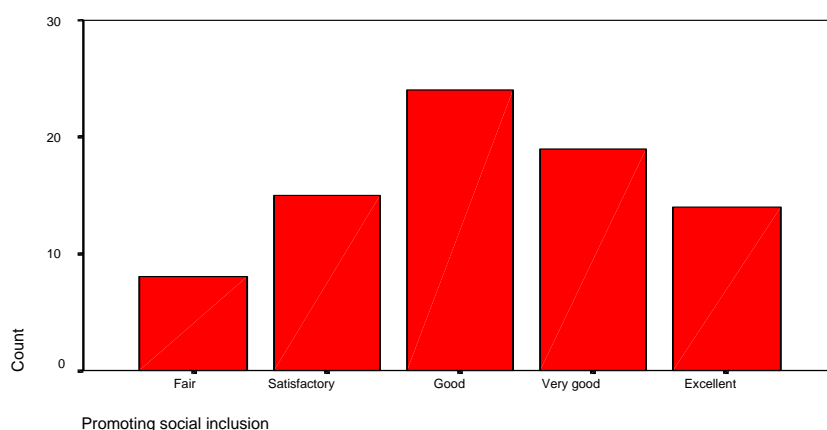
Figure 3: Percentage of pupils receiving tuition in different LEAs



5.4. Widening access

- 5.4.1. Some IMSs had developed provision in instruments that they believed would appeal to a broader range of students than had traditionally been the case, e.g. kit drumming, electric guitar and world music instruments. Some had invested in recording studio facilities. Some worked closely with Youth Services to offer tuition through Youth Clubs on a more informal basis. These initiatives were often supported by Standards Funding. Some IMSs had created opportunities for adults to have tuition and join ensembles.
- 5.4.2. In most IMSs no special measures had been taken to recruit students from ethnic minorities. Teachers reported that they treated all pupils the same regardless of ethnicity, gender, etc. A small number (2.4%) reported that their IMS held theme days to encourage the recruitment of those from minority groups, others reported that their IMS operated an equal opportunities policy (3.5%). Bids for Standards Funding frequently addressed these issues.
- 5.4.3. Figure 4 illustrates teachers' perceptions of the extent to which the instrumental service for which they worked contributed to the social inclusion of ethnic and other groups. Responses were mixed. A lack of adequate monitoring systems meant that information on actual recruitment of ethnic minorities was not available in most cases.

Figure 4: Teachers' perceptions of the contribution of their Instrumental Music Service to social inclusion



5.5. Provision for SEN pupils

- 5.5.1. Most IMSs incorporated special needs tuition into their general provision. SEN pupils in mainstream schools often had equal access to provision and special arrangements were made when necessary, e.g. for partially sighted pupils. One service had been able to support a girl from a primary school learning to play the violin with no hands, using her feet. She had been successful in passing her Grade 1 examination. The same service adapted a French Horn for a child with restricted limbs.
- 5.5.2. Special Schools were often included in specific projects but overall provision for children attending Special Schools was limited. A small number of IMSs employed music therapists (8%).
- 5.5.3. Teachers' perceptions of the provision for children with Special Education Needs in their IMS was extremely negative as illustrated in Figure 5. Bids for Standards Funding often related to increasing SEN provision.

5.6. Musically gifted pupils

- 5.6.1. Most music services tried to make arrangements for pupils perceived as 'talented' to have individual lessons. Some arranged for them to have lessons on a second instrument. Most provided access to advanced performance groups and appropriate performance opportunities. Some services had established 'Centres of Excellence' as a focus for provision for talented pupils. In a very few cases pupils were assisted financially so that they could attend Junior Music Schools in the conservatoires.
- 5.6.2. In most IMSs teachers perceived that the provision for musically gifted pupils was good or better (see Figure 6).

Figure 5: Teachers' perceptions of provision for pupils with Special Educational Needs

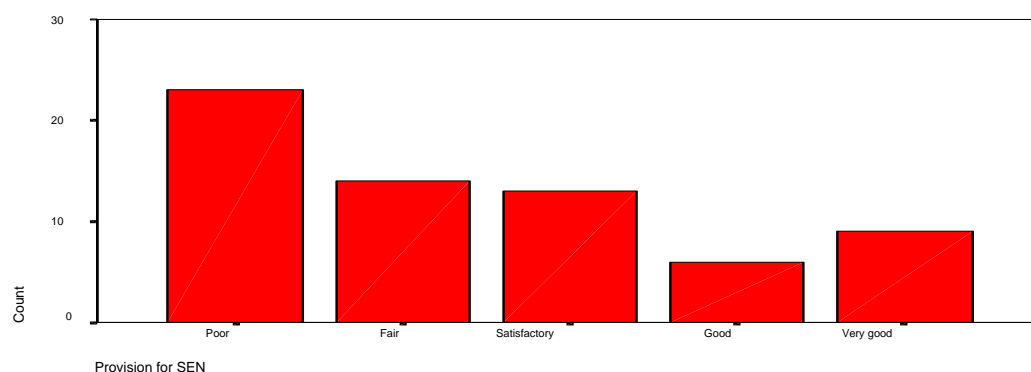
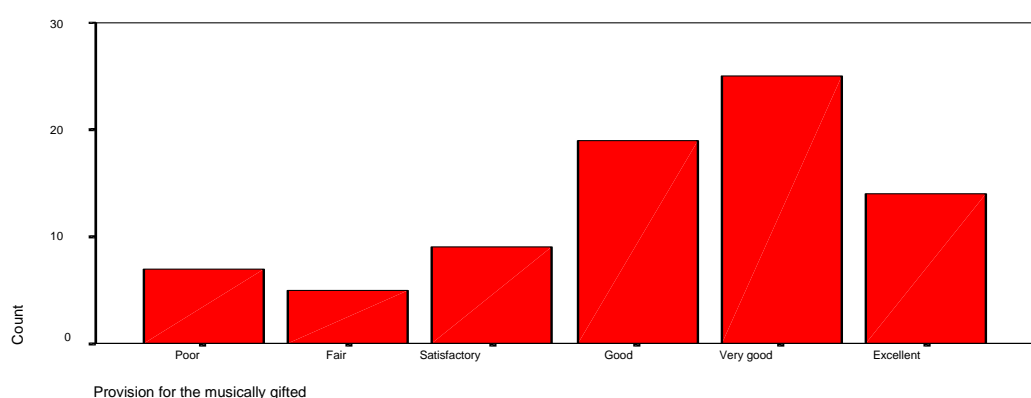


Figure 6: Teachers' perceptions of provision for the musically gifted



5.7. Provision for disadvantaged pupils

- 5.7.1. Over half of the responding teachers reported that their IMS provided some financial support for children who could not afford lessons. This may have included free lessons, instrument hire, membership of a music centre or advanced group, free places on residential courses or trips. In some cases this was directly linked to LEA or Standards Funding but in some cases the sources were charitable trusts. The support tended to be available to those whose families were receiving Income Support or Job Seekers Allowances. In some LEAs such support was not available. Teachers reported:

'Children are selected to play by parents ability to pay'

'It is only due to the recent Standards Funding that it has been possible to teach more of the disadvantaged pupils. Until now they have been seriously missed out as there has been no finance to teach them.'

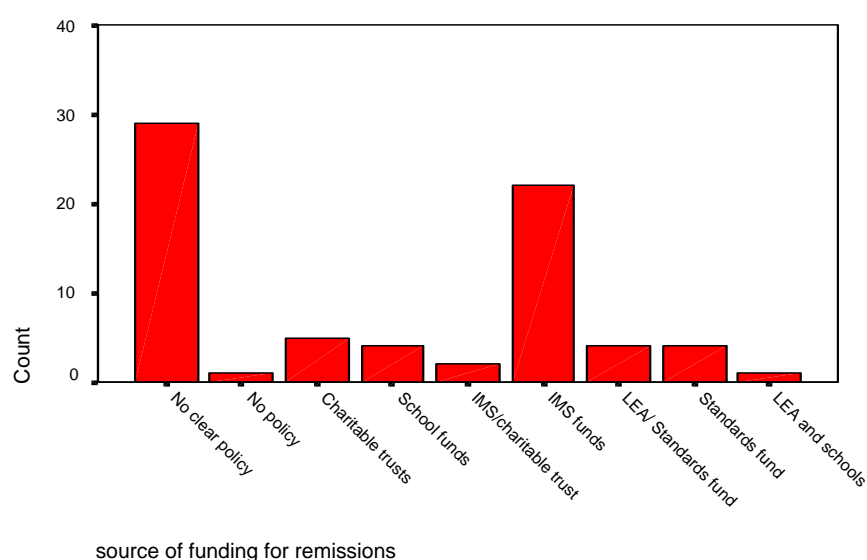
- 5.7.2. The proportion of disadvantaged children varied widely between LEAs. Some had a very high proportion of children living in areas of high deprivation; others had relatively few. Inevitably this had an impact on the way that IMSs developed to satisfy the needs of the local community.

- 5.7.3. Remission policies were not always able to take account of those whose income did not entitle them to benefits but who nevertheless could not afford tuition. Some teachers were concerned that many families could not afford lessons although they were not eligible for remissions.

‘The poorest children don’t have to pay for instruments or lessons, which helps. Those just above this level lose out.’

- 5.7.4. Families where more than one child wished to play an instrument were disadvantaged by the need to pay fees. Some IMSs took account of this in their fee structures. In some IMSs bursaries were available for families with more than 2 children. Figure 7 outlines the sources of funding for remissions.

Figure 7: Sources of funding for remission of fees

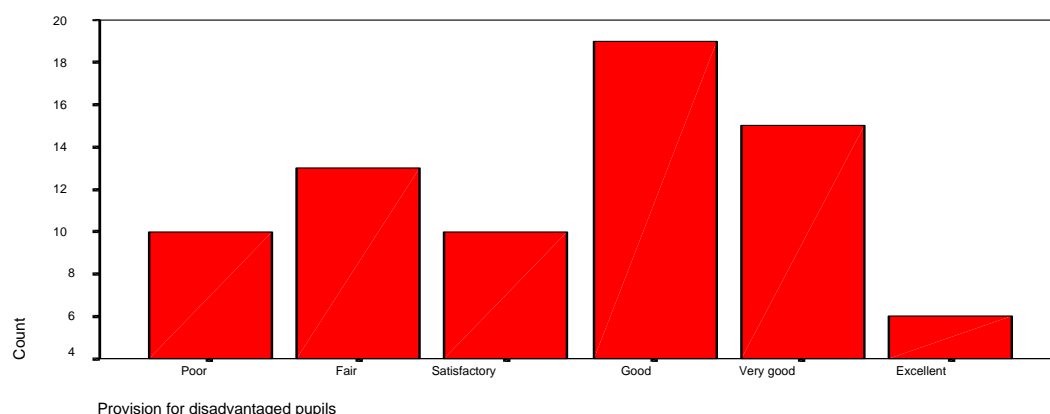


- 5.7.5. Teachers expressed concern that where funding had been devolved to schools which then bought services from the IMS individual schools were responsible for the remission of fees.

‘The majority of my schools, now, are unable to subsidise lessons, therefore, only those children whose parents can afford lessons within school take up lessons. I only have one school which offers free tuition now.’

- 5.7.6. In some IMSs remissions policies were perceived as inconsistent between schools. An analysis of the figures undertaken by one IMS had revealed that 33% of the amount of delegated and remissions money was not spent appropriately by schools. This had denied access to many pupils. The perceived diversity of practice is highlighted in Figure 8. The distribution of responses suggests that in some IMSs provision for those who cannot afford to pay is fairly well developed while in others it is poor or at best fair.

Figure 8: Teachers' perceptions of provision for the disadvantaged



5.8. Examination systems

5.8.1. Some IMSs (34%) had their own examination or assessment system run by members of the senior management team. Where such schemes were in operation they were valued because:

- they were free, which meant that every child could take advantage of them;
- pupils could be withdrawn with no cost if progress was less than expected or problems arose;
- pupils could be entered when the teacher felt they were ready;
- those requiring the demonstration of small steps in progression enhanced motivation;
- they were perceived as less stressful than external music examinations as they took place in the child's own school;
- immediate feedback was often given to the pupil;
- they were often framed positively (pass or try again NOT fail);
- they were linked to principles of teaching and learning;
- they provided teachers with feedback from external assessors;
- they were examined by other teachers in the IMS providing valuable opportunities for staff development;
- they contributed to quality assurance.

5.8.2. Minor problems were experienced when staff entered pupils who they hoped would be ready as there were no penalties for withdrawing them. This added to the administrative workload of the management staff and created problems in the timetabling and organisation of examinations.

6. The context and structures within which music services operate

6.1. Development of structures

- 6.1.1. The structures and ways in which individual music services operated had evolved over time in response to historical and geographical circumstances and funding pressures.

6.2. Management groups

- 6.2.1. Some services had management groups who acted in a governing, steering or advisory capacity. Some management groups had a great deal of responsibility, for instance, when the IMS was a limited company or a charitable trust, others acted only in an advisory capacity. Typically such groups monitored and received reports about budgets, every day functioning, and major change and supported and promoted the service. Some were involved in assisting with receptions and entertaining and supporting staff where appropriate.

6.3. Friends' or supporters' groups

- 6.3.1. Friends' and parents' groups usually offered support to the service by raising funds through donations, legacies, grants or active fund raising, e.g. organising raffles. The money was then variously used to assist with the expenses of musical groups, provide instruments and equipment, or contribute to cases of individual need. Some groups ran a notice board to advertise instruments for sale and made and sold music stand bags, etc. Many took an active part in arranging and supporting concerts, selling concert tickets, making refreshments.
- 6.3.2. The high standards of performance of the centralised ensembles of many music services were much appreciated by parents who in turn encouraged the staff to maintain their standards. Parents were sometimes critical of the level or cost of provision but reported rarely voicing these criticisms in-group meetings. Some parents commented on difficulties in communication within IMSs and the need for IMSs to publicise their activities more widely (60%).

'We need a better means of communication, more music celebrations in various areas of the LEA and the development of the Saturday Music School to include a wider range of activities.'

'I would like to see the orchestras and ensembles raising their profile, perhaps through informal concerts in public places. Although all are welcome at concerts, in practice the audiences are usually parents and friends.'

- 6.3.3. Some complained about their relatively peripheral status:

'Quarterly meetings are held with parents to listen and liaise with the Head of the Music Centre to iron out any problems. However the County Council keeps us in the dark about many things such as reductions in staff.'

6.4. Accountability

- 6.4.1. Whatever system of funding was in operation, IMSs were accountable to the LEA. The mechanisms for that varied depending on the type of operation. Where the service was still part of the LEA accountability was through LEA structures. The nature of these structures varied as individual IMSs were subsumed within different departments.
- 6.4.2. Where the service was separate from the LEA there were contractual arrangements between the two, usually in the form of a service level of agreement, whereby particular services were provided in return for a payment. If the IMS did not maintain the terms of the contract the LEA could withdraw payment. Final decisions about funding were taken through the Education Committees of Local Councils.
- 6.4.3. The ways relationships with the LEA were structured included:
- IMS as an integral part of the LEA, e.g. within the Education Department, Leisure Services Department, School Improvement Division, Lifetime Learning and Arts Unit;
 - IMS operating as a Business Unit within the LEA;
 - IMS with charitable status supported by the LEA;
 - LEA supported IMS limited by guarantee;
 - LEA supported IMS limited by guarantee with charitable status;
 - LEA supported co-operative IMS (staff were self-employed and 'owned' the service);
 - LEA supported Music Agency (service acted as an agency for tuition and could have contracts with several LEAs or with schools).
- 6.4.4. 59% of responding IMSs were embedded within the structures of LEAs. 33% of IMSs operated independently of the LEA as charitable trusts, co-operatives, businesses, agencies, etc. In these cases contracts set out what the IMS would provide.
- 6.4.5. In 8% of LEAs there was no link with an IMS. Someone within the LEA had responsibility for ensuring that schools had appropriate opportunities for developing musical activities. In some cases schools bid for centrally held funds. These were used to purchase instrumental tuition from other providers or from private teachers recruited and managed by the school. These funds tended to be used to support large group projects or ensemble activities out of school time not instrumental tuition.
- 6.4.6. In 12% of responding LEAs, instrumental and vocal tuition, ensemble opportunities and musicianship training were only offered at centres, which operated after school hours or on Saturdays. This restricted the number of children who were able to learn.
- 6.4.7. When IMSs were embedded within the LEA, they tended to provide more services in relation to the National Curriculum, classroom support, advisory services and extra-curricular activities for schools. The Head of Instrumental Service was, in some cases, also the Music Advisor/Inspector. Where this was not the case, the Head of Service was directly responsible to the Music Advisor/Inspector or, depending on the management structure, someone in the advisory or school improvement team or other branch of the LEA. Where the IMS was independent of the LEA and operating as a

trust or limited company with a contract to provide services the relationship was more distant.

7. Funding

7.1. Historical position

- 7.1.1. Over the last 20 years IMSs, traditionally funded by LEAs, have been under constant threat from budget cuts. This has been in spite of the fact that the youth orchestras, bands and other ensembles which have been trained within these services have been the envy of the world.
- 7.1.2. The reasons for these difficulties have been increasing government legislation requiring LEAs to devolve funding for a range of services to schools and financial restraints. The funding situation for IMSs remains complex. Most IMSs in the survey received funding from a range of sources.

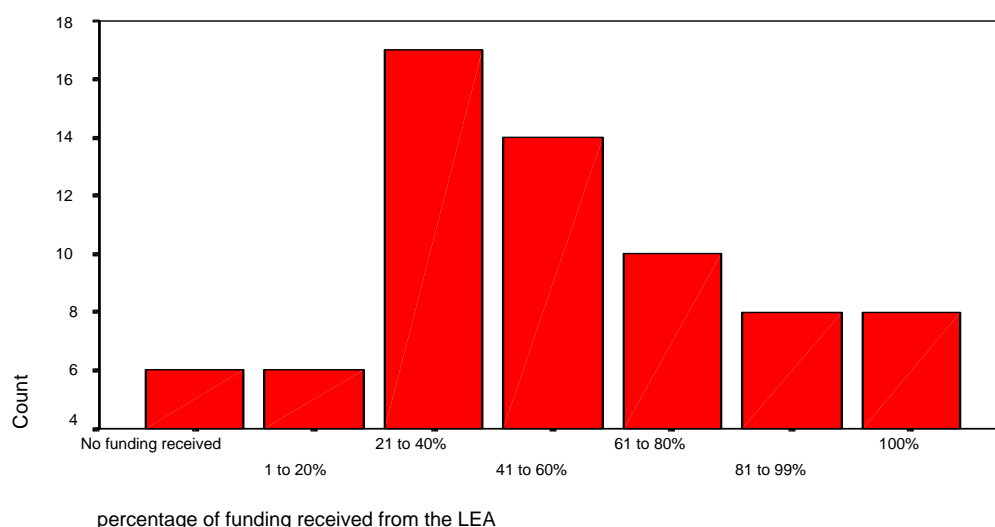
7.2. Income

- 7.2.1. Figures for establishing the proportion of income for IMSs from different sources were derived from the financial year 1998/9. These were the most recent complete figures at the time the research was undertaken.
- 7.2.2. In recent years, IMSs have had several possible, substantial sources of income: LEAs, schools and parents. Standards Funding now supplements this. The survey revealed that the distribution of income between these sources of income in individual LEAs was very great. In 1998/9 some IMSs were totally funded by LEAs. Others received no LEA funding and were totally dependent on the fees collected from parents, schools or both.
- 7.2.3. At the time of the research, confirmed data for the financial year 1999/2000 were not available. This precluded an analysis of the percentage contribution of the DfEE Standards Funding to IMSs' budgets.
- 7.2.4. In the questionnaires and the interviews, a number of Heads of IMSs expressed the view that IMSs with multiple sources of funding were more secure in the long term. Income from parents depended on a strong economy; funding from schools relied on support from Head Teachers; funding from LEAs or the DfEE depended on political factors.

7.3. Percentage of income from LEAs

- 7.3.1. Figure 9 outlines the percentage of funding received by IMSs from LEAs in 1998/9 before the introduction of the DfEE Standards Funding. The majority of IMSs (31) received between 20-60% of their funding from LEAs. Some received all of their funding through their LEA. A small proportion received no funding from their LEA.

Figure 9: Percentage of funding received from LEAs 1998-99



- 7.3.2. The advantage of receiving funding directly from LEAs or other central sources, e.g. DfEE was the opportunity that this offered to provide free tuition which was equitably distributed between schools. At no direct cost to schools, members of the IMS could provide live concerts in schools, free support for school's extra-curricular activities, free curriculum support and satisfy the needs of schools without consideration of costs, although time constraints remained.

7.4. Schools as sources of funding

- 7.4.1. In some LEAs funding for instrumental music tuition had not been devolved to schools. Instead schools were allocated time for instrumental tuition. They had an entitlement to a certain proportion of tuition. This was usually allocated on the basis of the numbers of pupils on the school roll. Schools were also able to buy extra time for tuition in addition to this.
- 7.4.2. In some LEAs the money previously allocated for instrumental tuition had been devolved to schools but was ring fenced and had to be spent on music. In many cases the funding for instrumental tuition was devolved to schools for them to spend as they chose.
- 7.4.3. Many schools receiving or buying instrumental music tuition from their IMS chose to pass the cost of lessons on to parents. Some schools were reluctant to do this. In some cases the IMS had no control over the amount charged to parents and often no control over the remissions policy for disadvantaged children.

'There have been threats over the last few years, mainly concerning the inclusion of contributions (at first voluntary, then obligatory) from pupils. Some schools have increased the amount they demand which leaves the service anxious as to its viability. Parents naturally grumble over paying £40 a term for their children to have a 15 minute lesson with two others.'

- 7.4.4. In some cases, schools experienced administrative problems in collecting fees,

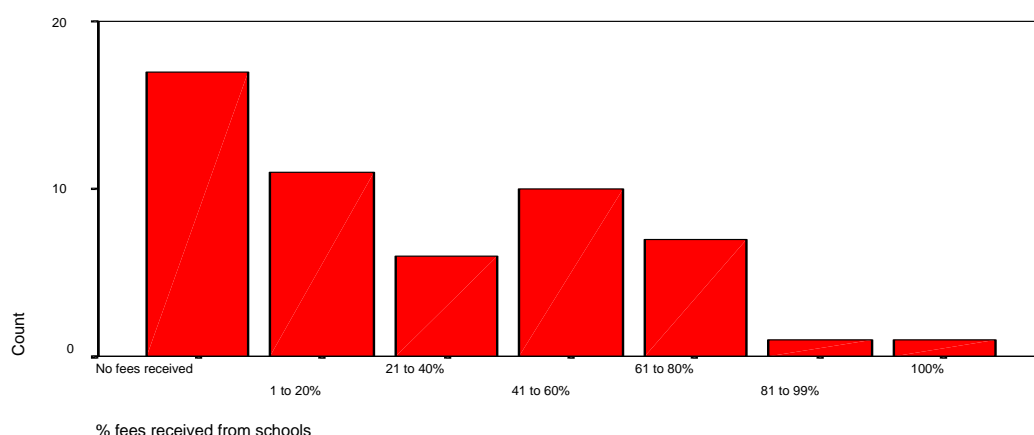
particularly when parents did not pay. In these circumstances some IMSs had developed mechanisms to assist schools in making appropriate arrangements. This helped to promote positive school/IMS relationships.

- 7.4.5. Fees charged per hour to schools varied depending on the type of tuition offered and the nature of the service. Where instrumental teachers were self-employed and the IMS had minimal overheads this was as low as £18 per hour. In other cases it could be as high as £30 an hour. Typically it was between £23-26. Some IMSs varied the charges depending on whether the school bought tuition for 30 weeks each year or 34-36 weeks. Hourly charges for the longer time period were less. Many IMSs offered a range of other services, e.g. advisory services, piano accompaniment, which were costed in different ways.

7.5. Percentage of funding received in fees from schools

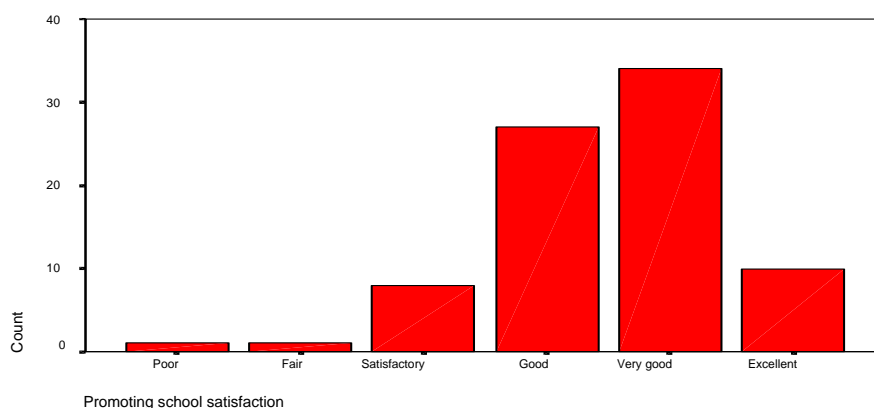
- 7.5.1. Figure 10 indicates the number of IMSs receiving different percentages of their funding through fees from schools. In their responses to the questionnaire, some IMSs submitted a combined figure for income from fees from schools and parents. As these could not be separated they are not included here. Overall, the majority of IMSs received a smaller proportion of their income from schools than LEAs.
- 7.5.2. A number of advantages were reported in relation to schools buying the services of IMSs. These included:
- the service becoming more responsive to school needs;
 - the school becoming more concerned about supporting instrumental teachers to get value for money;
 - the development of closer links between class music teachers and instrumental music teachers.
- 7.5.3. One Head of Service commented:
- 'Schools want instrumental music teachers who adapt to the ethos of the school and its procedures. They expect punctuality, good time keeping, no unexplained absence or changing of times. Good communication with pupils, staff and parents is important. Schools want teachers to help pupils make good progress, contribute to school events, provide general support for class teachers in the school and offer advice and help when needed'.*
- 7.5.4. The devolution of funding to schools enabled them to choose to buy the services of the IMS or not. This power enabled them to demand high teaching standards and take their custom elsewhere if they were not forthcoming. This power relationship was in some cases uncomfortable for IMSs.

Figure 10: Percentage of funding received from fees from schools 1998-99



- 7.5.5. When instrumental music teachers were asked the extent to which they believed that the IMS for which they worked promoted school satisfaction their responses were generally positive (see figure 11) with most responses being good or above. However, there was clear room for improvement.

Figure 11: Teachers' perceptions of the success of their IMS in promoting satisfaction in schools



7.6. Charges to parents

- 7.6.1. In some cases parents paid fees to the school, in others they paid fees directly to the IMS. The range of possible fees was very broad. Most, but not all IMSs, differentiated fees for individual and group tuition. Two examples are given in Table 4.
- 7.6.2. Some IMSs differentiated instrument hire costs by type of instrument, e.g. strings £13 per term, brass or woodwind, £21 per term.

Table 4: Examples of differentiated charging systems

Example 1	Example 2
<ul style="list-style-type: none"> • £42 per term for a group lesson; • £84 per term for an individual 20 minute lesson; • £126 per term for a 30 minute individual lesson; • £6 per term for instrument hire. <p>The figures in both examples are based on 10 lessons a term.</p>	<ul style="list-style-type: none"> • £49 per term for a 30 minute group lesson of 3 or more pupils; • £59 for a shared lesson (2 pupils) of 30 minutes; • £71 for an individual 20 minute lesson; • £102 for an individual 30 minute lesson; • Fees for activities £37 per term. Students can attend as many activities as desired <p>These fees are increased by approximately £10 for those wishing to attend or receive tuition at the Music Centre who do not attend the schools in the LEA.</p>

7.6.3. Most IMSs charged fees to parents for activities run in the evenings, on Saturdays or during the school holidays. These ranged from a nominal £10 to £65 a term. Most fell between £35 and £45. A small number of IMSs charged an inclusive fee for tuition and ensemble membership with a separate ensemble fee if students had tuition outside of the state system. Most fees charged to parents were based on 10 lessons or ensemble activities a term.

7.6.4. Some IMSs had more than one funding rate for the same activities, a subsidised and non-subsidised rate. Criteria for selecting which pupils received subsidised tuition varied.

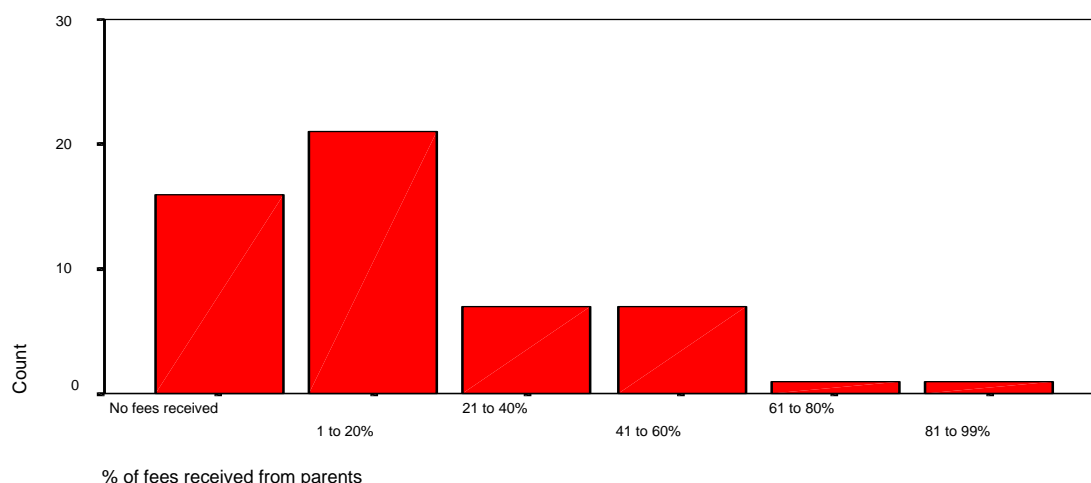
7.7. Fees received from parents

7.7.1. When IMSs billed parents directly the service had more control. This required extensive administration, not least because parents did not always pay. While non-payment of fees was negligible in many IMSs in some it was as high as 23%.

7.7.2. Providing appropriate remissions policies were in place, some IMSs reported positive aspects to charging fees for lessons. Several respondents expressed the view that where parents or carers made a contribution to the cost of lessons they were more concerned to ensure that children attended lessons and practised regularly. Some suggested that the children valued the tuition more because it was being paid for.

7.7.3. Figure 12 indicates the percentage of funding received by IMSs from parents in 1998/9. It is proportionally less than that received from LEAs but similar to that received from schools.

Figure 12: Percentage of funding received in fees from parents 1998-99

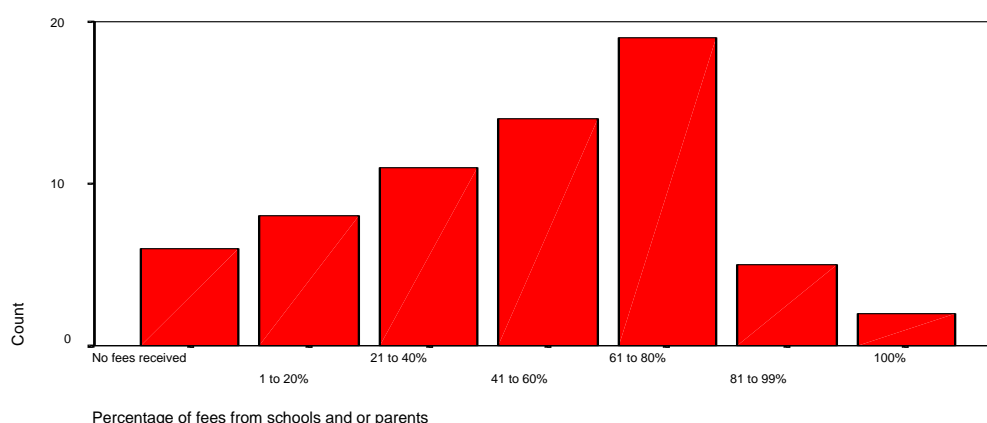


- 7.7.4. Teachers' evaluations of the extent to which their IMS promoted satisfaction in pupils and parents were very positive with mean scores of 4.7 for pupil satisfaction and 4.6 for parental satisfaction out of a maximum possible of 6. These were slightly higher than the evaluations for promoting satisfaction in schools.

7.8. Percentage of fees received from schools and / or parents

- 7.8.1. Figure 13 sets out the proportion of income from all responding IMSs for the combined contributions of schools and parents. Some received funding from only one of these sources, some from both. For most IMSs this was a substantial proportion. In some cases it accounted for the total income of the service. At the other extreme some IMSs received no income from fees.
- 7.8.2. A difficulty for IMSs of relying on fees from schools and parents was that in some areas of high deprivation parents were unable to afford fees and schools in those areas felt that they needed to allocate scarce resources to other more pressing needs. Children who might therefore have derived great benefit from increased involvement in music were denied the opportunity.

Figure 13: Percentage of fees received from schools and/or parents



7.9. Other sources of income

- 7.9.1. Slightly over 50% of IMSs received funding from other sources, e.g. concert ticket sales, charitable donations, investments, etc. In no case did this exceed 20% of their total income and in most cases was very much less, i.e. 0-5%.

8. Costs / Expenditure

8.1. Staffing costs

8.2. Many IMSs reported that they had to operate as commercial organisations. They were expected to offer high quality educational provision to as many students as possible at as low a cost as possible. Their capacity to achieve these ends was limited in a number of ways.

8.2.1. All reported that the largest part of their expenditure was related to staff costs. The main source of income generation was through fees to schools or parents. These constituted the market. There was a limit to what each of these was able or prepared to pay. IMSs reported being in competition with independent self-employed private teachers who had none of the additional costs of supplying instruments or providing ensemble opportunities.

8.2.2. Keeping fees at a low level required IMSs to cut staffing costs, increase group sizes or operate some combination of these.

8.2.3. IMSs reported that group sizes were limited by legislation, which required that where charges were levied for instrumental lessons undertaken in school time there should be a maximum of four pupils in a group. This had a number of consequences:

- it limited the number of pupils that any single teacher could teach for which charges could be made;
- when pupils moved school, improved at different rates or dropped out, groups diminished in size, which made them financially unviable. If pupils of different standards were put into the same group this sometimes resulted in a reduction of progress for them all;
- because of the need to be viable financially and the limit on the size of groups that could be taught, in some IMSs lesson times had been reduced. This sometimes dropped to a level (15 minutes) which teachers felt was unsound educationally.

8.2.4. Because of the constraints on increasing group sizes most IMSs have attempted to cut staff costs. This has been achieved by changing the working conditions of staff. As vacancies arose new staff have been employed on different contracts. In some cases this has been manifested in an increase in hourly paid teachers on short term contracts, in others full time staff have been paid on instructor's rates even when they may have had Qualified Teacher Status. While in the short term this has been effective in reducing costs, the longer-term consequences in relation to staff recruitment are now beginning to be felt by IMSs.

8.3. Worker's co-operatives

8.3.1. The most extreme way of reducing staffing costs was to set up workers co-operatives. In these staff were self-employed. Overheads were extremely low and the cost to school and parents markedly reduced. The advantages and disadvantages of co-operative management structures are set out in Table 5.

Table 5: Advantage and disadvantages of an IMS operating as a worker's co-operative

Advantages	Disadvantages
<ul style="list-style-type: none"> • Low overheads • Flexibility to expand and contract in response to market pressures • Self-employed status for staff • Good co-operative team spirit • Excellent value for money • Teachers fully involved in the destiny of the service • Freedom from red tape. • Mentor scheme – teachers looking after each other • Effective teacher selection processes • Good communication with parents and schools • A customer care ethos as a result of staff being self-employed. • Service is happy to accommodate schools with what they need 	<ul style="list-style-type: none"> • When market share is expanding difficulty in recruiting teachers to the area on the basis of hourly paid work with no permanent contract. • No real career structure • Expense of the provision compared with private teachers • Education service operating in a business environment • Shortage of staff in certain disciplines • Aggressive competition from private teachers • Poor instrument stock • No sick pay for teachers • Lack of security for teachers • Considered separate from the music education work in schools

9. Other factors affecting the functioning of IMSs

9.1. Size

- 9.1.1. IMSs varied greatly in their size and whether they functioned in relation to one or more LEAs. The smallest number of staff in an IMS reported was 10, the largest 324. Large services had advantages in that they were able to:
- offer a very wide choice of tuition and ensemble activities;
 - employ many specialist staff;
 - provide specialised instrumental opportunities;
 - draw from a large student population in recruiting to prestigious ensembles making it easier to maintain high standards;
 - maintain flexibility by having a large pool of part time and hourly paid staff.
- 9.1.2. There were also some disadvantages:
- some large services operating in conjunction with several LEAs found negotiations time consuming;
 - some large music services experienced problems of communication between teaching staff, administrators, parents and pupils;
 - interviewed parents of pupils receiving tuition in large services sometimes saw them as too traditional and inflexible;
 - managing large services required extensive management and business skills. Not all staff had these;
 - some large services had high overheads which increased fee levels;
 - having a large pool of part time and hourly paid staff, in some cases, made it difficult to build a team;
 - part time staff or hourly paid staff were not always committed to INSET or educational debate;
 - teachers in large services sometimes felt isolated.
- 9.1.3. Small services were unable to offer such a wide range of opportunities and in this sense were limited in their scope. Some were unable to sustain large high-level performance groups, e.g. a youth orchestra. In several cases small LEAs bought services from the IMSs of other LEAs. This was a pragmatic solution which in most cases was successful but in some cases the LEA did not feel that they had 'ownership' of the service. This created tensions.

9.2. Location

- 9.2.1. The location of the service was important in determining the way it operated. Large urban conurbations tended to have a wide variety of strong musical traditions providing opportunities for rich student experiences. A thriving musical culture in the area often provided a source of professional musicians to undertake part time and hourly paid teaching, although their level of commitment to teaching as opposed to performing was sometimes in question.
- 9.2.2. In rural locations, there was less potential for using large numbers of hourly paid teachers and increased travelling time, in some cases, impacted on time for teaching.

In rural areas the IMS had the potential to make a greater impact on the cultural life and in some cases did so.

- 9.2.3. In areas of high socio-economic deprivation, whether rural or urban, children had difficulties accessing tuition and ensemble opportunities unless they were free, either at source or through remission policies. In some deprived areas, LEAs had continued to fund group tuition and ensemble activities, aware that without this support very few children would be able to learn to play an instrument.
- 9.2.4. In affluent areas, difficulties were more likely to be experienced because of the wide availability of other activities for children and increasing pressures on pupils to reach high levels of achievement in school. Both of these led to difficulties with attendance at ensembles in the evenings and on Saturdays.

9.3. Cultural traditions of the area

- 9.3.1. Each IMS operated in a different cultural environment. Some had a relatively narrow focus, e.g. brass bands, male voice choirs. Others, particularly those in urban areas had very diverse musical traditions, e.g. western classical, gospel music, Indian film music, jazz, opera, musicals, rock and pop, etc. Successful IMSs attempted to complement music in the community and were sensitive to local traditions.

9.4. Changes in Local government

- 9.4.1. Changes in local government have a major impact on any LEA and those working within it. IMSs have experienced considerable difficulties as a result of local government reorganisations. There were particular difficulties for some IMSs because of the recent creation of Unitary Authorities where existing LEAs were divided to form smaller authorities. Where this happened some LEAs were left without an IMSs. Historically, the break up of the Inner London Education Authority had a major impact on the provision of instrumental music tuition (see below).

9.5. Unitary Authorities

- 9.5.1. The creation of the new unitary authorities had a major impact on IMSs in some areas. Some of the new authorities worked collaboratively to retain the existing provision; some developed independent IMSs; some bought services from other IMSs or independent providers. Whatever strategy was adopted it required time and effort to implement and in some cases was not without difficulties.

‘While this (the creation of the unitary authority) has had some advantages, we are a small authority and have to work with other LEAs to provide a Youth Orchestra and Wind Band opportunities. The specialisms of staff are more limited and we can no longer sustain a staff orchestra. Even smaller groups, e.g. staff string ensemble have to be augmented by outsiders.’

9.6. Inner London

- 9.6.1. The break up of the Inner London Education Authority (ILEA) in 1990 had a major impact on instrumental music tuition in the capital. When the ILEA was abolished in 1990, responsibility for the provision of music services was devolved to the constituent boroughs. Prior to this, the ILEA had devolved to schools a sizeable proportion of their overall budget with which heads could determine priorities. Where schools chose to buy in tuition for instrumental or vocal music from the central resource the ILEA supplemented the cost by 50%. On devolution the government continued to fund the Centre for Young Musicians (CYM) through Westminster Education Authority until subsequently, the operation of CYM was fully devolved to the Foundation for Young Musicians (FYM) a charitable and limited company. While this central provision for ensemble work and tuition for talented pupils was maintained, albeit with considerable financial constraints, tuition in schools, which depended on head teachers making music a priority, declined. This may have been because many of the boroughs did not have a 'key' LEA person to develop a coherent music strategy.
- 9.6.2. No questionnaires were returned from any of the Inner London Boroughs. Information about the operation and nature of the provision for schools could only be gained from a consideration of the bid forms and telephone interviews. This revealed that the provision was very complex, varied across boroughs and was often fragmented with pockets of activities in different schools. Some schools did not offer instrumental tuition, while others used school budgets to take responsibility for hiring and managing instrumental teaching staff.
- 9.6.3. Eleven LEAs worked in partnership with CYM to provide tuition and ensembles. The funding arrangements that CYM had with each LEA varied. Some local music centres had been set up to feed into CYM. Some Inner London Education Authorities were working independently of CYM and establishing their own IMSs.

10. Teaching, learning and the curriculum

10.1. The teachers

- 10.1.1. Most of the findings relating to teaching, learning and the curriculum were drawn from the responses of teachers. The sample included representatives of most of the main orchestral/band instruments, piano/keyboard, voice and guitar. Some teachers played the whole range of instruments in a family, e.g. woodwind, brass, while others reported a single first instrument, e.g. violin.
- 10.1.2. The instruments taught reflected those played. There were no representatives of instruments associated with particular ethnic minority groups, e.g. steel drums, sitar, but there were 3 teachers employed to teach percussion/drum kit, 6 teaching guitar (rock and classical), 3 teaching piano/keyboard and 4 singing teachers.

10.2. Teachers' monitoring of attainment of aims

- 10.2.1. The nature of the personal teaching aims of the teachers and those of the IMSs led to most monitoring of progress towards them being informal: assessment of the level of the pupils' motivation (59%); verbal feedback from pupils, parents and schools (53%); and pupils' involvement in musical groups (32%). More formal monitoring occurred through written records of progress and the monitoring of standards (71%).

10.3. Recruitment of pupils

- 10.3.1. The responsibility for recruitment of pupils depended on the funding mechanisms in operation. Where funding had been devolved to schools they tended to take more responsibility for recruitment. Where the IMS had a direct charging relationship with the parents recruitment took place within that framework. A recruitment letter was often sent out (45%) and those expressing interest were sometimes asked to attend a meeting (8%). Many teachers gave demonstration lessons, alone or in groups (68%). Sometimes 'drop in' sessions were held but these were relatively rare (2%).

10.4. Selection of pupils to play

- 10.4.1. The ways that pupils were selected to play depended on the way the service operated. In some cases the schools took sole responsibility for the selection of pupils. In most cases the teacher in conjunction with the service or the school made the selection. Almost a third of teachers gave everyone who wanted to play the opportunity to do so. Finance was the crucial factor in some cases. Almost a fifth said that anyone could learn to play 'providing that they could pay for the lessons'. 40% of teachers reported that pupils underwent some kind of audition. This might include the prospective pupils being given aural tests, the teacher checking that their physique was appropriate for the instrument, or being interviewed to assess motivation. Some teachers gave prospective pupils the opportunity to try the instrument.
- 10.4.2. Closely related to selection was the provision of instruments. In 75% of cases pupils were encouraged to provide their own instruments after they had been playing for a

short time or from the outset. The overwhelming majority of teachers said that if the child had their own instrument this would not have given them an advantage in being selected. In some cases schools provided instruments, but in most cases instruments were provided by the music service. The picture that emerged was one of enormous variability. The worst scenario, which was rare, was that the child could only begin to play if they had their own instrument. In many IMSs Standard Funding was being utilised to improve this situation. Many IMSs had schemes where instruments could be hired and 10% schemes where instruments could be purchased at cheap rates.

10.5. Grouping of pupils

- 10.5.1. Most teachers taught individually (74%) and in groups (93%). Grouping was usually based on level of attainment (78%), age (32%), or instrument (21%). Pupils were rarely grouped by friendship (8%) or because of motivational factors (7%). Sometimes a combination of factors were important.
- 10.5.2. Movement between groups was usually because of differential progress (73%). Teachers seemed to be extremely sensitive to moving pupils between groups. Sometimes pupils were moved for operational reasons because of the need to maintain group sizes for financial reasons. This sometimes meant that pupils of very differing attainment levels were moved into groups together.

10.6. The curriculum

- 10.6.1. Most of the teachers who responded to the questionnaire had developed their own curriculum based on their own teaching and learning experiences (77%). This was often within a framework provided by IMS schemes of work (49%). These were often derived from the Common Approach (FMS/NAME, 1998). Several IMSs were in the process of developing instrument specific schemes related to the National Curriculum (18%). A small number of teachers had already undertaken this task at an individual level (6%).
- 10.6.2. Most teaching depended on the use of key tutor books, which were supplemented with other materials (64%). In some cases the key tutor books had been developed by the IMS. Only 5% of the teachers reported adhering to any particular 'school' of teaching, e.g. Suzuki, Paul Rolland. Most drew on a range of methods.
- 10.6.3. Monitoring pupil progress within the curriculum was undertaken by the majority of the teachers through target setting and assessing attainment in relation to those targets (64%). In some cases the targets were set weekly, in other cases, termly or half termly. In some cases pupils had practice notebooks in which their weekly tasks were set out and progress monitored (34%). Using the practice books enabled parents to comment on progress enhancing parent-teacher communication.
- 10.6.4. Most teachers kept detailed records of pupils' progress (77%) and standards achieved (81%). Pupils were often entered for external Graded Music Examinations (91%) which assisted this process. Some teachers reported that their IMSs had their own examination or assessment system.

10.7. Record keeping

- 10.7.1. All services required teachers to keep registers and where instruments were hired records of that hire. In addition, 87% of teachers reported keeping detailed notes on pupils' progress, what was being taught, lesson plans, etc. Some kept copies of pupils' exam reports. 94% prepared reports for parents once, twice or three times a year. Some schools required teachers to complete the school's report forms. Almost half of the teachers were able to make themselves available for consultation with parents at Parents' Evenings set up by the Music Service. Two thirds communicated regularly with parents either by letter or telephone. Many teachers gave parents their mobile phone number. Sometimes parent - teacher meetings were arranged through the school. Parents also communicated with teachers at concerts when their children were performing.
- 10.7.2. Most teachers were happy for parents to attend lessons but few did on a regular basis. Overall, teachers welcomed communication with parents and provided frequent opportunities for it to occur.

10.8. Organisation of timetables

- 10.8.1. The allocation of staff to particular schools depended on historical, geographical and instrumental specialisms factors. Most timetabling was undertaken by teachers themselves but this was often in conjunction with IMS managers. The timetable was organised by the IMS alone in 14% of cases. The allocation of teachers to schools depended on the teacher's instrumental specialisms and geography to avoid unnecessary travelling. This facilitated continuity for pupils on transfer from primary to secondary school. Where schools were buying into the music service they were often able to specify which teachers they wanted. Sometimes IMSs took into account the preference of particular teachers for particular schools.
- 10.8.2. Several IMSs reported increasing difficulties with timetabling because of the reluctance of primary schools to allow pupils to have music lessons during the literacy or numeracy hours.

10.9. Extra-curricular activities

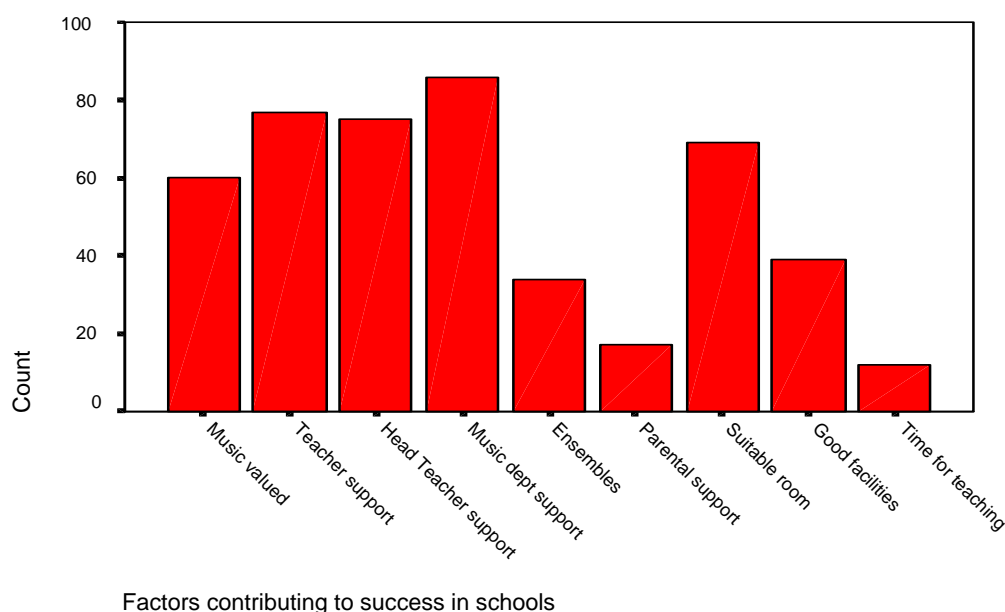
- 10.9.1. The majority of teachers who responded were involved in extra-curricular activities in schools (73%). This included conducting ensembles, assisting with concerts, contributing to school productions. Almost all took part in activities in a Music Centre conducting or coaching a group. Most had some training in conducting either within their degree course or on a short course.
- 10.9.2. 43% were involved in performing activities in the community. This may have involved playing the organ in the local church, playing in the local orchestra or band, singing in the choir, accompanying, etc. Some teachers mentioned that the pupil groups that they conducted performed within the local community.
- 10.9.3. Performing within the IMS itself, which provided opportunities for maintaining performing standards, had been eroded in some places because of financial constraints. Just over half of teachers reported that they had some opportunities for

performance within the IMS. Standards Funding was being utilised in some IMSs to reinstate concerts and workshops in schools.

10.10. Factors which contributed towards success in teaching in schools

- 10.10.1. Being successful in achieving the aims of the IMS in schools was overwhelmingly perceived to depend on music being valued in the school, having the support of class teachers, having the support of the head, and in particular the Head of Music. Having music groups, which the pupils could play in, within the school was also perceived as helpful as was the support of parents. Crucial was having a suitable room in which to teach, appropriate facilities, usually a piano, and sufficient time to teach (see Figure 14).
- 10.10.2. Specified difficulties were the converse of these, lack of commitment to music in the school; lack of support from teachers; difficulties when teachers would not release pupils from lessons; lack of time; difficulties in communication; poor resources; and difficulties with rooms. A small number of teachers commented on difficulties with pupils; negative peer pressure; and difficulties with parents and large classes.
- 10.10.3. As one manager put it:
'Support varies enormously from school to school. At its best the instrumental teaching is fully integrated into the life of the school and the teachers are treated like a member of the school staff. At its worst the head can barely remember the teacher's name.'
- 10.10.4. Overall, instrumental teachers perceived that the musical environment of the school was central to them being able to achieve their aims and those of the Instrumental Music Service.
- 10.10.5. Where conditions in schools were less than appropriate most teachers said that they would try to resolve matters themselves. If this failed they would turn to the IMS for support. In this case they expected that a representative from the service would liaise with the school. Some services issued guidelines to schools or had service level agreements. Where this was not the case some teachers believed it was necessary.

Figure 14: Factors contributing to successful teaching in schools



10.10.6. In most schools, active involvement of the instrumental teacher in classroom music was restricted. In primary schools 23% of teachers reported having input into the National Curriculum. At secondary level input tended to focus on preparation for the performance element of GCSE examinations, although 19% of teachers indicated that their involvement was greater.

10.10.7. A major problem cited in developing closer links between instrumental and classroom music was the lack of time for discussion between music teachers.

10.10.8. A small number of instrumental teachers expressed dissatisfaction with class music teachers because they appeared to have little understanding of the capabilities of pupils in relation to performing in concerts and gave instrumental teachers insufficient time to prepare their pupils properly.

10.10.9. Relationships with other instrumental music teachers overall were good. The only problems related to lack of sufficient accommodation for teaching and potential timetabling difficulties.

10.11. Factors which contributed towards successful working in a music centre

10.11.1. Music centres were generally perceived by the teachers as more conducive environments for teaching than schools because the pupils were better motivated. The centres had an ethos which was conducive to promoting high levels of musical achievement. However, music centres were not without their difficulties. Factors reported to contribute to success were:

- good working relationships between staff (18%);
- good pupil-teacher relationships (15%);
- frequent opportunities for performance (21%);
- support of the Head of Centre (13%);
- parental support (15%);

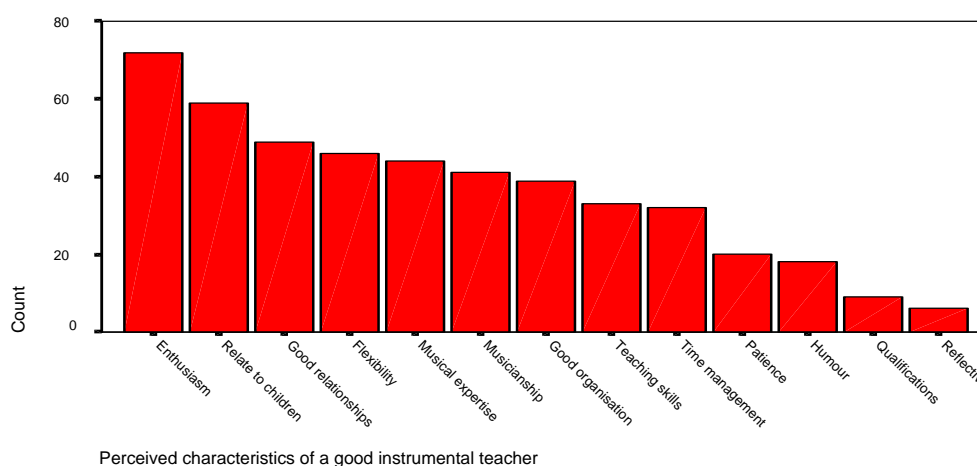
- excellent facilities (38%);
- good organisation (20%);
- availability of a wide repertoire of music(14%);
- the ethos and enjoyment of the students (19%).

10.11.2. Few difficulties were perceived by teachers. Poor pupil attendance which could disrupt the functioning of groups was raised (12%). This was a particular problem when pupils were taking national examinations. Other difficulties included poor organisation which led to clashes of lesson times with other activities (13%); difficulties with allocation of rooms (22%) and poor facilities, e.g. lack of pianos, no soundproofing (15%). Accommodation problems tended to occur because many Music Centres had no designated accommodation. It was usually hired from schools.

10.12. The characteristics of a Good Instrumental Music Teacher

10.12.1. To facilitate insight into the nature of instrumental teaching, teachers were asked to set out what they believed to be the characteristics of a good instrumental music teacher. The collated results from this exercise are illustrated in Figure 15. The most important perceived characteristics focused on personal qualities: enthusiasm and motivation; relating well to others (children and adults); and being adaptable and flexible. Having appropriate professional expertise and musicianship skills, being well organised, managing time well and having teaching skills, e.g. being able to explain were also considered important. Having patience, a sense of humour and being reflective were included, although having relevant qualifications was not often mentioned despite the fact that the sample of teachers were well qualified.

Figure 15: Perceived characteristics of a good instrumental music teacher



11. Quality assurance

11.1. Quality assurance mechanisms

- 11.1.1. Most IMSs had some quality assurance mechanisms in operation. The extent of these mechanisms and the rigour with which they were pursued varied widely.

11.2. Monitoring of teaching

- 11.2.1. Most IMSs had systems for monitoring teaching quality. 77% of teachers reported that their teaching was monitored by someone within the music service. In some cases the Heads of Music in the schools contributed to the monitoring procedure. This may have been through discussions with representatives of the management team of the IMS or through the school's own monitoring procedures. 33% of teachers had been visited by Ofsted Inspectors as part of a school music inspection. In some cases teaching quality was monitored through the authority's examination or assessment system. Parents and pupils were involved in the monitoring procedure indirectly in 21% of cases, either negatively in the sense that complaints were monitored or positively in that questionnaires were sent to parents as part of the IMS's quality assurance procedures.
- 11.2.2. In some cases formal appraisal took place. Written feedback was received on observed lessons in 37% of cases but the more normal procedure was for the feedback to be verbal. Some IMSs had formal staff development schemes. Most did not.
- 11.2.3. Some IMSs monitored standards by collating examination results. This was much more likely to occur where the IMS had its own system of examinations or assessment. This also enabled services to monitor pupil progress over time. Other information used to assess teacher performance included timetables, numbers of pupils, composition of groups, drop out rates, take up rates and children's performance in concerts.
- 11.2.4. Feedback received about the work of teachers from schools and parents was often informal, although it was sometimes formalised through specified meetings with school staff and sometimes obtained through questionnaires to either schools, parents or both. In some cases feedback from parents was received directly by teaching staff through practice notebooks or reply slips on annual reports. Most IMSs had procedures for dealing with complaints about teachers' work.
- 11.2.5. For extra-curricular work feedback was usually informal. This included the performance of particular groups, perceived pupil satisfaction, the number of pupils attending particular groups, and drop out rates. In some large ensembles students had representatives who provided feedback to management groups and some courses had evaluation forms which were completed by pupils or parents.

11.3. Opportunities for In-service Training

- 11.3.1. Most IMSs had several days each year set aside for staff development. In many cases part time and hourly paid staff could only attend by giving up their free time. There was insufficient funding to pay for them to attend. One fifth of staff reported that there were opportunities to go on courses outside of the IMS. A quarter indicated that increased funding was needed for in-service training. Standards Funding was in some cases being used for this purpose.

12. Staffing

12.1. Senior Management Teams

- 12.1.1. Management structures varied widely in size and composition depending on the provision offered. In three IMSs there was only one full time member of staff who was responsible for the operation of the IMS. In others the management team included deputy heads, heads of instrumental departments, heads of music schools, curriculum support specialists or advisors, area co-ordinators, and others who had responsibility for business or quality assurance management systems or staff development. In some IMSs staff with senior management positions were not on full time contracts. Examples of roles are given in Table 6.

Table 6: Examples of management roles

<p>Role: Head of Strings Workload: Monitoring the standards and effectiveness of the string teachers in the service (35 staff) by observing their teaching and conducting staff appraisals, etc. Twenty two hours each week of teaching; conducting and administration of a string orchestra of 150 players; co-ordination of a recital programme for schools; organisation of jazz workshops for schools; development work for starting a jazz orchestra.</p> <p>Role: Head of Music Centre Workload: Promoting and managing the work of the Music Centre; liaising with parents and friends association; fostering and maintaining good relationships with local politicians; managing provision on 3 sites, workshops, orchestras, windbands, choirs, jazz band, recorder groups; responsibility for the work of 20 staff and 300 students; responsibility for instruments, monitoring reports written for parents; personal teaching load.</p>
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- 12.1.2. Some senior managers had very heavy workloads because of their roles in monitoring teaching when there were high numbers of part time or hourly paid staff. Many also did a great deal of teaching as this was required to generate income, in some cases a full teaching load (25 hours a week). In most IMSs, time allowed for management and administration was limited because of the need to generate income. Senior Management responsibilities included some or all of those set out below:
- arranging timetables;
 - arranging transfer of tuition from primary to secondary schools;
 - monitoring pupil progress;
 - checking registers;
 - organising examinations;
 - allocation of instruments;
 - managing instrument repair;
 - health and safety issues;
 - managing premises;
 - recruitment and retention of office staff;
 - liaising with schools;
 - staff recruitment and induction;

- observation of teaching;
- responsibility for staff appraisal;
- responsibility for staff development;
- arranging parents' meetings;
- meeting parents when there are difficulties;
- attending concerts in a monitoring role;
- management of data base systems;
- budget monitoring and forecasting;
- developing service level agreements;
- dealing with queries and complaints;
- curriculum development;
- auditioning students for groups, e.g. Youth Orchestras;
- organisation of workshops, festivals, concerts, etc.;
- running ensembles, e.g. concert bands, orchestras.

- 12.1.3. The range of administrative tasks had increased with charging for lessons, delegation of funding and the increasing need to demonstrate accountability. Because of financial constraints some services had a very small team of senior staff to share these responsibilities.

'A concern for the future is the reliance on the extra time put in by a very small senior and administrative team. This is being monitored as the service expands to incorporate new developments to ensure these are sustainable in the long term. This is caused by the necessity of ensuring the majority of the service running costs are dedicated to front-line service provision, with a small inherited base for administration and little flexibility to enhance the senior management team.'

- 12.1.4. In addition to this management was often hampered by a lack of appropriate computer systems and appropriate databases. In some areas of high employment there were difficulties in recruiting and retaining administrative and clerical staff. In some IMSs there was a lack of funds to do this. Some IMSs had bid for Standards Funding to set up and monitor such databases.

12.2. Number of staff

- 12.2.1. The number of staff in each service depended to a great extent on the number of pupils being taught. The largest number of full time staff was in a service which served 6 LEAs where there were 52 full time, 71 part time and 201 hourly paid staff, a total of 324 staff. At the other extreme, there were three services with only one full time member of staff. The total team size of these services ranged from 10 to 12.

- 12.2.2. There was considerable variability in the ratio of full to part time or hourly paid staff. In one IMS there were 2 full time staff, 3 part time and 100 hourly paid, in another, 8 full time and 113 hourly paid. From the data available it seemed that only 5 IMSs had no hourly paid staff. The percentage of fulltime staff in IMSs ranged from 1 to 81%, part time from 0% to 60% and hourly paid from 0% to 96%. Percentages of types of staff for responding IMSs combined revealed that 22% were full time, 20% part time and 58% hourly paid.

12.3. Employment status and conditions

- 12.3.1. Of the teachers who completed questionnaires 42% were employed on full time contracts, 32% were hourly paid and 26% were part time on a contract recognising that they worked a proportion of full time working hours. A balanced sample was deliberately recruited to provide information from staff employed on a range of different types of contract. Some of those on hourly paid contracts worked the same number of hours as those in full time employment. The difference lay in the nature of their contract and their entitlement to holiday pay, sickness pay, etc. Conditions of employment for part time and hourly paid staff were sometimes poor. The quotes in Table 7 are drawn from teachers and managers.
- 12.3.2. The majority of the teachers worked in both schools and music centres. Some taught only in schools and a very small group taught only in a music centre.
- 12.3.3. In addition to their work for the IMS those working on part-time or hourly paid contracts, undertook some private teaching and/or some freelance playing. There was considerable variation in the extent of this and in many cases performance involved playing for local choirs, etc.
- 12.3.4. Staff with a recognised teaching qualification (Post Graduate Certificate in Education or equivalent) were normally, but not always, paid on teachers' pay scales. Some instrumental teachers did not hold such qualifications although they had graduate level qualifications. Current salaries for 'instructors' started at £12012 with ten points to a maximum of £18996. Career progression from an instructor position was very limited.

Table 7: Perceptions of working conditions for staff

'You can't value music education and then pay people £12 per hour. I say that, if the teachers use it as a profession they would come in to it like they do in ordinary teaching and start working their way up. But they don't, they view it as a very shaky business and not a career. We could keep our teachers at £12/£13 per hour if they knew they were in a career progression'.

'We can't expect to keep high quality staff when they are struggling to survive.'

'Instrumental teaching relies on goodwill and unpaid working to make it succeed. Overall, it's great that an interest is being shown in us. It often feels that we are in an unnoticed job, or (even worse) that when we are noticed we are told to go away or our work conditions will be worsened'.

'I feel there should be a fairer system for employing 'part time' teachers. We are often 'used' by schools and we are pulled in many different directions and expected to be perfect. We cannot achieve a living salary and have to work much longer hours privately because of the wasted time travelling. We also have to live 3 months of the year with no regular income. At present we also have to provide our own materials out of whatever we earn'.

'More thought needs to be given to the work conditions of sessional staff. At present there is no sick pay, no holiday pay, no travel expense reimbursement, and no pay if meetings are attended instead of schools'.

- 12.3.5. In addition to the difficulties for part time and hourly paid staff, conditions for full time staff had often deteriorated with reductions in the amount paid or allowed for travel and increased work loads.

'The teachers in the service are working longer hours, teaching more pupils, and dealing with more paperwork under worse pay and conditions. Part time teachers have had their paid employment reduced by 10% from 36 weeks of the year to 30 weeks and all teachers have suffered more than a 50% reduction in the amount paid as travel allowance'.

- 12.3.6. In some cases this led to a reluctance to adapt to new ways of working. In other cases staff found it very difficult to adapt to new 'client based' systems.

'Having been successful in anticipating most of the changes needing to be made and planning for them, a stable staff have been protected from many of the excesses suffered by other music services. But conditions have inevitably got 'worse' for staff who now have to work much harder and are much more accountable. They have not all appreciated the need for change and some have resisted.'

'We have inflexible teaching contracts: a tendency to provide just what has been provided in the past'.

'Some of our difficulties relate to the existence of an antiquated management structure and full time staff, some of whom have difficulty in selling their services. There is a reluctance on the part of some staff to change their roles.'

12.4. Travel between schools

- 12.4.1. All of the teachers who responded relied on having a car to travel between schools. Most authorities paid some kind of petrol allowance although there was variation in the rate paid. For fulltime staff, time for travel was usually built into the timetable. Where staff were paid on an hourly rate, this was sometimes calculated to allow for travel time. 20% of responding IMSs made no allowance for travel time and paid no expenses for travel between schools. Teachers working for these IMSs were paid only for the hours when they were teaching.

12.5. Workload

- 12.5.1. In recent years, workloads have increased substantially. For example, one fulltime qualified woodwind teacher had 254 pupils in 13 different schools. One guitar teacher worked in 9 primary schools, 11 secondary schools and a music centre teaching a total of 247 pupils. The length of time spent in each of these schools was very short.

'Devolution of budgets to schools has resulted in many schools' allocations being of the nature of 40 minutes or so entitlement each week. This has led (where they have only taken that time) to some very fragmentary timetables for staff. It has also meant that all schools can have their entitlement. Many also buy in extra time to cover the number of pupils who wish to learn and this has resulted in the need to increase staffing levels. There are always more children coming forward for lessons than can be accommodated with our current level of instrument provision and staffing.'

- 12.5.2. Where teachers worked in schools for very short periods of time the opportunities for the instrumental teacher to make contact with the class music teacher or person with responsibility for music decreased and in some cases created a situation where music was seen as a 'bolt on extra'. From the point of view of the staff this was not a productive way to work.

'Make school visits an absolute minimum of 90 minutes to allow some time for more rapport to be built with other staff in schools, i.e. no three school mornings where the middle school gets no liaison as one teaches through school breaks and cannot see music staff.'

12.6. Recruitment of staff

- 12.6.1. One of the crucial points raised by most services was the difficulty in recruiting well qualified, skilled specialist teachers. Heads of Service stressed that the provision of high quality services was impossible without a highly skilled work force. This recruitment was mitigated against by the current conditions of service for instrumental music teachers and poor career prospects. Different geographical areas reported difficulties in recruiting teachers with particular specialisms. Lack of staff disrupted continuity of lessons. Many services reported their concerns about relying on hourly paid staff and their loyalty to the service. These recruitment difficulties were predicted as funding was cut back. They are now in evidence.

12.7. Qualifications

- 12.7.1. 78% of the responding teachers had music qualifications equivalent to a graduate degree, 9% had high level Graded Music Examinations and 8% a post - graduate music qualification. 72% had a teaching qualification which was recognised as giving them Qualified Teaching Status. Of the remainder 11% had a teaching diploma from a music conservatoire and 14% had no teaching qualification. Some had additional qualifications at master's level in relation to education. Sixty six percent had qualifications which related to both their attainment as a performer and their training as a teacher.

12.7.2. 87% thought that there should be a nationally recognised qualification for instrumental music teachers which would provide them with Qualified Teacher Status. Many indicated that such a qualification should be available part time to enable teachers to continue working while they obtained the qualification. 66% indicated that they would be interested in acquiring such a qualification if it were available. Some of these already had a recognised teaching qualification.

12.8. Staff development

12.8.1. Most IMSs provided staff development opportunities. Some services had carried out audits to assess the training needs of staff. Ongoing training needs were identified through appraisal, by individual members of staff, and as a result of the observation of teaching.

12.8.2. Typical training needs identified were:

- early years teaching;
- whole class foundation teaching;
- group teaching;
- ICT skills;
- teaching improvisation and composition;
- teaching in different genres.

12.8.3. Some services had provision for the induction of Newly Qualified Teachers but those services operating independently of LEAs could not offer this.

13. Issues of concern across all Instrumental Music Services

13.1. Stability of funding

- 13.1.1. The findings revealed a pattern of provision across the country suggesting that music services operated on a 'supply and demand' basis. Financial constraints and the introduction of Local Management of Schools (LMS) had forced most services to find alternative ways to fund their work. What they offer was determined by what was demanded by their funders: LEAs, schools, and parents.
- 13.1.2. In some cases funding drove the way the service operated overriding educational issues. The stated aim of all IMSs was to provide all pupils in the LEA(s) they served with access to instrumental tuition. The consumer based music service ethos undermined equal access.
- 13.1.3. The research revealed that what most IMSs wanted was:
- security of funding over a long time span;
 - sufficient subsidy to maintain and develop a solid management and teaching infrastructure from which the more commercial aspects of the service could be developed;
 - funding to enable equity of opportunity for pupils, i.e. remissions, and flexibility in awarding them;
 - sufficient secure funding to ensure that certain 'specialist' instrumental tuition did not disappear;
 - sufficient secure funding to ensure that ensemble and other group activities were available in music centres and in schools;
 - funding to be able to promote 'one off' projects in schools and IMSs.
- 13.1.4. Some services were dissatisfied with the inadequate accommodation from which they had to operate. Many wanted appropriate facilities for administration and for undertaking music making activities and teaching.

14. The benefits of Instrumental Music Services

14.1. Providing an integrating framework

- 14.1.1. The evidence from the research suggested that IMSs provided a focus for and a means of integrating musical activities in their geographical area. Quotes from those on steering or management groups illustrated this:

‘Few individual schools can provide the breadth and depth of musical skill and experience to provide an effective music education for their pupils. One or two (or no) music teachers in school cannot stretch the able, enthuse the average or provide a wide variety of experiences. The supplementary skills provided by the music service fill these gaps and provide support and companionship for isolated teachers’.

‘The music service performs a vital function in supporting schools, co-ordinating the work of individual teachers, guaranteeing quality of teaching, supplying live music and developing the playing and social skills of children’.

‘The music service provides organised ensembles with properly monitored staff appointments, induction and training’.

- 14.1.2. Music services were seen as having particular strengths in the skills and teamwork of their staff, the reliability and dedication of the staff and in providing support for instrumental teachers, which without the service they would not have. Services were perceived as providing a broad range of interesting activities, for everyone; as having strengths in being able to monitor and sustain standards and in managing the provision of instrumental tuition in the area.

14.2. Musical traditions of the locality and benefits to the community

- 14.2.1. Each LEA had different musical traditions which successful IMSs complemented. There were considerable perceived benefits to the local musical community (see Table 8).

Table 8: Perceived benefits of Instrumental Music Services to Local Communities

‘The IMS provides a cultural centre for the city. The choirs, bands and orchestras play a key role in civic events and help to raise the profile of the city nationally and abroad.’

‘Participating in and supporting music brings the community together in a unique way. Recent activities, such as the Infant, Junior and Secondary Music Festivals have brought over 2000 children together from all kinds of socio-economic and cultural backgrounds. These concerts also involve community groups and bands.’

‘The IMS brings live music to rural communities through concerts in out of town venues. Bringing together musicians from the community’.

'The service enables the presence of specialist qualified staff in the area to support amateur music making, private teaching and new initiatives'

- 14.2.2. The presence of the IMS in some cases supported amateur music making, e.g. local operatic and choral societies, symphony orchestras, etc. Many IMSs arranged for groups of young musicians to play for local civic and community events, in hospitals and for senior citizen events. Some IMSs provided facilities for local community music groups and opportunities for joint performances.

'At the music centre, the service provides a suitable rehearsal venue for eight local amateur music groups with whom it has developed excellent relationships.'

'We work collaboratively with local music groups in the community'

- 14.2.3. Some in 'friends' or parents' support groups perceived that IMSs did not sufficiently publicise their work in the community and felt that a more proactive approach was needed.

'I know that there are national festivals /competitions etc but the general public does not know about the success of pupils from their local schools. If you are interested in music in schools you do know but many people do not and these include important people who make policies that affect the quality of musical education in this country.'

- 14.2.4. Some services were aware of the need to establish a higher profile to consolidate their position and also provide a vehicle for enhancing outside perceptions of the area.

'One strong aim for the future is to establish a higher profile both in the County and for the Youth Orchestra, nationally, first to show to all the product of the service – excellence, achievement, maturity, discipline etc and second as a very cheap way of making the county well known on a wide front for tourism'.

- 14.2.5. Involvement in national music events and international tours abroad was perceived by some IMSs as important for raising the profile of the service and the community, in addition to the benefits, social and educational, for pupils.

14.3. Life Long Learning

- 14.3.1. Related to the notion of being of value to the community was the notion of developing a wider range of services for participating in music throughout the lifespan, not only in the school years. For instance, some services were developing links with Life Long Learning Divisions in their LEAs and liaised with Youth Services, Early Years, and Adult Education Divisions. Some IMSs ran community choirs, concert bands, orchestras, offered adult tuition, ran Community Education Programmes and many had links with professional musical activities in their area. Many acknowledged that the training and facilities on offer needed to be extended

beyond the school years. In some cases this trend was well developed.

'Many pupils reach a standard of attainment on their instruments that allows them to continue to make music at a high amateur level for the rest of their lives. To that end the service organises a series of activities, including lessons, for adult amateur musicians living in the area. It also runs classes at the Music Centre for children of pre-school age with their carers. The services youngest pupil is under one year old, its oldest, eighty-seven.'

14.4. Involving parents

- 14.4.1. Many IMSs welcomed parents into lessons, most had parents' evenings and ensured that parents were kept informed regarding their child's progress through reports. All encouraged their support at concerts, and some encouraged parents to take part in musical activities with their children. Some IMSs had organised parents' groups.

14.5. Raising Standards in the National Curriculum

- 14.5.1. The impact of IMSs on music education in schools was determined through a two way process. It partly depended on what the IMS offered. It also depended to a great extent on the schools and the use they made of their instrumental teachers. A parent on a management group stated:

'I think the music service needs to raise its profile within schools; most schools in this LEA merely tolerate peripatetic teachers coming in to see individual pupils – they should be seen as a resource for all pupils' music, e.g. talks, mini concerts for the whole school. Performances by groups of students playing in the service to other pupils would also be valuable. Music teachers in schools seem unaware of or disinterested in the activities of the music service'.

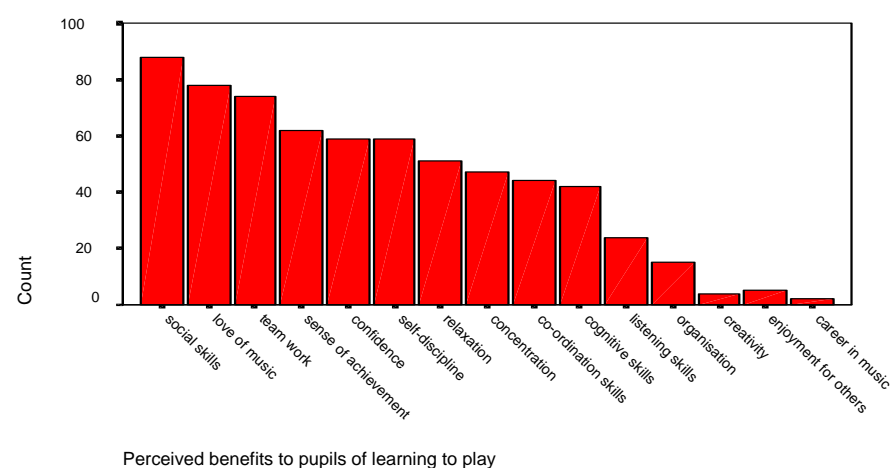
- 14.5.2. Instrumental Music Services varied in the extent to which they offered support to class music teachers. Overall, there were several types of support. They included:
- input into class music through demonstrations, concerts by staff or IMS students;
 - specialist support in schools;
 - providing access to workshops, festivals and concerts;
 - provision of an instrument and material library loan scheme;
 - provision of world music instruments loan scheme e.g. African drums, gamelan, steel pans, Indian tabla and training in how to use them;
 - the development of schemes of work linking instrumental and class music;
 - IMS projects in schools;
 - the co-ordination of projects funded by Regional arts associations in which schools participate;
 - IMS staff working alongside schools in a range of activities;
 - provision of INSET training days for class music teachers;
 - provision of advisory teachers funded through the music service;
 - provision of advice about IT;
 - improved standards of achievement by students on their instruments individually and in relation to their ensemble skills;
 - raising the self-esteem of pupils;

- raising the achievement of underachieving groups.
- 14.5.3. Most IMSs supported schools in preparing students for the performance elements, individual and ensemble, of GCSEs and A levels. In some cases support was given in relation to composition, through advice concerning the capabilities of particular instruments, support for the process itself, or in assisting with the performance of composed works.
- ‘The demands of GCSE and A level mean that the students have to have instrumental music lessons. They have to have out of classroom lessons. Without that backup students would not be able to do AS level or A level. Certainly not, and a lot of students wouldn’t achieve high grades at GCSE’* (Head of Music, Secondary School)
- 14.5.4. Other services provided for schools included the maintenance and repair of instruments, music loan services, provision of support at school concerts, provision of accompanists at school concerts, provision of accommodation for practical examinations where necessary, ensuring continuity of tuition, provision of loans of instruments, and provision of opportunities for pupils to buy instruments on reasonable terms. Some Directors of Music Services served on interview panels for class music teacher posts and were involved in preparation for inspections.
- 14.5.5. Few services offered support for vocational qualifications.

14.6. The benefits of learning to play an instrument for the pupils

- 14.6.1. The teachers were asked to describe what they believed to be the benefits to the pupils of learning to play an instrument. Figure 16 outlines their percentage responses in each category. They made more than one response each. The most frequently cited benefits were not related to the development of musical skills but social skills, enjoyment of music, teamwork, a sense of achievement, confidence and self-discipline. Other transferable skills included, concentration, physical co-ordination, creativity and listening skills.
- 14.6.2. All the interviews with parents and students undertaken during the field visits indicated their immense satisfaction with the services on offer and the enormous benefits they perceived as being derived from them.

Figure 16: Perceived benefits to pupils of learning to play a musical instrument



15. Successful services

15.1. Common characteristics

15.1.1. The research indicated that all IMSs were operating in difficult circumstances related to lack of adequate funding. The diversity of needs in local schools and communities and the ways that IMSs had responded to them suggested that no single way of operating was 'better' than any other. For this reason, 11 field visits were made to services operating in very different ways. While no individual IMS exemplified an ideal of 'good practice' which could be adopted nationally, evidence drawn from the case studies suggested that the more successful IMSs shared certain characteristics in common.

15.1.2. Quality of leadership was important. Heads of Service needed to be able to combine a range of complex skills.

'Running a successful music service now is being able to match business requirements with quality of tuition and music making. All in all there is agreement among the various stakeholders that ultimately services are in place to encourage pupils to take more of an interest in the arts, develop musical ability, have fun and have opportunities for ensemble experience. As they put it "Music is social".'

'... in charge of the service you have to have somebody who has a mixture of ideas of standards. What are the expectations from the children, what is quality teaching, what is quality performing? But at the same time they have to be able to administrate and run a team. It is a funny mixture between the educationalist, the musician and the administrator.'

15.1.3. In addition to the quality of those leading the service, successful services, regardless of their size, location and type appeared to be characterised by:

- high quality teaching;
- high standards;
- committed, hard working staff;
- good relationships with schools;
- ability to respond to schools' needs;
- good relationships with parents and pupils;
- sensitivity to community needs;
- good communication;
- effective management structures, organisation and managers;
- efficient administration;
- a wide range of provision which 'included' everyone;
- flexibility;
- ability to respond to local political agendas;
- appropriate quality assurance mechanisms;
- appropriate record keeping;
- opportunities for staff development;
- multiple sources of funding to reduce reliance on a single funding source.

- 15.1.4. Effective music services had marketed themselves and maintained a high profile in their communities. They were aware of local concerns and had maintained good relationships with influential local bodies. They had acquired and maintained the support of schools and parents and when necessary were able to draw on these sources of support to ensure their continuing survival and development.

16. Recommendations

- 16.1.** DfEE Standards Funding has provided a much needed source of stable income for Instrumental Music Services in the UK. It has provided monies for new services to develop where there was no provision and enabled existing IMSs to consolidate their provision. In addition IMSs have been allocated funding for a wide range of developments including increasing the number of children benefiting from remission or reduction of fees, extending opportunities to children with SEN and those from minority ethnic groups and increasing opportunities for social inclusion through involvement with music. IMSs need to maintain this period of stability of funding so that they can consolidate the considerable developments that have been made in recent years.
- 16.2.** In the longer term, if it is to continue, the way that government funding supports IMSs needs to take account of the enormous diversity found in IMSs in relation to their size, location, provision, structures, and diverse sources of income which derive from parents, schools and LEAs in different combinations in each IMS. Means of funding need to be developed creatively to support IMSs that have successfully evolved in different ways.
- 16.3.** As large sums of public money are now being invested in IMSs from central resources they need, more than ever, to be able to demonstrate that they offer value for money and are cost effective. This requires that appropriate data is collected and collated, progress towards aims is monitored and issues of quality assurance are addressed.
- 16.4.** The difficulty experienced during the research in collecting accurate data with regard to the pupil population, standards and progression suggests that all IMSs need to establish key structures to enable them to monitor their own development. This is likely to be in the form of appropriate computer software systems and staff to operate them. Key elements to monitor include:
- types of tuition and musical activities on offer;
 - overall pupil numbers;
 - the breakdown of the pupil population by gender, age, ethnicity, key stage and instrument;
 - provision for SEN and talented children;
 - changes in standards of attainment over time (assessment or examination results);
 - dropout rates;
 - patterns of the above in different schools and areas of the LEA;
 - provision of ensemble opportunities, membership and attendance;
 - evidence of the quality of ensemble work;
 - details of fees charged to parents and schools;
 - details of remissions or reductions in fees.
- The effective monitoring of standards may require IMSs to develop internal systems of assessment for each instrument taught and for other musical activities.
- 16.5.** Many IMSs have well developed quality assurance systems. These should be extended to all IMSs. They need to include:
- the monitoring of teaching quality;

- the monitoring of pupils' standards;
- staff appraisal;
- systematic evaluations of the work of the IMS by schools, parents and pupils.

Complementary to this, all staff should have an equal opportunity to undertake staff development activities. These recommendations have implications for the workloads of members of Senior Management Teams and the funding of INSET for part time and hourly paid staff.

- 16.6.** The diversity of funding mechanisms in IMSs across the country and the extent of variability in the charging of fees to parents has resulted in nation-wide inequalities of opportunity. This is exacerbated by the variability in opportunities for remission of fees for disadvantaged children and the lack of consistency in who takes responsibility for financing remissions. To reduce inequality of opportunity, while maintaining provision which is sufficiently flexible to satisfy local needs, guidelines need to be drawn up which set out clearly the criteria for remission of fees for instrumental tuition, membership of ensembles, hire of instruments and participation in extra-curricular activities. LEAs need to ensure that where funding for remissions is devolved to schools it is used only for this purpose and that fees charged to parents are no greater than the hourly rate charged to schools. In addition, LEA Music Services should work together with the DfEE to agree common remission standards.
- 16.7.** The need for most IMSs to cut costs has resulted in the gradual deterioration of working conditions for instrumental music teachers. The quality of IMSs depends on their staff. Means need to be found of improving the working conditions and career prospects of instrumental teaching staff.
- 16.8.** Members of Senior Management Teams are under pressure because of the increased workload relating to accountability and the need to teach to generate funding from fees. If services are to be of demonstrable high quality ways of resolving these tensions need to be found.
- 16.9.** This research has highlighted recruitment difficulties relating to instrumental music teachers. IMSs need to focus more on the development of the future generation of musicians to avoid the problem becoming increasingly more serious in the future.

17. Conclusions

- 17.1.** The consequences for the country of the disappearance of Instrumental Music Services would be serious. Over the years they have made a massive contribution to the development of professional musicians, music teachers and those who work in the music industry. In addition they make a valuable contribution to the musical life of the communities in which they operate providing a coherent framework for music provision in education and increasingly in the wider community. To continue this work they require a period of stable funding.
- 17.2.** They support standards in music in schools and the generic skills acquired in learning to play an instrument may transfer to other fields. There is clear evidence of the positive effects that active involvement with music can have on social skills and social inclusion. This is supported by the perceptions of the teachers in this research. Given appropriate opportunities to develop their work in areas of social and economic deprivation in ways which match the aspirations and needs of the local community, Instrumental Music Services may have an important role to play in relation to social and educational inclusion.
- 17.3.** The findings indicate the extent to which financial rather than educational priorities have driven the development of the services and the ways in which they now operate. This is evident in almost every aspect of their functioning. To secure services in the long term a move to more community based provision may be appropriate. This may include offering tuition and a range of musical activities for individuals throughout their lives. This would need to take account of the needs of particular communities, their musical traditions, geographical location and economic and social status. In some places such development would require considerable financial support on a permanent basis, in other places once developed it could be largely self-supporting.
- 17.4.** The DfEE has recognised the difficulties that IMSs have experienced in the recent past and the Standards Funding which came on stream at the start of this research has been invaluable in preventing some IMSs from disappearing, enabling some to restart and others to consolidate their position. A period of stability and careful, well planned development is now required to enable IMSs to fulfil the potential that they have to serve the communities, social and educational, in which they are embedded.

18. References

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19. Appendices

19.1. Appendix 1 - Provision of Tuition

Instrument	Percentage of IMSs offering tuition
Violin	98%
Viola	92%
Cello	98%
Double Bass	98%
Guitar	93%
Harp	18%
Piano	60%
Keyboard	80%
Recorder	83%
Flute	95%
Clarinet	95%
Saxophone	93%
Oboe	93%
Bassoon	90%
Trumpet	100%
Trombone	98%
French Horn	95%
Tenor Horn	90%
Baritone	97%
Tuba	87%
Euphonium	90%
Cornet	88%
Timpani	53%
Percussion	88%
Kit drum	78%
Steel pans	40%
Singing/vocal	83%
World musics	30%
Other	40%