



Musical Pride: Music education in plural communities

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I believe life without
music would be a
mistake.

(Y7 pupil)

Music is life. I tell you
now. Without music
life would be boring.

(Y10 pupil)

Musical Pride: Music education in plural communities

EXECUTIVE SUMMARY

Aims

Research Questions: This research explored the provision of music services through hub partnerships in 'plural' towns, where no ethnic group is in the majority. The research addressed the following overarching question:

How can we achieve and demonstrate greater access, inclusion and participation in and through music by more closely matching local music education provision to the particular needs of the diverse and pluralist communities of modern Britain?

Sub-questions were:

- Does current provision align with local need?
- Are there gaps and/or duplication in the current provision?
- What are the barriers or challenges relating to participation in music and engagement with music education in these case study plural communities?
- Do stakeholders have recommendations for future provision?

Methodology

Design: The research took a multiple case study approach. Data collected through focus groups, individual interviews and surveys revealed a rich picture of the values, beliefs, needs and views relating to the role of music education, amongst a range of participants, music education stakeholders and community members.

Methods: Data were collected via face-to-face visits and telephone interviews (Phase 1) and an on-line survey (Phase 2) within the Local Authorities of Luton, Leicester and Slough. A total of nine visits were made, between April and June 2015. These included four visits to Luton (two schools, one Saturday Music School, one community group); four visits to Leicester (four schools; two area music networks); and one visit to Slough (one school).

Findings: Phase 1

Music Education in Plural Communities: The interviews and focus groups revealed some powerful competing discourses relating to music education within these communities. These were: *'music is for everyone' vs 'limited resources and lack of opportunity prevent access to music education'*; *'music has wider benefits' vs 'the value of music education is not always recognised'*; *'music is valued in school' vs 'difficult choices must be made between music and other subjects or activities'*; and *'I am recognised as a musician' vs 'I would like opportunities to explore music-making'*.

'Music is for everyone' vs 'limited opportunities and resources': There was a widespread and predominant view amongst all participants that music was universal and that it was something in which everyone could participate, in schools, homes and communities, individually or in groups. However, this view that *'music is for everyone'* was tempered with reported barriers to participation in music education that were posed by financial constraints and limited school-level resources in the form of curricular time, instruments, as well as skills, making it difficult to offer broad curricular and/or extra-curricular programmes at school level. Intrapersonal and structural barriers were also highlighted. It was recognised that young people needed considerable support, in the form of transportation, information and welcoming venues, in order to facilitate access to existing opportunities.

'Music has wider benefits' vs 'the value of music education is not always recognised': There was a similarly widespread view that wider social, emotional and cognitive benefits could be derived from participation in music education. Participants highlighted examples of musical activities functioning as a safe and enjoyable space where social barriers could be broken down, emotions could be expressed and confidence could be built. However, there was a tension between this strong discourse around wider benefits and an equally predominant view that the value of music education was not always recognised.

Some misgivings on the part of families were highlighted, in particular with regards the contribution of music education to career prospects. A number of young people had lost interest in music as they navigated the transition from KS2 (Primary School) to KS3 (Secondary School). A significant problem during the transition period was that, owing to constraints on curricular time, many pupils did not access music until the spring or summer terms of their first year in Secondary School, by which time they had lost interest or

alternatively found it too difficult to join established extra-curricular groups. This was exacerbated by the common occurrence of pupils having had to return their instruments they had been learning in Primary School, effectively 'leaving the instrument behind'. Another barrier for some pupils was in the form of poor musical self-concept.

'Music is valued in school' vs 'difficult choices': Music was supported by Head Teachers, who were clear that music at KS3 was not optional, emphasizing that they were committed to developing extra-curricular musical opportunities as an integral part of their school cultures. Variable pupil experiences in Primary School music as well as limited transition projects or progression pathways were acknowledged as challenging. Notwithstanding the value invested in music in school, it was also recognised that difficult choices were often being made between music and other subjects or activities. Generally, it was acknowledged that music was not valued as highly as more academic subjects or sport and for that reason students were often directed towards other KS4 or extra-curricular option choices. Overall, while music was valued, there were many challenges in translating this into participation and engagement.

'I am recognised as a musician' vs 'I would like opportunities to explore music-making': While some young people articulated well-developed musical identities, others spoke about how they would like opportunities to explore music-making. Amongst those who identified more strongly as 'musicians', many had accessed a range of extra-curricular opportunities and some were self-taught instrumentalists. Progression was valued and these young people were proud to be recognised as musicians. Amongst those who did not yet have well-developed musical identities, there was a strong sense of curiosity and desire to explore music-making, particularly through learning instruments and to a lesser extent through music technology. Some highlighted the need for help and support in doing so, as well as the need for better information about age-appropriate opportunities and about opportunities that linked with their own cultures.

Findings – Phase 2

Current provision: Survey data revealed that current provision was perceived as overly variable, across the schools and Local Authorities. Generally, schools had small music departments with just one or two (maximum) teachers. In some cases, the Heads of Music felt isolated and the creation of a diverse curricular or extra-curricular offer depended on wider networks and partnerships. Gaps in provision focused on limited progression pathways outside of formal Western classical music; limited collaborative work capitalising on music

technology; and the need for opportunities that would be inclusive of all vulnerable groups. There was a general recognition of the importance and value of investing in musical opportunities that would be truly multicultural. However, where these had been implemented, the take-up had not always been widespread; some had eventually been cancelled because of a lack of attendees. In Leicester, where the Area Music Network model had been implemented, offering diverse musical activities in after-school clubs that were open access and free of charge, there were few participants. This suggests that a range of barriers to participation, above and beyond cultural relevance or even economic constraints, may have inhibited access.

Barriers to Participation: The overarching qualitative theme articulating the view that 'music is for everyone' was tempered by a recognition that limited opportunities and resources posed significant barriers to participation; this was reinforced by the questionnaire data. Consistently, the view was expressed that pupils were interested in the musical activities on offer in school (including curricular and extra-curricular musical activities), but that lack of time, resources and support posed significant barriers to access. Specific areas that were thought to be problematic were related to: financial constraints; family misgivings about the value of music education in relation to career opportunities; some mismatches between what was on offer in school and what was considered to be appropriate musical activity within particular cultural or religious groups; problematic Primary-Secondary transitions, whereby pupils left their instruments behind in Primary School and lost contact with music when they were in groups who did not access curricular music until the Spring or Summer terms (within schools where a 'carousel' model of delivery of arts subjects had been implemented); and a lack of information and lack of confidence to access the opportunities that were there. Overall, these barriers could be summarised as economic, family support, cultural, transitional, informational and intrapersonal.

Vision for Music Education: The vision for music education, articulated within Primary and Secondary Schools, Music Hubs and community partners, focused consistently on inclusive, affordable and multicultural opportunities for young people. Within Primary and Secondary Schools the predominant focus was on learning musical instruments and developing access to music through music technology. Within Primary Schools the vision included raising the profile of music and enhancing teacher confidence generally.

Success criteria for greater inclusion in and through music: Generally, the success criteria identified by participants reflected the ideas enshrined in the National Plan for Music Education, whereby the focus is on the opportunity for every child to play a musical instrument. Responses highlighted skills, wider social benefits, inclusion, performance opportunities, and high quality provision that would include school-community links, independent music centres and strong music programmes in every school.

How the Hub could help: The Music Hubs were seen as having roles and responsibilities that related to funding for music education, promoting greater emphasis on music in schools, partnership support and leadership for music education in the community.

Conclusions and Recommendations

Success criteria, articulated by participants and contributors to the research, for achieving greater participation and inclusion in and through music included raising the profile of music education in schools and in the community more widely, developing stronger in-school/out-of-school links and partnerships, developing skilled music practice in every school, as well as ensuring a wide and inclusive participation in music in the community. While there were clearly many examples of excellent practice relating to these criteria within the participating schools and communities, it was also recognised that there were challenges to achieving the vision of widespread and inclusive participation in excellent music education.

Generally, the responses indicated that a wide range of support from Music Hubs would be welcomed in working towards this vision. The most highly valued areas of support were with regards the facilitation of partnership working with visiting musicians, educating families about the wider benefits of music and support for the development of instrumental teaching in schools, developing music technology in schools and generally supporting schools in developing high aspirations in music.

In order to achieve greater participation and inclusion in and through music, aligning provision with local need and addressing gaps and barriers to participation, some emergent recommendations for the Music Hubs are:

1. Enhanced dialogue with schools, exploring the most effective ways to work together. Because music education provision is highly variable, it is essential that schools are supported in developing multicultural music education practices, and that they are able to articulate their own needs as well as the ways in which they can contribute to a wider inclusive music education offer;

2. Support for Primary Schools in developing aspirations and skills in music education and, in particular, looking at how the 'First Access' whole-class instrumental teaching may be used more effectively as a tool for multi-cultural musical experiences;
3. A re-examination of the progression pathways from the 'First Access' whole-class instrumental teaching that many children experience in Primary Schools. For example, progression routes could broaden out to encompass informal, non-formal and formal music education in diverse genres, making explicit the ways in which skills gained in 'First Access' may be applied and developed;
4. A focus on how to sustain engagement over the transition period from Primary to Secondary School. For example, initiatives that support Year 7 pupils, who may not receive curriculum music lessons until the Spring or Summer terms, in accessing extra-curricular musical activities. Such support might include additional information and communication media, taster days facilitated by Primary School Music Coordinators, and role models;
5. Support for pupils in overcoming intrapersonal and structural barriers to participation. For example, transportation for inter-school activities; a welcoming environment; clear information about access; and buddy systems;
6. A concerted campaign for parents, carers and young people, focusing on the wider benefits of music and the value of music education as a pathway into the creative industries and well-being;
7. Strong support for networking between schools, facilitating networking, sharing of exemplar cases of where music (curricular and extra-curricular) is working well, mentoring and pooling of resources where possible;
8. Strong support for partnership working between schools and musicians in the community, with this support being integrated in to the overarching progression strategy.

BACKGROUND

'Plural' is a term used in discussions about how local government policies might change when the population is so ethnically mixed that no one group is the majority. In England, Luton, Leicester and Slough are the first local authorities outside of London classified as 'plural', with no ethnic group in the majority¹.

Within these multicultural contexts, particular challenges have been experienced with regards the interpretation and delivery of the National Music Plan (DfE and DMCS, 2011). The National Music Plan aims to 'enable children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence' (p 9). It has been argued, however, that the National Music Plan is unevenly delivered, with its implementation characterised by fragmented progression routes and persistent barriers to access related to social, ethnic and geographic factors (Derbyshire, 2015; Zeserson et al, 2014). Critics argue, furthermore, that the National Music Plan does not align well with principles of inclusion and that it promotes approaches to musical learning that downgrade informal learning and assume the existence of homogenous groups with common aims (Spruce, 2013). Finally, the integrity of the National Music Plan has been debated, with some arguing that its underpinning values are compromised by the Department for Education's new English Baccalaureate (EBacc) proposals which exclude the arts from the compulsory subject areas for study at GCSE.

Previous research has documented the high impact and wider benefits of music education in formal settings and in the community (Hallam, 2015). Furthermore, a pragmatic rationale for music education is supported by strong evidence that in the UK the creative industries play a vital role in the economy, exceeding growth in many other industries (Gibb, 2015).

Increasingly, policy-makers, teachers and scholars within multicultural contexts have thus turned their attention to the idea of inclusive music education that provides equitable access to these wider benefits and career pathways, welcoming students in to a diverse range of musical practices (Elliott and Silverman, 2015). Inclusive music education, in this sense, is thought to be underpinned by practices concerned with lifting barriers and shifting perceptions, structures and practices so as to 'benefits the entire diversity of students' (Bahou, 2011, p 5).

¹ As reported in official 2011 census data research by the University of Manchester, 10 Jan 2013, retrieved 29 Nov 2015 from <http://www.manchester.ac.uk/discover/news/article/?id=9329>

Three principles of inclusive music education have been proposed (Spruce, 2013, p 117):

1. The right to be included in a music curriculum that respects and meets students' musical needs, interests and aspirations;
2. The right for students' voices to be included and heard; and
3. The right to a curriculum that includes a diversity of musical practices, cultures, and traditions, including those with which children themselves engage outside of school.

In accordance with Spruce's principles, a dynamic and inclusive multicultural curriculum offers scope for young people to engage in music-making that encompasses familiar as well as unfamiliar musical cultures (ibid). Several benefits of such a curriculum have been highlighted. For example, pupils stand to benefit musically from exposure to a wide palette of sounds and musical idioms. A multicultural music curriculum can also foster intercultural understanding, whereby students learn that there are many diverse yet equally valid and sophisticated forms of musical expression and musical construction around the globe (Anderson and Shehan Campbell, 2010).

Yet, the specific practices, strategies and facets of support that may underpin an inclusive multicultural music curriculum remain under-researched. Barriers to participation may be nuanced and complex, requiring particular responses. Successful delivery of a multicultural curriculum is thought to be reliant upon teacher knowledge of the musical cultures and activities in which students are involved, in-school as well as out-of-school (Cooke, 2011). Success also requires a policy for music that offers a celebration of this rich diversity by design rather than accident as part of the core music programme. In this vein, Derbyshire (2015) highlights that an inclusive music education landscape must accord equal status to informal, non-formal and formal musical contexts and progression routes, providing young people with the information and resources that will support informed choices relating to engagement with music education. However, Elliott and Silverman (2015, p 449) caution that an approach is required that is inclusive in preserving the integrity of diverse musical cultures and practices, yet also expansive in that it 'goes beyond local preferences and ethnocentric notions of music'.

Since 2012, central government funding for implementation of the National Music Plan in England has been channelled through 123 Music Hubs – 'federations of local organisations with an interest in music education' (Ofsted, 2013). The core roles of Music Hubs are to:

ensure that every child aged 5-18 has had an opportunity to learn a musical instrument through whole-class ensemble teaching; provide opportunities to play in ensembles and perform; ensure clear progression routes are available and affordable to all young people; and develop a singing strategy (ibid). However, the Office for Standards in Education, Children's Services and Skills (Ofsted) reported in 2013 that few Music Hubs were challenging and supporting school leaders to bring the benefits of music education to *all* pupils. Their report highlights generally low expectations of pupils in music, lack of coherence between whole-class instrumental lessons and other music teaching in schools, little impact of singing strategies, as well as non-existent or irregular Music Hub/school partnership work.

Within England's multicultural context and in accordance with the principles of inclusion, it is therefore of crucial importance that Music Hubs develop deep understandings of how best to serve their communities, participants and stakeholders in music education. The research reported here offers the potential to learn valuable lessons with regards to the salience of some of these reported issues in the context of plural communities, focusing on the challenges and perceptions relating to music education. Recommendations are offered concerning the role of Music Hubs in supporting inclusive music education within the three 'plural' case study local authorities and beyond.

AIM OF THE RESEARCH

The overarching aim of this research was to explore the provision of music services through hub partnerships in 'plural' towns, where no ethnic group is in the majority. Focusing on the case studies of Luton, Leicester and Slough, the research addressed the following question:

How can we achieve and demonstrate greater access, inclusion and participation in and through music by more closely matching local music education provision to the particular needs of the diverse and pluralist communities of modern Britain?

RESEARCH QUESTIONS

The research team consulted with key stakeholders, community members and participants in music education provision in the three target towns, addressing the following specific research questions:

- Does current music education provision align with local need?
- Are there gaps and/or duplication in the current provision?

- What are the barriers or challenges relating to participation in music and engagement with music education in these case study plural communities?
- Do stakeholders have recommendations for future provision?

METHODOLOGY

Design

The research took a multiple case study approach. Data collected through focus groups, individual interviews and surveys revealed a rich picture of the values, beliefs, needs and views relating to the role of music education amongst a range of participants, music education stakeholders and community members.

Ethics

The research was carried out in accordance with the ethical guidelines stipulated by the British Educational Research Association. Ethical approval was granted by the Institute of Education Research Ethics Committee on 10th April 2015. Participant groups were contacted by the team and invited to contribute to the research. Each was provided with full details of the purpose and scope of the research. All those who agreed to contribute in focus groups or interviews were asked to sign informed consent forms. Participation in the survey questionnaire was anonymous.

Methods of data collection

Data were collected via face-to-face visits, telephone interviews and an on-line survey. A total of nine visits were made, between April and June 2015. These included four visits to Luton (two schools, one Saturday Music School, one community group); four visits to Leicester (four schools; two area music networks); and one visit to Slough (one school). Notwithstanding considerable effort on the part of the team, access to a further school and area music network in Slough proved to be problematic. In addition, telephone interviews were carried out with Hub leaders and community representatives.

Questionnaires for school Heads of Music, Music Hub staff and community partners were developed, drawing on the views expressed within the interviews and focus groups. These were distributed electronically within the three Local Authorities.

The interviews, focus groups and questionnaires gathered the views of participants with regard to:

- The value and purpose of music education;
- What they had gained or would like to gain from participation in music education;
- What the barriers to participation might be and how they think those could be overcome;
- The aims and objectives of existing programmes;
- Perceived gaps in provision;
- How they need to be supported with regard to participation in music education.

Participants in the research

Phase 1: Interviews and focus groups

The research team collected data from:

1. Young people and families representing the three case study Local Authorities (28 focus groups with young people; 2 interviews with parents);
2. Head teachers and heads of music from a sample of schools drawn from the three case study Local Authorities (6 interviews with Head Teachers; 6 interviews with Heads of Music);
3. Community groups (3 interviews with leaders of community groups);
4. Key informants representing the case study music hubs (3 interviews with Music Hub leaders).

Phase 2: Questionnaires

Four questionnaires were circulated via Survey Monkey, an online survey software package.

The responses are set out in Table 1.

Table 1: Questionnaire responses

Survey	Number of responses
Community groups	12
Heads of Music	9
Primary School Music Coordinators	17
Music Hub staff	14

The case study schools

The case study schools were selected in consultation with the Musical Pride leadership team (Heads of Luton, Leicester, and Slough Music Hubs) to represent different types of school and differing levels of known engagement with the music hub and hub partners.

School A: Small single-sex (boys) community school, designated as a science and mathematics college. This school has a high proportion of pupils eligible for free school meals and a high proportion of ethnic minority pupils. Average attainment levels on entry to Year 7 are lower than the national average, although test results at KS4 have demonstrated a high level of progress, with attainment at KS4 above the national average. The school was rated as 'outstanding' by Ofsted (2007), who reported: 'The ethos of the school is centred on achievement and the quality of students' learning experiences. There are high expectations for all students and the staff will not accept social deprivation or English as an additional language as excuses for underachievement. The approach is one of consistently challenging its students to do well.' Music was not mentioned in the 2007 Ofsted report.

School B: This is an average-sized non-selective Secondary School. The proportion of pupils eligible for support through pupil premium (i.e. looked-after young people and those eligible for free school meals) is above the national average. The proportion of pupils from minority ethnic backgrounds and who speak English as an additional language is above the national average, as is the proportion of pupils with a statement of special educational needs. The school was rated as 'good' by Ofsted (2013). Although some areas for improvement in teaching were identified, the inspectors commended the leadership and management of the school as outstanding and, in particular, identified 'the high quality of the support for students' welfare and personal development' as a particular strength of the school. Music was not mentioned in the 2013 Ofsted report.

School C: This school is an average-sized Secondary School and converted to an academy² in 2011. Most students are from minority ethnic backgrounds. The largest of these groups is of Pakistani heritage. The large majority of students speak English as an additional language. The proportion of students eligible for the pupil premium is well above the national average. The proportion of disabled students and those with special educational needs is well above the national average. In 2013 this school was rated as 'outstanding' by

² Academies are independent, state-funded schools, which receive their funding directly from central government, rather than through a local authority.

Ofsted, who reported that: 'Almost all students make outstanding progress across a range of subjects ... In almost all lessons, teachers have high expectations and challenge students to excel in their learning regardless of their ability ... Students' social, moral, spiritual and cultural development is extremely well supported through a rich curriculum and a variety of extra-curricular activities and educational visits ... Students say that they feel safe and well cared for and value being part of a multicultural community. They spoke with pride about the large number of different nationalities represented in the school. Music was not mentioned in the 2013 Ofsted report.

School D: This is a larger than average-sized Secondary college. Most of students are from an Indian-heritage background. Most students speak English as an additional language. Over a third of the students are known to be eligible for the pupil premium; this is above the national average. The proportion of disabled students and those who have other special educational needs is above the national average. This is a lead school for mathematics within the Local Authority and is also supporting other schools with geography, design & technology, and physical education. In 2014, the school was rated by Ofsted as 'outstanding'. Ofsted reported that 'teachers have very high expectations and they use imaginative activities in order to ensure students make substantial progress ... The curriculum is very well organised and meets the needs of all learners. There is a very wide range of extra-curricular visits that enhances students' social and cultural development exceptionally well (and) promotes students' excellent spiritual, moral, social and cultural development.' Music was not mentioned in the 2014 Ofsted report.

School E: This is an above average-sized comprehensive school serving an inner city area, with sports and science specialist college status. The proportion of students from minority ethnic backgrounds is significantly higher than average, with a large majority from an Indian heritage, as is the numbers of students for whom English is an additional language. The proportion of students eligible for free school meals is higher than the national average, but the proportion with learning difficulties and/or disabilities is lower. In 2007, Ofsted rated School E as 'outstanding'. The inspectors reported that 'The school's outstanding curriculum meets the academic aspirations and personal development needs of all students exceptionally well. As well as providing a wide range of core and additional GCSE subjects, the curriculum has an extremely well- developed range of non-academic options.' Music was not mentioned in the 2007 Ofsted report. However, this school has recently implemented a targeted 'music scholarship' scheme for a group of 27 Year 7 pupils, funded with pupil premium funds and providing a music enrichment programme for these pupils. The aim of

this music enrichment experience is to use music as a vehicle for overcoming social challenges that these pupils may live with, as well as to raise the profile of music across the school.

School F: This school is an above average-sized comprehensive school serving an inner city area. Nearly all the students have minority ethnic heritage, with over half of students from Indian backgrounds. About half the students speak English as an additional language and many are at the early stages of speaking English. The proportion of students known to be eligible for free school meals is well above the national average. The proportion of disabled students and those who have special educational needs is broadly average. The school provides educational and recreational opportunities for adult learners and other members of the community. In 2012, Ofsted rated School F as 'good', commenting that 'the curriculum provides a broad mix of academic and applied subjects which facilitates good achievement. Effective provision is made for the range of young people with particular needs through tailored and individual programmes ... The school provides a rich range of educational experiences which promote students' spiritual, moral, social and cultural development.' Music was not mentioned in the 2012 Ofsted report.

School G: School G is a smaller than the average-sized Secondary School, including a small sixth form. The proportion of students known to be eligible for the pupil premium is well above average. The proportion of disabled students and those with special educational needs is also above average. Most students are White British. A range of minority ethnic groups makes up 15% of the college population. In 2010, the college became a Foundation School with Charitable Trust status. The governance of the school is undertaken by a Trust Board and Governing Body. The school has achieved Career Mark and the Inclusion Quality Mark. In 2012 the school was rated by Ofsted as 'good'. The inspectors reported that 'the curriculum is good because school leaders have taken account of students' learning and personal needs. For, example, the strong emphasis on literacy includes drama lessons to develop speaking and listening skills. A wide range of clubs and activities extend students' experiences.' Music was not mentioned in the 2012 Ofsted report.

FINDINGS

PHASE 1 INTERVIEWS AND FOCUS GROUPS

Music education in plural communities

The interviewees spoke about the challenges as well as the strengths of their rich and diverse plural communities.

We serve a very poor and challenging community ... one of the poorest wards in the south-east of England and it has traditionally been an area where waves of immigrants have come into the school, into this area ... 20 years ago this was a Sikh school in terms of the vast majority of the population were Sikh ... even though we're a Church of England school, we're 97% ethnic minority and 75% of that is Pakistani, but our next biggest population are Somalians, and then we've got groups of Polish, Romanians. And overall we've got 70 different cultures in this school, so a very plural, you would say, school. (Head Teacher)

We have a particular demography. The vast majority of our students are of a South Asian background. Particularly Pakistani Kashmiri. And also the vast majority are of Muslim heritage as well, and now there is a school of thought that this presents challenges and barriers to us in terms of the expressive arts curriculum. (Head Teacher)

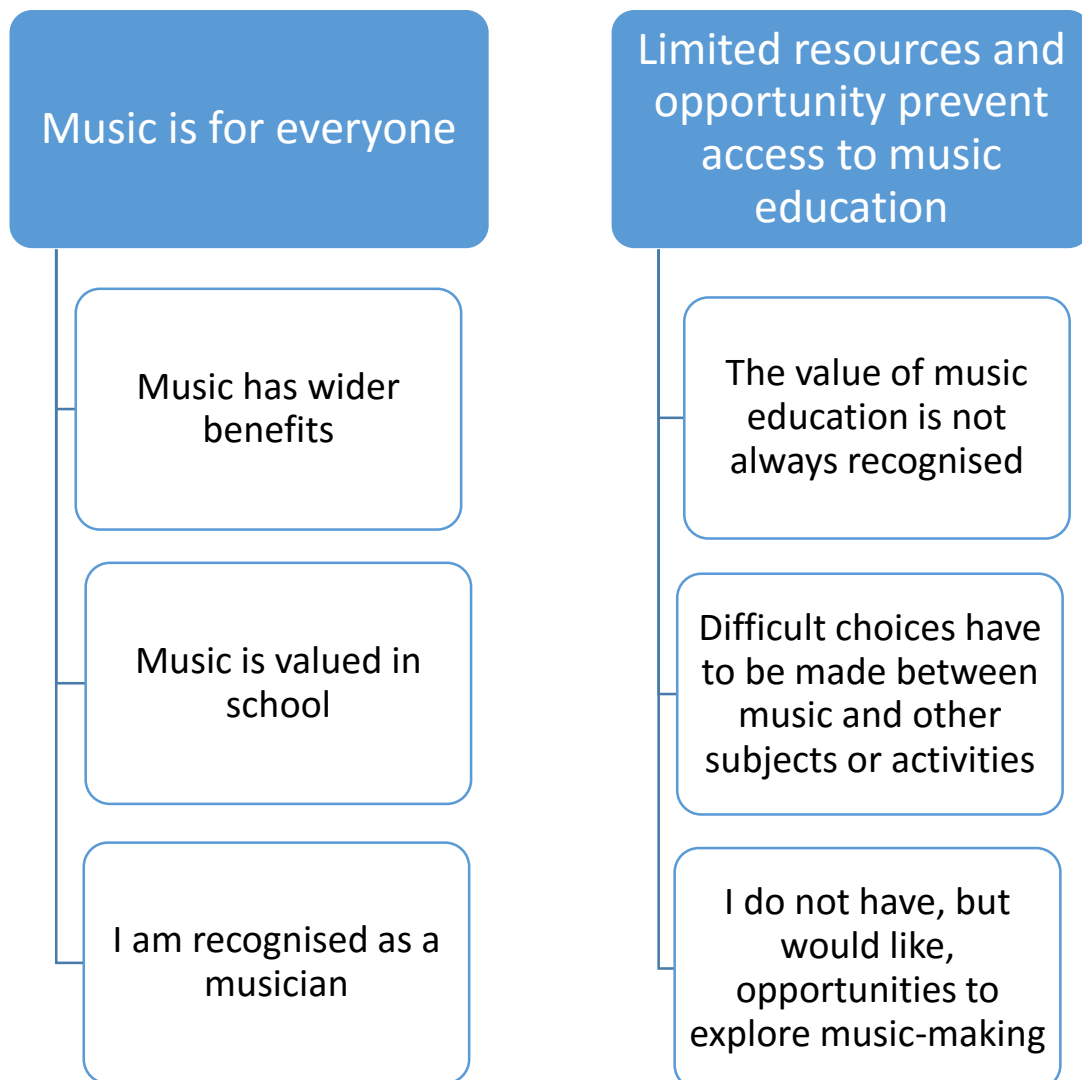
We have to put cultural issues at the top of the list ... there is a gang culture, a knife and gun culture ... which is disaffected and disenfranchised from a lot of educational opportunities at KS3 and beyond. You know we are in contact with a few people, trying to develop an appropriate offer, trying to drag some of those people in to a more aspirational approach to life. (Music Hub Leader)

The interviews and focus groups revealed some powerful competing discourses relating to music education within these communities. Overall, whilst there was a predominant discourse and agreement around the theme of 'music is for everyone', there was an equally dominant theme articulating the view that 'limited resources and lack of opportunity prevent access to music education'. With the overarching theme of 'music is for everyone', there was a strong sense of broad agreement that 'music has wider benefits'. This contrasted with a

strong discourse around the idea that *'the value of music education is not always recognised'*. Similarly, while there was much support for the view that *'music is valued in school'*, there was also a strong and contrasting view that *'difficult choices must be made between music and other subjects or activities'*. Nevertheless, many young people did speak about their musical identities and about being *'recognised as a musician'*. In contrast, others articulated the view that they *'would like opportunities to explore music-making'*. These broad overarching themes are set out in Figure 1.

Figure 1. The following sections will set out examples of each of these pairs of opposing ideas, showing the underlying sub-themes.

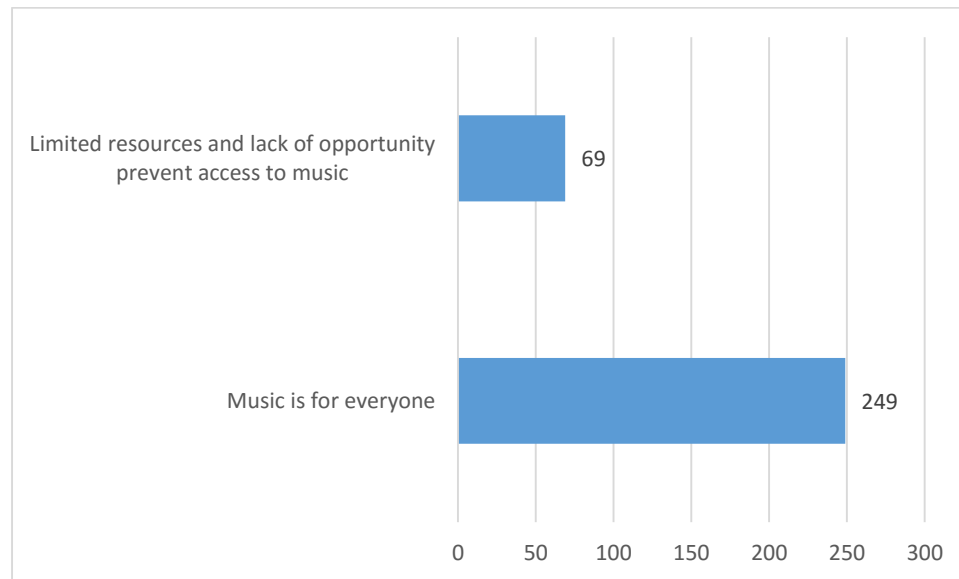
Figure 1: Overarching themes



'Music is for everyone' vs 'limited resources and opportunity prevent access'

There was extensive discussion around the idea that music is for everyone, with this theme being articulated within every interview or focus group (referred to as research 'sources', in this report). In total, there were 249 coded references to this theme (Figure 2).

Figure 2: music is for everyone vs. limited resources and opportunities



As one student said:

Music brings inspiration to someone and there's meaning behind it and everyone, somehow, will always find a different type of music through their life. (Y9 student)

This view was reinforced by a Head Teacher:

Everyone. I just want everyone, all ages, all experiences, to be involved in music. (Head Teacher)

However, there was also a strong view that limited resources and a lack of opportunity prevented access to music education for many young people in these communities. Although there were fewer coded references (69 in total), experiences relating to limited resources and opportunities were widespread, being articulated in 27 of the sources (interviews or focus groups).

I mean I'd definitely be able to go and do it like outside of school, but it's like the money that it would cost to put into it and it's money I don't have. (Y10 pupil)

Yeah we can't do it because of the techno, we ain't got the techno, that's what we need though. (Y8 pupil)

There's a correlation of high levels of deprivation and multiple deprivation, so again they're not the sort of families who are stable enough to want to participate in music or be able to participate in music. (Head Teacher)

An exchange within one Y9 pupil focus group illustrated the problem of funding:

Pupil A: I used to do it.

Pupil B: She's a very past tense sort of person.

Group: [Laughs]

Pupil A: I used to do it at Primary school.

Researcher: Why not now? What's stopping you now?

Pupil C: It is very expensive.

Pupil A: Yeah it's a lot of money.

Pupil B: Yeah.

Pupil A: Like you never used to have to pay for it and now like the government have cut funding in music.

Music is for everyone: sub-themes

Several sub-themes were found, relating to the overarching theme of 'music is for everyone' (Figure 3).

Figure 3: Music is for everyone: sub-themes

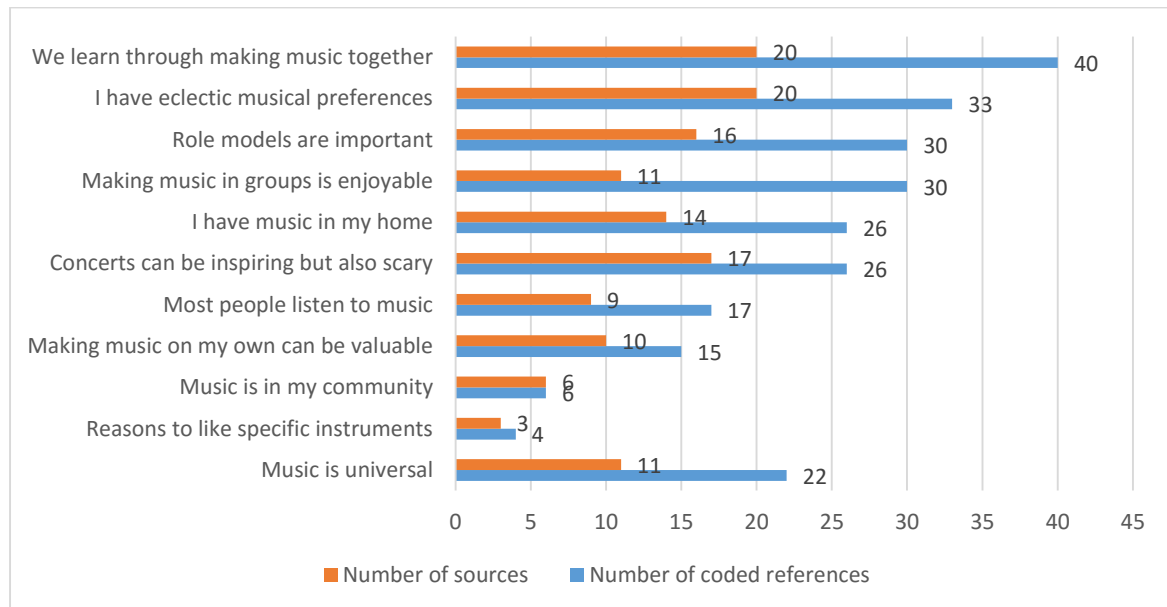


Figure 3 shows the number of sources where each sub-theme was found, as well as the number of coded references, overall. The most widespread view, with the highest number of coded references, was in relation to the idea that music education is most effective when pupils learn together in groups.

I wanna do it with a group because then you can experiment with different ideas and what other people's tastes are so you can get all the right lyrics and stuff like that ... I think working with other people within a musical environment helps you learn more? Because their influencing you with their style and your influencing them with your style. (Y9 pupils)

However, there was some tension here too, relating to group work:

Sometimes, when you've got a set thing to do and then you get put with someone who's less musically experienced than you and you've got to try and teach them the part that they've got to do. It can bring a whole type of stress on you. I know that in the past, I've had to be in groups in the past where, you've literally got to do all the work. (Y9 pupil)

Nevertheless, amongst the pupils and teachers there was a strong view that making music in groups was fun and rewarding:

I like music because, since we do it with the whole class, it's enjoyable to play with your friends and share the music that you done, so you can praise them and they praise you how well you've done. (Y7 pupil)

My favourite thing that I like to do is play in an orchestra cos, like when you're doing it regular, like when you're playing by yourself, like you're not as open to be a part of music as when you're in an orchestra and there's everyone else with you...you feel like you're a part of something. (Y8 pupil)

I think working with other people within a musical environment helps you learn more? Because their influencing you with their style and your influencing them with your style. Y9 pupil)

The small group thing would work really well with our boys here, because they like the chance to make music together. They really enjoy that. (Head Teacher)

For some, making music individually was also seen as an important outlet and a valuable context for personalised learning:

You might have instruments or something but you don't want to do it around people. Maybe like if you can go into the practice room and learn, you can actually like express your feelings, like you don't want to tell anyone else. (Y9 pupil)

I agree and disagree. I like to work alone as well because sometimes people might not agree with your decisions and do what you want to do and sometimes it's easier to work in a group as well. (Y9 pupil)

Like when I'm playing the piano, I'm just like, you feel, like, you can just let everything go, and like let your emotions go and it's like, it makes you feel relaxed. (Y7 pupil)

I prefer individual because like I can freely go around and do whatever I want, whereas when you're in a group there's like you have to have structure to it. But, like when I'm on my own, I can just do it according to the lesson and like put it in my own way. (Y8 pupil)

Participants spoke about music in pupils' homes and in their communities:

It's important to me because my dad's a musician and like it's always been around me. (Y7 pupil)

We have participation in Temples and places of worship. The folk traditions, musical traditions of the community are rich, so students participate in those. (Head Teacher)

Yeah. I like RnB, Hip Hop.

Cos, like when I was little, I just used to listen, like my family like, listen to music a lot. And that's basically. I grew up with music. (Y9 pupil)

Yeah, cos my dad, he plays the piano and he basically learnt me to play the drums along with him and I used to go to church and we still do. And he basically helped my sister to learn the violin and she's learning the trumpet right now. (Y9 pupil)

Because you know we have like a tradition here that people like Indian music, so there's like Harmonium, Tabla all together. And then like I'll do that and then with my cousin ... (Y8 pupil)

The importance of music in the family linking with musical experiences in school was reinforced by one of the community partners:

Even before I went to Primary School there were a lot of instruments in the house, in my household, my brothers would play guitar and keyboards ... But looking back on it now, those instruments weren't meant for them, they were meant for me ... I had 3 brothers who were interested in 3 different instruments ... it was quite a big family we had 5 brothers, 2 sisters, and in each room there was different music ... Reggae in another, Indian classical music in one, Bollywood music in another, so I was brought up with lots of music, religious music, spiritual music ... that's where it started. And then it was always there, I was part of the choir at

Primary School, and then I started taking sitar lessons ... (Community music partner)

Role models were also seen as being an important source of inspiration and motivation to be engaged with music. This was the case for teachers and pupils alike.

I was uplifted - when I see musicians for the first time doing a workshop- I was like 'wow this is amazing' and you just start smiling, you just can't hold it in ... And when I do see that I think 'right, this person's had the same effect that this had on me when I first started'. That's what it is; it's just grasping that moment. (Head of Music)

If they're like just playing out there, we just listen, we can just like hear them ... Or if you go downstairs and walk past you hear them playing like cool pieces of music. (Y7 pupils)

There are some quite strong manly role models in school who happen to be singers, so trying to get them on board and changing the perception that it's not a thing that men do. I want that to really change. (Head of Music)

Eclectic musical preferences were found amongst the pupils. Although they often identified hip hop or rap as the music that they most often listened to, there was a very strong sense that, given the opportunity, pupils would be open to all kinds of music and instruments.

I listen to anything. I mainly listen to like RnB and rap music. Um, I can listen to anything. I listen to a lot of classical music and sometimes I can listen to rock, like when I'm with my brother, he listens to a lot of rock music. Um, I can listen to anything. (Y8 pupil)

I find if you put them in front of something live, they love it, no matter what it is ...a live band, just little things, it doesn't matter what culture it's from ... (Head of Music)

I don't feel that there are any genres barriers ... it doesn't matter whether it was written 300 years ago or it was written yesterday, it doesn't matter to them. And that's been my strong experience since I've been doing this job is ... if you play them something that excites them, or something that

they find touching in some way, then the response is unanimously positive. (Music Service Director)

Similarly, young people were positive about the idea of participating in concerts, which were thought to be inspirational and exciting.

Because what's worth practising if you don't get to play eventually? If you don't get to play in a concert? (Y7 pupil)

You know and they should like make a huge orchestra with different pieces of music, so we can get a big orchestra and when there's like a big event we play at that. (Y7 pupil)

I think it is important because it makes you feel good about yourself and when you're onstage, well before you're onstage you get quite scared but when you come off you get like a kind of happy buzz that feels good. (Y8 pupil)

It was really cool, because like your parents know that you've been working on it for some time and it's nice to show them what you've done and how you've developed. (Y8 pupil)

Finally, the participants highlighted the view that music was universal:

Pupil A: Yeah, cos music is one of those things that you should experience...

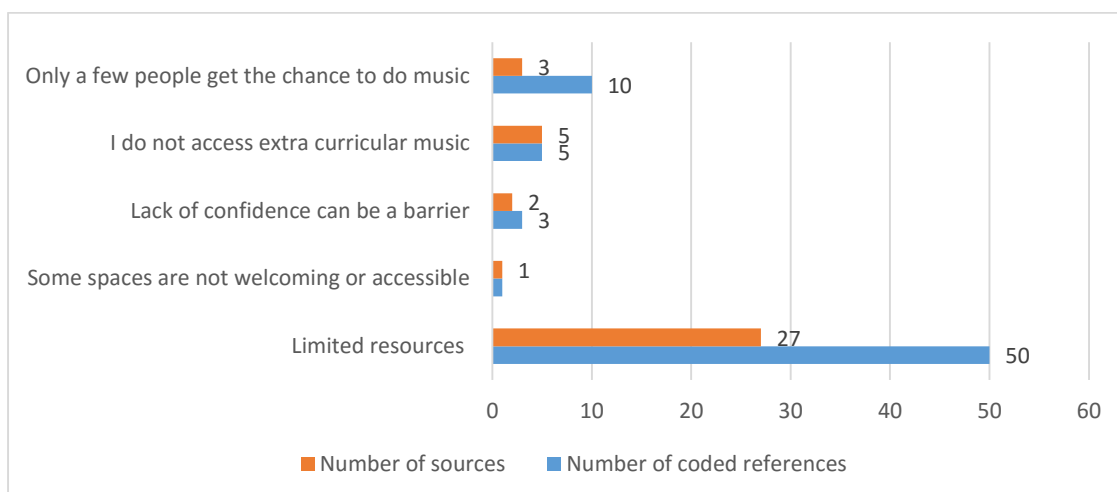
Pupil B: It's universal.

Pupil C: You can't go wrong. There's no wrong way. (Y9 pupils)

Limited resources and opportunities: sub-themes

Several sub-themes concerned with limited resources and opportunities were revealed (Figure 4). While having limited financial resources was the most predominant theme, some participants also spoke about barriers to extra-curricular musical learning and participation. Some barriers related to selection processes, while others were more focused on intrapersonal barriers, such as the confidence to become involved in a new group or access a new venue, or the means with which to access information.

Figure 4: Limited resources and opportunities sub-themes



There was a sense amongst some young people that learning musical instruments was something that only a few people had access to. As one pupil said: '*Only a few people got the chance.*' This view seemed to be formed early on in young people's school careers, with some recounting experiences from Primary School:

In our school, if you wanted to do something then your name got put into a hat and you got chosen out of that. It's really weird. (Y7 pupil)

Only a few people got chosen to actually play the drum kit, there were only like 6 people out of the whole year got to. I didn't get chosen. (Y7 pupil)

There was a sense amongst some young people, even as young as Year 7, that they had already 'missed the boat' and that starting to learn an instrument in Secondary School was difficult.

If, you didn't get the chance while you were younger to step in and try music, when you become older, you may decide that you want to, but there's not really an opportunity for older people to become part

I think because we didn't learn instruments at Primary, it affected us because we didn't know like what we were good at. Like people who sang, they knew they were good straightaway but because we never had the equipment in Primary School we never learned how to play piano, drums and glockenspiel like other people did. (Y9 pupil)

of a musical group. I just don't think...there's loads of musical groups for young children and stuff, trying to get them involved in music. For an older person, who wants to just start out in music, it can be hard for them to try and find someone to teach them. (Y7 pupil)

Others recognised that opportunities were there, but did not access them. These young people spoke about needing more support to be able to find the opportunities and to take the initial steps in becoming involved.

I think one of the main issues is that we're sort of left to our own devices. Like we are given the opportunity to do whatever we like, but I guess we need just a sort of push to get into it ... Afterwards everything is easy, but the first step is probably the hardest bit. (Y9 pupil)

We do have a drum club inside the school as well. I'm not sure where it is so I don't go to it... (Y7 pupil)

This issue of support for access to the opportunities that were already in place was recognised by a Hub leader:

It is difficult to say whether it is gaps in our provision, or is it that we are not attracting the young people. I don't know if it is the provision anymore. Because we have a network of ensembles, young people can go from one school to another every day of the week, in all genres, but they are not necessarily coming to those ensembles ... It's very easy to say, oh you can go on a Monday to sitar, but that is quite a big deal for someone to do on their own, to meet new friends, new people. I don't know that we have the support systems in place to enable that to happen.

This focus on a potential barrier being a lack of confidence to access existing opportunities was reinforced by a Year 9 pupil:

I think that some people are excluded from music, because they think that they can't do it. (Y9 pupil)

The physical spaces where musical activities were held potentially posed further issues, including considerations relating to religious connotations, associations with formal school contexts, as well as transport issues.

Churches are not the best place for some young people. (Hub leader)

The barriers for me are schools perhaps being inhospitable sometimes, not because they want to be, but because they can appear to be. For young people from the outside - are they the best place, best suited for some of the activities we do? Another big question. (Hub leader)

'We have to look at transportation for young people from school to school, as a minibus scheme. (Hub leader)

Even travel across the city, you know there'll be pupils ... that would like to come to an activity like this but just they haven't got a car, getting there, the public transport here just isn't an option. (Head of Music)

Limited financial resources was the most predominant sub-theme, with 50 coded references representing 27 interview/focus group sources. As one Year 10 pupil summarised:

I'd definitely be able to go and do it like outside of school, but it's like the money that it would cost to put into it and it's money I don't have. (Y10 pupil)

Barriers to participation, in the form of financial resources, as well as the additional effort required to access opportunities, were reinforced by a Head Teacher:

If there's an element of having to pay and to make an extra effort, then the barriers are just too enormous and insurmountable for many. (Head Teacher)

Heads of Music spoke about their efforts to broaden their extra-curricular offer. This was constrained, again, by financial resources. Individual schools, on their own, did not have the resources to cater for diverse musical interests amongst their pupils.

Children love drumming, and there's no drummer. You've got to have someone with those skills and knowledge. (Head of Music)

Barriers to participation...so. Money. Big one. In music, it is specialist and unfortunately you can't get away from the fact that you have to have instruments, you have to have equipment and you have to have specialist teachers and if it is an instrument that myself or the other music teacher don't play then, unfortunately, that is a huge barrier. (Head of Music)

Pupils, too, recognised that some schools were better resourced than others, and spoke about the potential for sharing resources.

I think we should come together more, because like, um, how do I explain this. It makes us look like we are the school that has anything and everything but if we like, as schools, if we came together we could help each other even more. (Y9 pupil)

Although it was recognised that to a certain extent the Hubs could provide support that would enrich the school-level offer, this route was, again, constrained by school-level financial limitations.

'There are opportunities there at the Hub, but we have to pay for them and the money is not there ... You can't really start after-school groups and other things as well ... before, we did very well because pupil premium students and free school dinners students didn't pay...that's gone, this year. That has impacted big this year. Some very talented musicians aren't getting any tuition at all. (Head of Music)

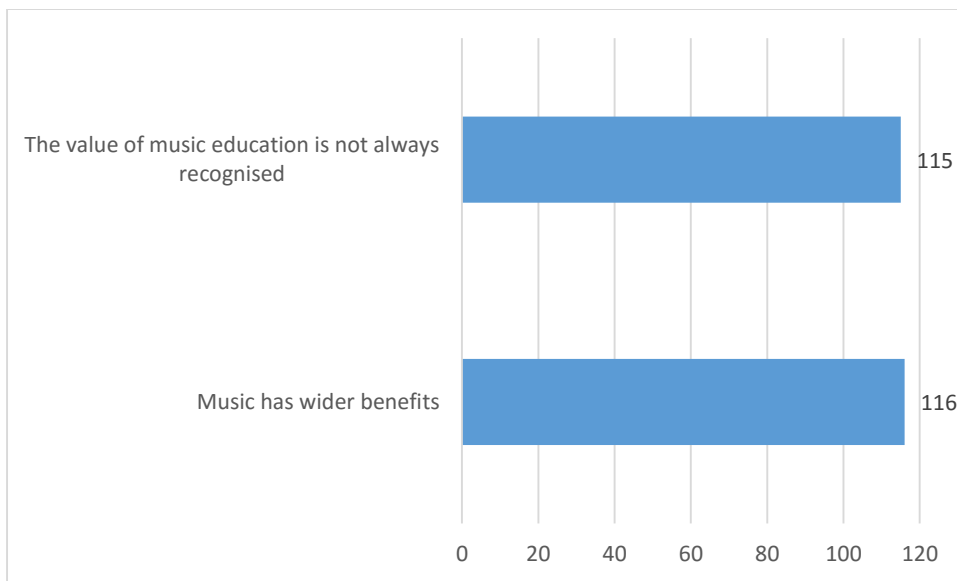
Summary of 'Music is for everyone' vs 'limited resources and opportunity'

In summary, there was a widespread and predominant view amongst all participants that the importance and value of music and that music was something in which everyone could participate. Nearly all of the participants spoke about listening to music and music-making in their homes and in their communities, individually as well as in groups. However, this view that 'music is for everyone' was tempered with perceptions of barriers to participation that were posed by financial constraints and limited school-level resources in the form of instruments as well as skills, making it difficult to offer a broad extra-curricular programme at school level. Intrapersonal barriers were also highlighted. For example, a lack of confidence, particularly relating to a musical identity, was a barrier to participation for some. Related to this were some issues concerned with the timing and location of extra-curricular musical activities. It was recognised that young people needed considerable support, such as in the form of transportation, information and welcoming venues, in order to facilitate access to existing opportunities. Finally, there was a sense that there may have been tensions between different 'musics' as articulated by the interviewees and a provision that may have been limited in its responsiveness to the plurality of those musical experiences and preferences.

'Music has wider benefits' vs. 'the value of music education is not always recognised'

Alongside the idea that *'music is for everyone'*, there was a strong and predominant view that *'music has wider benefits'*. One hundred and sixteen references were made concerning a belief in the wider benefits of music. However, an equally strong theme was that *'the value of music education is not always recognised'*, with 115 references that articulated this view (Figure 5).

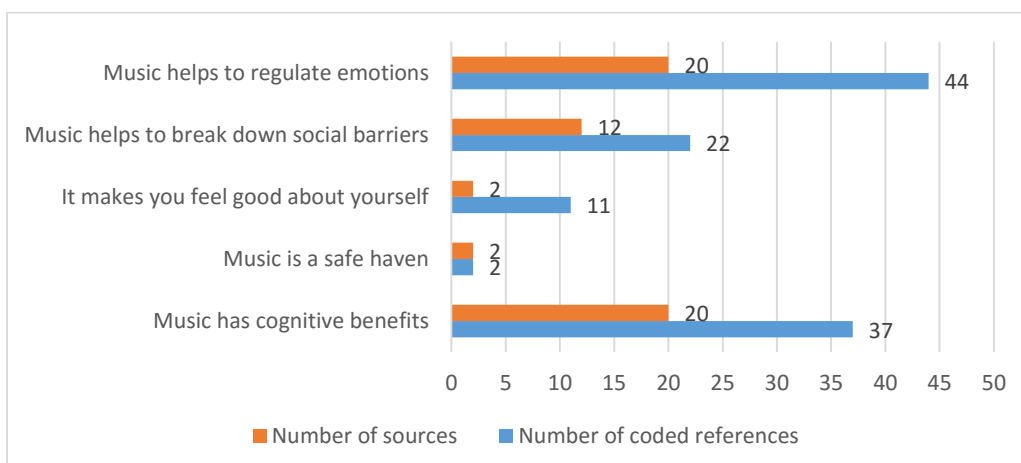
Figure 5: Music has wider benefits vs The value of music education is not always recognised



Music has wider benefits: Sub-themes

The idea that *'music has wider benefits'* had some underlying sub-themes concerned with social, emotional and cognitive benefits (Figure 6).

Figure 6: Music has wider benefits - sub-themes



The most cited benefit of music was its potential to help young people to regulate their emotions.

When I'm feeling angry or something I might listen to a certain genre, or when I'm feeling sad or happy it

It helps you to calm down when you're playing something, because you just forget about everything else and you just focus on what you're doing. (Y8 pupil)

just sort of...it either helps me or it enhances the feeling. (Y9 pupil)

Like if you can go into the practice room and learn, you can actually like express your feelings, like you don't want to tell anyone else. (Y9 pupil)

When I'm sad I like listening to sad music and like, sometimes I listen to happy music and it changes my mood, like how I feel ... (Y7 pupil)

Music was also thought to provide a vehicle for breaking down social barriers. Heads of Music spoke about how curricular as well as extra-curricular music in their schools reached pupils from many cultural backgrounds, functioning as a vehicle for overcoming barriers associated with ethnicity, socio-economic class, academic ability and age.

Participation in music - it really is able to bring all students together – all layers of the community. We have a very diverse school, with a lot of different nationalities, all sorts of backgrounds, cultural, economic backgrounds, wide catchment area. So it really is something that they can all unite with. It doesn't matter about academic ability a lot of the time. It doesn't matter about language. They say that music is a universal language and that's something that I believe in and have shown here especially. (Head of Music)

There's also, it bridges the gaps between students and between parts of the community that really

Like, the more you get to like learn about music it's like the more you get to learn about other people as well. (Y8 pupil)

wouldn't necessarily interact in a lot times, um, we've got students that have that love for music and they then come along to

activities, or they get involved with it. And we've got other students from other year groups and ages, all sorts of backgrounds, faith backgrounds, whatever it is, but they can really relate to it. (Head of Music)

It is very mixed as to who is actually taking part. We've got Muslims and Hindus and Sikhs and we've got some Slovaks involved ... and you know it is a mixture there and always has been really. (Head of Music)

One parent spoke about a Festival performance by a group of pupils from the Music Centre:

And you could see the kids were really proud of what they did ... and that's a complete range of kids, be they Asian, be they white, black or whatever, everything. It gives a sense of belonging. (Parent)

Musical activities can offer a safe space for young people, where they could feel good about themselves.

And for students who find school difficult because they're quirky, or perhaps they don't have the best social skills, or they come up already with issues from Primary School, it can be a really...they enjoy being in there because they don't then have to be out in the playground. (Head of Music)

Speaking about performing, one pupil said:

I think it is important because it makes you feel good about yourself ... when you come off, you get like a kind of happy buzz that feels good. (Y8 pupil)

Others spoke about enjoyment, working in friendship groups, and feeling more confident as a result of their musical activities.

I enjoy music. It boosts people's confidence and it helps socialise with other people because you can work with other people in a group and you can have fun, as well as doing something that's in school. (Y9 pupil)

Finally, there was also a widespread view that engagement with music had cognitive benefits, potentially enhancing students' academic performance in other subjects.

And it helps with like academics too, multi-tasking, and surprisingly helps me with my maths homework at times. (Y9 pupil)

Music can generally help you with your life. ... with like, skills, it can connect with maths and different subjects as well. (Y10 pupil)

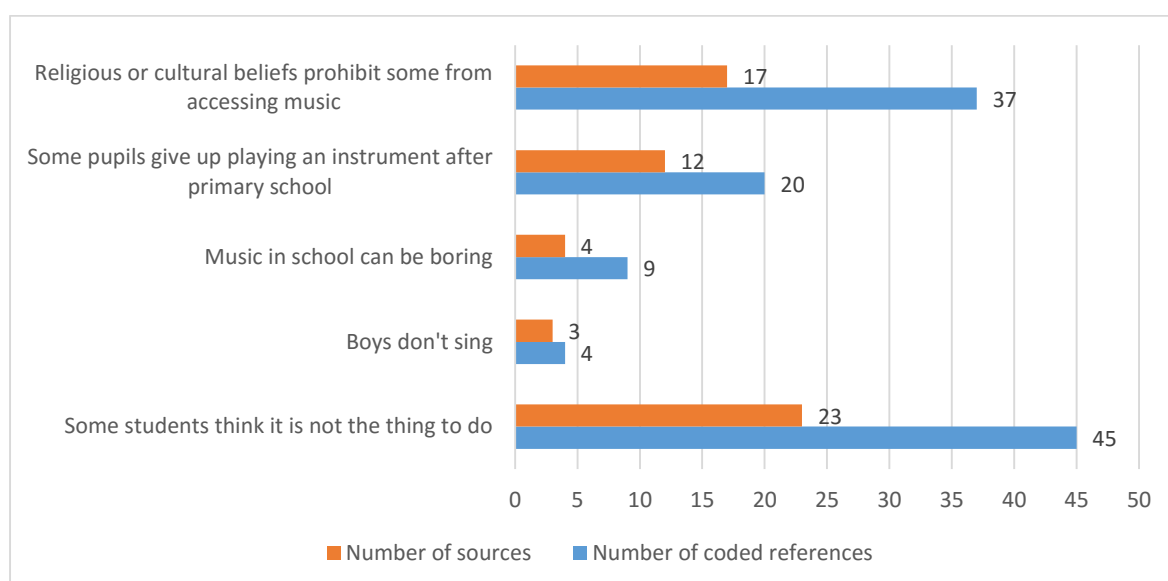
Now all the reports that were done, including the big one that came out from the government 5 or 6 years ago which I've still got on my computer at work, says that music helps so many kids do so many other things on so many other sectors of education. And then the government chopped the lungs [sic] off by taking all the money away. (Parent)

I'm peripherally conscious of quite a lot of research about the way in which music education can benefit pupil achievement in terms of literacy and numeracy and general cognitive development. (Head Teacher)

The value of music education is not always recognised: Sub-themes

Notwithstanding strong evidence that the wider benefits of music education were acknowledged and valued, there was an equally predominant view that these wider benefits were not always recognised. Sub-themes that underpinned the overarching worry that 'the value of music education is not always recognised' included issues relating to religious or cultural beliefs, issues relating to difficult transitions from Primary to Secondary School, some issues relating to the perceived relevance of the music curriculum, as well as some perceptions amongst young people about music – and in particular singing - not being 'cool' (Figure 7).

Figure 7: Music education is not always valued – Sub-themes



Some participants identified religious beliefs as being a potential barrier to participation. However, whilst recognising sensitivities, Head Teachers were each clear that music was a curriculum subject and that all pupils in their schools therefore were required to participate in music in the curriculum.

The majority of our students come from a Muslim background so for some families music is difficult. ... we do from time to time get families who object to their children following music as part of the curriculum. And we hold the line on that, we simply say, 'We are not a Faith school. We are a state school and they have to do music at Key Stage 3'. Obviously, we're sensitive to the kind of music that we teach, you wouldn't obviously go out and teach anything which was really rock 'n roll and raunchy ...some families would find that highly difficult. (Head Teacher)

There was a sense that some young people experienced tensions between their own interests and cultural expectations.

I'm coming from an Asian background myself and I wasn't discouraged ... But I know maybe for certain individuals or certain communities that might be an issue. And some of them actually take one instrument and then they're scared to take them home, or they don't want to be seen with an instrument, they don't want to be known as coming into music extra-curricular or anything like that. (Community musician)

There was some debate amongst pupils as to what was acceptable, in terms of learning musical instruments:

Pupil A: You just follow like what your parents think and what you think is the best for you.

Pupil B: I don't think we should play string instruments.

Pupil C: I think that it's actually OK to play a guitar because we're just experimenting with strings and there's nothing wrong in it because they're just strings, so then there's nothing really wrong with it.

Pupil B: But they say, yeah, in our religion if you play with strings you're calling the Satan.

Pupil C: My parents don't really mind what instrument I play, as long as I'm happy playing it they're fine.

Pupil A: don't know, you're allowed to play flute. I think woodwind instruments we're allowed to play.

Pupil B: I'm not sure actually.

However, as one Year 9 pupils summarised:

They disapprove a bit, but at the end of the day they can't really stop me from doing it because it's something I love and I'm not going to stop ... It's not really accepted in my religion, but it's something that I have a passion for. (Y9 pupil)

Some young people spoke about mixed views amongst parents, relating to the value of music education in terms of preparation for careers. For example, one Y8 pupil described her friends' experiences of parental doubts over the long-term value of KS3 music:

Some of my friends that wanted to do a GCSE in music but they can't, because their parents said 'oh do proper GCSEs', so she [as an example] has to do geography and history because her dad said there's no point in music because there's no money in it, like a career. (Y8 pupil)

Another pupil described how he spent two hours every day practising Rap, but had not told his parents about this.

Because if I tell them then they're going to be like, what's the point of doing it, you're not going to make any money. (Y9 pupil)

Others expressed the view that while parents would generally not be supportive of their children choosing to take music at KS3 or KS4, they would be proud and supportive of involvement in extra-curricular instrumental learning.

They probably might be a bit proud of you, saying that 'right you're really good at music' and all that, like particularly Asians. I mean with Asian parents, they will be proud if their kids can play instruments then it really makes them feel proud and then makes them feel good about themselves. (Y8 pupil)

They're alright with playing guitar and my mum was good with really playing the recorder, but when it comes to taking music as a GCSE my mum and dad, they were like 'it's not a good subject'. (Y9 pupil)

This general view that parents were not entirely supportive of music as a curriculum subject was reinforced by Heads of Music:

They don't support music. It's not something they feel is important in their children's life ... they say 'why do you want to do music, you're not going to be a music teacher' ... that's the only thing they see. They don't see the wider, they don't see the skills it can give you. (Head of Music)

Amongst some young people, too, there was a lack of interest and little recognition of the value of music education. Some described it as '*boring*' and emphasised that they were '*just not interested*'.

It kind of gets boring always, every day, like every lesson you've got to use piano all the time. (Y8 pupil)

I used to do some music when I was little but I stopped doing it because it iss boring. (Y9 pupil)

Choir got a bit boring (Y7 pupil)

The transition from Primary to Secondary School was clearly a vulnerable point, when many pupils gave up learning instruments and lost interest in school music, generally. In part this was attributed to the 'carousel' system of delivery, whereby Year 7 pupils in some schools

rotated between music, drama and art, with one term for each subject. Those who did not make contact with the music department until the spring or summer terms were particularly vulnerable to drop-out from instrumental learning or general disengagement with extra-curricular music.

I find out that [when] students play instruments when they move up, I try and encourage them to continue doing so. And the difficulty we do have is, because we're on a rota system, in music I won't see them until sometimes halfway through the year or even towards the end of the year. (Head of Music)

Pupil A: There are like some of our friends that have played instruments and have just like let it go ... Cos it's probably bored them, or like they can't do a certain thing.

Pupil B: Or they've just grown out of it. (Y7 pupils)

Finally, some pupils revealed poor musical self-concepts, and particularly amongst the boys there was a recurring idea that 'boys do not sing'.

I have the worst voice. You would cry if you heard me singing. (Y8 pupil – boy)

Barriers would be an initial reticence amongst boys to sing and to be musical in some areas. (Head Teacher)

Some Heads of Music were addressing this issue by making use of role models within the school.

There are some quite strong manly role models in school who happen to be singers, so trying to get them on-board and changing the perception that it's not a thing that men do. I want that to really change. (Head of Music)

Summary of 'Music has wider benefits' vs. 'the value of music education is not always recognised'

In summary, there was a widespread view that wider social, emotional and cognitive benefits could be derived from participation in music education. Participants highlighted examples of musical activities functioning as a space where a range of social barriers could

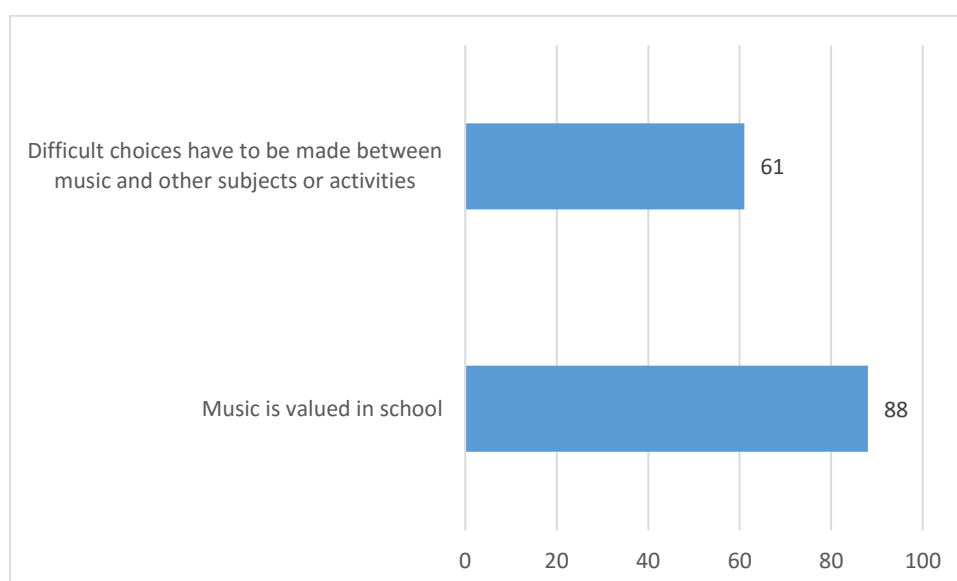
be broken down either intentionally or serendipitously. Others talked about engagement in music as providing a safe space and an outlet for emotions. Pupils spoke of enjoyment, building their confidence through music-making, and generally feeling good about themselves when they participated in music. However, despite the advocacy of such benefits, not all participants in the research believed that the wider benefits of music education were recognised.

Lack of recognition of the value of music education was linked with misgivings amongst parents in particular with regards the 'instrumental' value (i.e. the contribution to career prospects of a KS4 music qualification) of music education. Amongst the young people, some had simply lost interest in music, particularly as they navigated the transition from KS2 (Primary School) to KS3 (Secondary School). A significant problem during the transition period was that a significant proportion of pupils did not access music until the spring or summer terms of their first year in Secondary School, by which time they had lost interest or alternatively found it too difficult to join established extra-curricular groups. The timetabling issue harks back to reports of limited resources for music mentioned above, as well as implying that this could arise as an issue from either external and/or internal policies concerning music's perceived value even where resources were available (see next section). Another barrier for some pupils was in the form of poor musical self-concept concerning their ability to engage successfully in music – given that music is often reported to be a gendered subject in school (*cf* Welch et al, 2012). This was particularly so with regards boys' involvement in singing. However, some Heads of Music were addressing this issue by developing strong male musical role models in school.

'Music is valued in schools' vs. 'difficult choices have to be made between music and other subjects or activities'

Schools that valued music were likely to also report a belief in its wider benefits. However this was tempered with a view that difficult choices often had to be made between music and other subjects or activities within curricular and extra-curricular time (Figure 8).

Figure 8: 'Music is valued in school' vs. 'Difficult choices'



Box 2: Extra-curricular offer

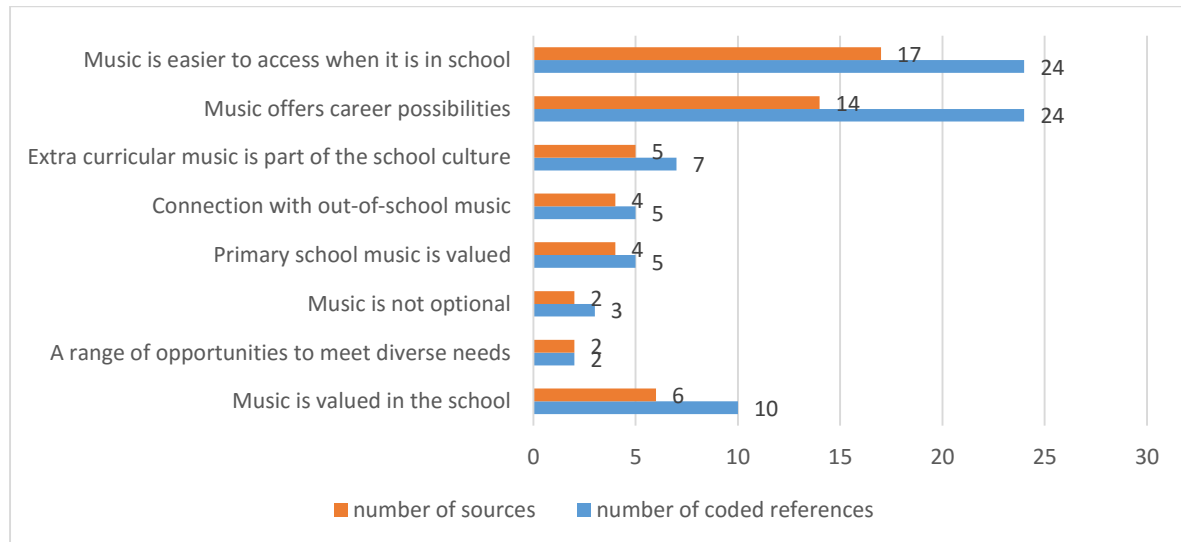
We do have a large, I think we have a large-ish, extra-curricular programme and that's where students will get involved, you know they enjoy playing music even if they don't want to do it as GCSE, you know at Key Stage 4 and pursue it in any way beyond that – although we have had some students go on to college haven't we to do BTEC level 3 Music Production and things like that ... There has been a long history here of the steel band ... we have maintained that and we have people who come in to teach that, and we have a lot of children who play in the steel band. And they play at all sorts of functions, whether it's school functions or they will go out and perform at other schools, they often get asked to go and perform because obviously it's part of kind of living in a multi-cultural city and it's seen as being an example of diversity. And then obviously we have students who have peripatetic lessons and play at events that we have. The choir is interesting ... we do currently have a staff/student choir ... there is enough of the students for it to make...for them to make a contribution.

(Head Teacher)

Music is valued in schools: sub-themes

Ten 'sources' (focus groups or interviews) spoke explicitly about the value that was placed on music in their schools. Several related sub-themes articulated a strong commitment to musical opportunities and participation (Figure 9).

Figure 9: Music is valued in school - sub-themes



A predominant sub-theme was that music was easier to access when it was located in school, as opposed to an out-of-school extra-curricular activity. For some, this was because other after-school commitments (e.g. Mosque) were a priority. For others, it felt 'safer' to be within their own schools.

Yeah it's like I've heard from people, I've asked them like 'why don't you come to music after school, it's really fun because we've got loads of instruments and like things going on'. And they were like 'I wish I could but I've got Mosque'. And like I guess if they did it at lunch it would be better. (Y9 pupil)

A lot of parents and boys are reluctant to do them after school. So it would have to be something school-based but, for the lesson time they enjoy making music together. (Head of Music)

Yeah if it was more school based, because you'd be around people more of your age and you kind of have a more insight of the people you know. (Y8 pupil)

I know I'd like to play but it's after school and I can't. (Y8 pupil)

I think sometimes when students want to perform outside of school time, the other barrier to that is if it's after school they do have Mosque in the evenings to go to as well. (Head Teacher)

Generally, Heads Teachers and Heads of Music confirmed their commitment to music as a compulsory curriculum subject at KS3. Head Teachers were clear that music was not optional. Notwithstanding potential resistance to engagement with music, on cultural or religious grounds, Head Teachers were generally clear that they were committed to supporting music in their schools.

The vast majority of our boys are of a South Asian background, particularly Pakistani Kashmiri. And also the vast majority of our boys are of Muslim heritage as well, and now there is a school of thought that this presents challenges and barriers to us in terms of the expressive arts curriculum, particularly in terms of music and drama, that there are some cultural taboos or a cultural reluctance about getting involved in those activities. I'm not convinced that that's the case. More particularly, if there is some cultural resistance to music on the curriculum, that's something which as a school I would combat, to promote music in the school. (Head Teacher)

The parents know that I will say to them 'take them to a different school'. You know 'this is what we offer, that's what you've signed up for, that's what they're going to get'. And I'm not having people saying they don't want to do music or they don't want to do drama and things like that ...before they come into the school, we get all of the Year 6 parents together and make it clear what our expectations are. (Head Teacher)

In supporting their rationale for music in school, there was a predominant concern that the value of music in terms of career pathways needed to be articulated.

I mean I've had a parent this year say to me 'but my son's going to do Business'. And I said 'oh, well music, that's one of the biggest businesses in the country.' (Head Teacher)

So that would be really useful, if somebody centrally could make that awareness of the opportunities in the Creative Industries and the sorts of jobs and the sorts of money and successful people. ...I think that would

help to open the eyes to make sure that people understand that you can do lots of things with this. (Head of Music)

Head Teachers and Heads of Music were committed to developing extra-curricular opportunities that met a range of needs. In some cases, barriers to participation were not related to lack of opportunity within school, but rather to do with lack of communication and information that would support pupils in accessing those opportunities.

The way in which those barriers could be removed is by making sure that some of our musical experiences are contemporary and relevant for the boys, that it's tapping into cultural experiences that they have and feel comfortable with, and maybe if that is at one end of the spectrum, traditional Asian music ... and at the other end of the spectrum it is contemporary – you know, whatever the fashion of the day is, whether it's Grime or Rap (Head Teacher)

There's lots going on here, you know it's a flagship for Indian music, Indian folk music ... I mean there's so many different things. I think even some of the students and staff don't even know some of the things that go on in the music department, and then when they see it in a performance they're like 'oh my God, I didn't know this was going on'. (Head of Music)

In seeking to meet the needs of their plural communities, there was a strong recognition of the need to connect in-school music with music in the community. However, this was found to be problematic in some cases, with few obvious lines of communication and limited structures to support building a coordinated and cohesive music programme that would integrate both the school and community musical experiences of the pupils.

The Faith organisations do seem to tend to be quite insular. I do not know who they are, where they are, and how to get to them, how to say, 'Hello, here we are, can we have a chat?' ...some of the Temples have music lessons, tabla normally, possibly harmonium. But when I've tried to contact them, they never get back to me, I don't know if those groups therefore still exist, or if it's a website I stumbled across, and I don't know if children are actually taking up lessons; it might even be more adult based than children. I don't know. And how do I get them to notice me? Most music services, from the very traditional background, are very school-focused, but obviously music does go on in the informal networks,

and so on, and you do need to be a bit bolder to make those connections, but you don't want to be too bold and put people off. But we do need to reach out to those children and groups, and musicians. (Music Hub representative)

Engagement with music in Secondary School was linked with the background experiences from music in Primary Schools. In some cases, Heads of Music spoke about the challenges they faced in this regard.

When we receive these children from Primary School, junior school, their level of music knowledge is not good. I basically feel like I have to start from scratch and I have to fit that into the 3 years, and it's really difficult ... the difficulty is making it accessible. (Head of Music)

Generally, transition to Secondary School was seen to be an area where support was needed. Progression routes from 'wider opportunities' whole class instrumental teaching in Primary School were seen as being a particular issue. Although music was valued in Secondary School, some noted the widespread phenomenon of young people leaving their instruments behind in Primary School.

I think there could be transition projects. It's something I was really interested in doing. Because I felt that there were quite a few gaps. And suddenly coming up to high school and being expected to do music as a subject when perhaps all they've done is some singing assemblies, I felt that there definitely needs to be something done to make sure that going from doing it like that, would help expectations in high school. (Head Teacher)

Because it's just done as whole class opportunities, it kind of gets stopped – then they don't do it again. This school struggles because it has got a lot of feeder schools, as well, so it's trying to get any kind of uniform approach to what they've done before and what they're going to do now is really hard. (Head Teacher)

Box 1: Music is valued in school

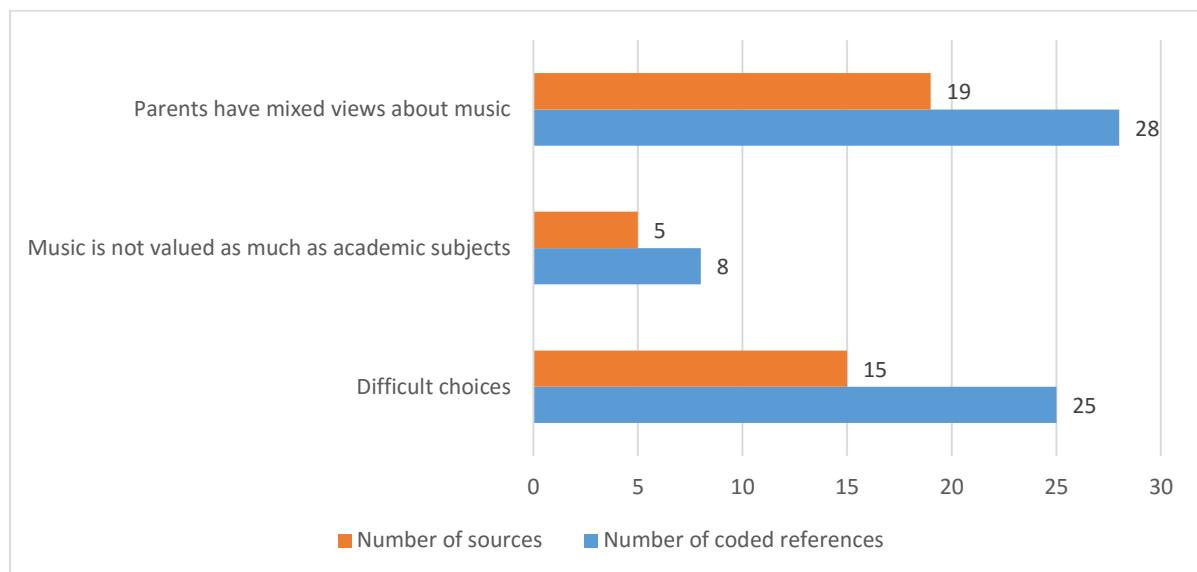
We have a particular demography. The vast majority of students are of a south Asian background. Particularly Pakistani Kashmiri. And also the vast majority are of Muslim heritage as well, and now there is a school of thought that this presents challenges and barriers to us in terms of the expressive arts curriculum, particularly in terms of music and drama, that there are some cultural taboos or a cultural reluctance about getting involved in those activities. I'm not convinced that that's the case, more particularly, if there is some cultural resistance to music on the curriculum that's something which as a school I would combat, to promote music in the school. I personally am a great believer in the value of music education, indeed arts education generally, but particularly music ... music education can benefit pupil achievement in terms of literacy and numeracy and general cognitive development, so I'm a great believer in it from that point of view. I'm also a great believer in the value of music education just intrinsically. You know, it's such an important part of the human experience, making music, listening to music, expressing oneself through music.

(Head Teacher)

Difficult choices between music and other subjects or activities: sub-themes

Notwithstanding the commitment to music in Secondary Schools, it was also acknowledged that difficult choices often had to be made. Pupils frequently had to choose between participation in music and other extra-curricular activities. Similarly, choices had to be made for KS4 optional subjects and music was often not seen as a priority subject. Sub-themes were that parents often had mixed views about allocating time resources to music, and music was often not valued as highly as other subjects in school (Figure 10).

Figure 10: Difficult choices between music and other subjects or activities - sub-themes



There was a strong sense that families were aspirational and focused on their children developing secure careers. Music was often not valued by parents as a subject that could support those aspirations.

*When it gets to Key Stage 4, you know, our families are very strongly kind of 'What's going to give you a good career; what's going to give you some security?' and from that point of view, therefore, you have smaller numbers choosing things like, not just music, music, dance and drama.
(Head of Music)*

Thus, amongst the young people there was a strong sense that difficult choices had to be made.

I'm really happy that I'm doing what I love, but I'm also kind of sad that I have to give up something else, because I would love to continue. (Y9 pupil)

Some of my friends, they wanted to do a GCSE in music but they can't, so because their parents said 'oh do proper GCSEs' ... her dad said there's no point in music because there's no money in it, like a career. (Y9 pupil)

The best musicians in Year 9 won't take it on at GCSE, and it's often because they're very academic, they're very able. So, therefore because of that and they know that they're going to get the A grades and the B grades, their parents want them to do very academic subjects. (Head of Music)

Some pupils, participating in an after-school club, spoke about having chosen music but then having had to change their GCSE subjects owing to 'changes in the government'. The pupils were vague about what these changes actually had been or why they had been required to change GCSE subjects, although this may have been related to pressure on schools to conform to EBACC parameters.

Some of us were doing GCSE Music, which we didn't actually take the exam because of changes in the government or whatever. (Y11 pupil)

Difficult choices also had to be made with regards to participation in extra-curricular musical activities.

There's a large number of students have a very strong arts culture and they're involved in a lot of the dancing and a lot of the music that goes on, and they've raised the profile of the department quite significantly ... And we compete with their time, for their time between cricket and ...there have been times when I've had to go and negotiate with the PE department on 'I need this particular student for this event' and they're going 'Well, we need him to be...' you know, wicket keeper or whatever it is. So we have to kind of barter with one another ... because they do try and do everything. (Head of Music)

Summary of 'Music is valued in schools' vs 'difficult choices have to be made'

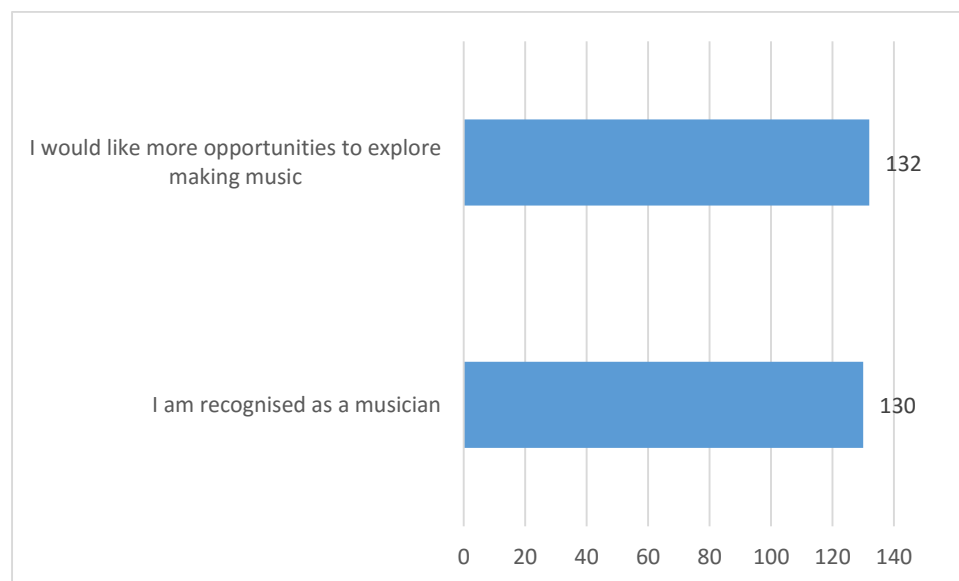
Music was supported by Head Teachers and there was a sense that musical opportunities were generally valued by staff in Secondary Schools. Head Teachers were clear that music at KS3 was not optional and that they were committed to developing extra-curricular musical opportunities as an integral part of their school cultures. However, some challenges were raised, one being that pupils arrived at Secondary School with variable experience of music from Primary School, another being that limited transition projects or progression pathways meant that the whole-class instrumental teaching in Primary School was, as yet, having little impact on the Secondary School musical engagement.

Notwithstanding the value invested in music in school, it was also recognised that difficult choices were often being made between music and other subjects or activities. As noted in the previous section, families were often very ambivalent about the value of music for supporting career pathways. Head Teachers recognised this as a challenge and spoke about the need to reinforce strong messages about the Creative Industries. However, generally it was acknowledged that music was not valued as highly as more academic subjects and for that reason students were often directed to other option choices. A further challenge was with regard to extra-curricular musical activities, whereby students had limited time resource and sometimes had to choose between music and sport or other activities. Overall, while music was valued, there were many challenges in translating this into participation and engagement, owing to competing demands and academic aspirations that did not account for the value of music education.

'I am recognised as a musician' vs 'I would like opportunities to explore music-making'

The final competing discourse was found amongst young people, where some articulated a strong musical identity and spoke about being recognised as a musician, contrasting with others who expressed a strong desire to access opportunities where they could explore their as-yet undeveloped musical identities (Figure 11).

Figure 11: 'I am recognised as a musician' vs 'I would like opportunities to explore music-making'



I am recognised as a musician: sub-themes

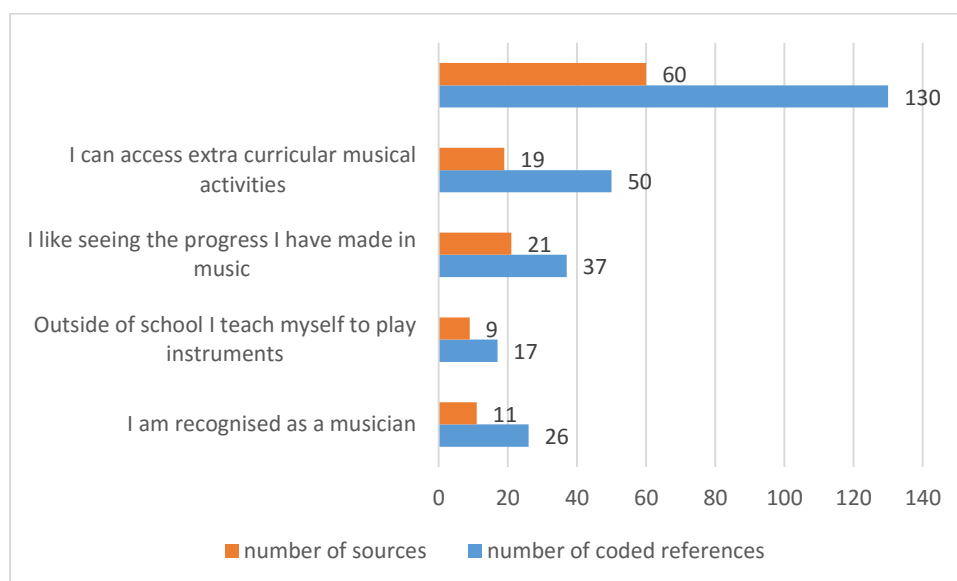
Three sub-themes were identified, relating to the idea expressed by some pupils that 'I am recognised as a musician'. These sub-themes represented access to and engagement with extra-curricular musical activities

including teaching oneself a musical instrument, recognition of the value of making progress, as well as explicit statements expressing the view that 'I am a musician' (Figure 12).

I became a music leader because I was gifted and talented and I asked for it and Sir said 'you're a good student and you are good at music' so he gave me the badge. (Y 8 pupil)

I say we should be recognised as musicians though. I think we should have some sort of reputation as we play music, we are a band, other people should want to be like us. They should...but I don't know how we would get that across. (Y10 pupil)

Figure 12: I am recognised as a musician - sub-themes



Amongst those who spoke about their musical identities, young people described a range of extra-curricular musical activities

that they accessed. Some of these activities were in school. For example, one school had a Music Leader scheme, whereby students would earn Music Leader Badges, which carried privileges and responsibilities with regards extra-curricular activities in school.

At this school we have a music club that you can go to and play some music at lunchtimes, I do that there and at home ... in extra music you play like Indian kind of like instruments, so like Harmonium and the Dahl and the Tabla and everything. (Y8 pupil)

You come lunchtimes and you lead different activities, like drumming ... at lunch and breaks you can go in and support the group and people, and when like Sir's out of the room, you're responsible for looking after people. And like you help out with like different clubs after school and lunchtime, things like that. (Y9 pupil)

With the music leader badge as well we are allowed access to the music room, with permission, like we can use the different rooms and it just shows that we can. (Y9 pupil)

Others accessed musical ensembles outside of school, for example offered through the Music Service Saturday music centre.

Oh boy, yeah. On Tuesdays it's so much fun, the concert band, and Wednesdays I get...with concert band it's just a...it's like a level up of what I do at school, because everyone at school is at different levels. But at concert band you have to be like a certain level to get in, so we do more challenging stuff that really like boosts and make you do things that you wouldn't...like you wouldn't have done. (Y10 pupil)

Some described how they had taught themselves instruments at home. For some pupils this involved experimenting with music technology. Others were self-taught, using on-line videos.

I teach myself. Basically I do like music production. I have like an iPad at home, do you know how you get all these rappers like singing to songs. Yeah, like I make beats. That's what I do. (Y9 pupil)

I play piano, I teach myself to play piano like teaching videos and stuff, and I used to play the guitar. I can play the drums as well, that's about it. (Y7 pupil)

Many pupils highlighted the importance of seeing the progress they had made in music. One pupil spoke about how progress in music had motivated her to want to excel in other areas as well.

I just simply think that doing music is rewarding ... I like seeing the progress that I make. It's sort of motivates me to do other stuff as well, like I picked up running and I'm planning to pick up a sport as well, which I'm not really too good at, but I figured....I started bass guitar from practically

I started from one finger playing with my thumb and now to well-advanced fret work and all of this ... It's really great, like I'll just sit there and listen to a song, I'll pick out the guitar part and then I'll pick out the drum part and whatever part. Like I listen to Reggae music and I like that, then I can move on to Pop, and then I can move on to any sort of music. (Y10 pupil)

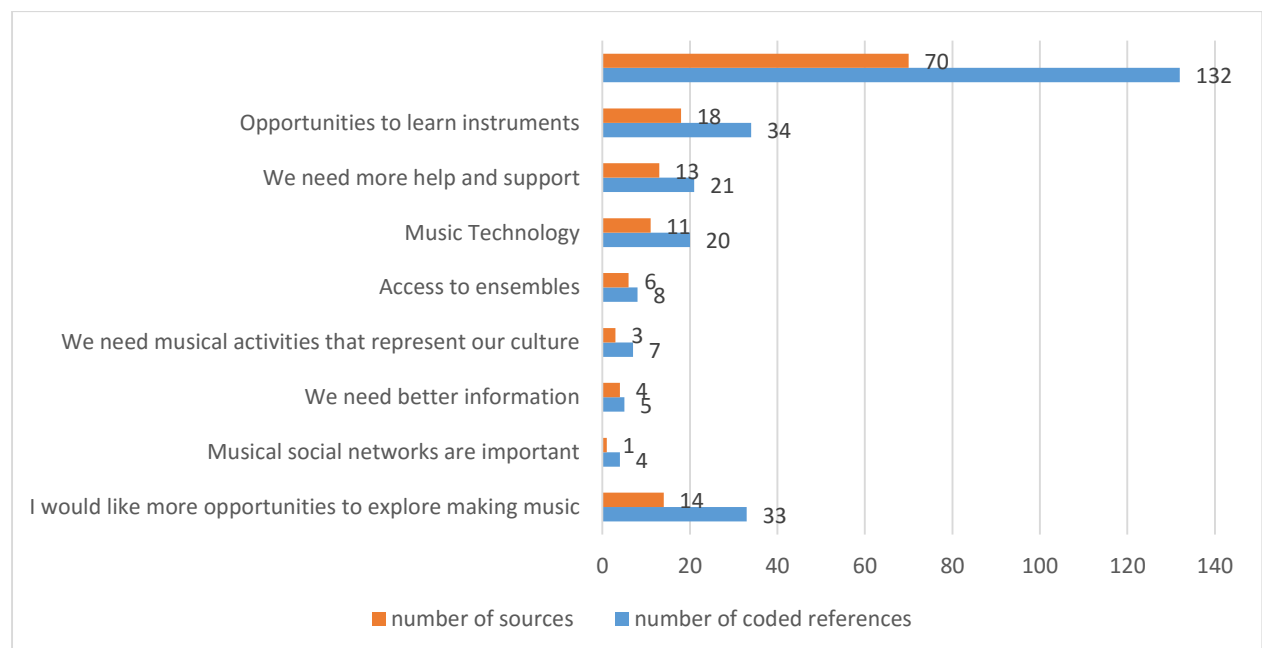
no skill in it, and if I can progress so much, what about other things? (Y9 pupil)

I wanted to be good at music, improve my music skills. (Y8 pupil)

I would like more opportunities to explore music-making: sub-themes

Figure 13 sets out the sub-themes that emerged, relating to young people's discussion around wanting opportunities to explore music-making.

Figure 13: I would like to explore music-making - sub-themes



Many young people expressed an interest in learning acoustic instruments. This was a predominant theme, also reinforced by Head Teachers and Heads of Music.

To play other kinds of instrument, like not only like the bass ones, but then the others one's as well, like give them a go. Like try. (Y8 pupil)

You know like those African drums, like they used to play them at times, all the different tunes. That's like really good. I want to play that one day. (Y8 pupil)

Like we could have more exotic instruments or just more rare ones or something ... It would be good because like we could get on to different cultures cos our school has so many cultures, it would be nice if they could like connect with everyone. (Y8 pupil)

Get more like less common instruments like, we've got... I think we've got a Sitar, I saw that in the back of the store. (Y9 pupil)

Cos like they have the standard like equipment like guitars, pianos, drum kits but like they don't have like saxophones, trumpets... and like I think it'd be good if they had like different types of instruments. (Y9 pupil)

I think we should have the chance to play...we have a range of instruments, but I feel like we should have instruments that are like not familiar to us. Like it would be kind of like a little more adventurous I guess to have something like, I don't know, like a harp or a violin ... you just think of it as 'Oh

wow, I'm going to do music today. I'm going to learn something new', instead of 'Oh we're going to play the guitar today like we always do'. (Y7 pupil)

Now what I think should happen, is that we create a kind of workshop for more concerts where people can go in and try a few instruments and maybe, and maybe find their inner passion for music and once they find that inner passion it never goes away. Because when you get that passion you find that you can't stop playing. (Y7 pupil)

The commitment to providing opportunities to learn instruments in Secondary School was reinforced by one Head Teacher.

Yesterday I had a really poignant moment. It was after school about 4.15 or so and I had to go out and as I was walking back in, I saw a Primary-aged schoolboy probably about 9 or 10 years old, walking home with his sister and his mom in his school uniform, and he had a guitar slung over his back. And I was thinking to myself, 'Why aren't I seeing (our) boys walking home with guitars slung over their backs?' That's what we need to crack. I have worked with the music department to say that I am prepared to buy guitars for boys to take home – so if there were ways that the Hub could help us to develop this – I would be really interested. (Head Teacher)

One Head of Music spoke about how a range of musical instruments, including Western classical instruments, could be used to explore many genres and approaches to music-making.

We're going to do maybe some of the orchestral instruments, but I mean I was initially thinking more of a, explore other kinds of music, you know world jazz, various countries, it doesn't have to be traditional. So as much as we're using Western instruments we don't have to explore western music, it doesn't have to be just that. It can be anything (Head of Music)

Young people articulated the need for help and support.

I think we need more tuition, like one on one tuitions with different instruments. (Y10 pupil)

I've never been able to sit down since Year 6 with a drumming teacher and they would say 'You need to play this'. I still need work with like a professional that can teach me techniques and help me improve. (Y10 pupil)

I've already got a violin I just don't know how to play it. (Y7 pupil)

In some schools, interviewees highlighted the possibilities offered by Music Technology for inclusive music education. However, it was clear that practices with Music Technology were variable. Amongst some pupils there was not a great deal of enthusiasm for music technology in school, although many spoke about using music technology on their own at home.

I think what's really helped with the inclusion is having the technology. The kids just jump on it, they really do. You know we've had one of the young pupils here who has previously just managed to get on and just using the...using logic, just managed to sort of copy and paste different riffs together, and he was there making a song, you know, couldn't play a guitar, couldn't really play on the drums, wanted to get involved though, was always trying to get involved with everything. (Head of Music)

It's definitely something that could be expanded. I've only recently got technology back into my

classroom. And so I'm still

developing exactly how

I'm going to use it. ... I

have enough knowledge

in music technology to

get me by ... but I

haven't tried it very much

myself, so I'm limited with what I can pass on. (Head of Music)

I think that there should be more technology used in music ... Make it proper exciting in a really extra fun way and get everyone more involved, make them more excited. (Y8 pupil)

Pupil A: In school, we did start on music technology using them, using garageband band, cos we were trying to. I'm not too keen on garageband.

Pupil B: You can't really experiment with it.

Pupil C: Like some beats are in your head and what the songs going to be about and they're not sometimes on garageband. (Y9 pupils)

Some spoke of the need for better information. Others, particularly Heads of Music and Music Hub representatives, highlighted the importance of musical opportunities that were representative of the local cultures.

This is a huge... we've got a huge Asian community here and music in the community, a lot of the Indians are very proud of it. We've got a lot, I know a lot have got a few Sikh friends who are very proud of their music and it's really part of the culture and yet we don't teach it in schools. There's no funding for it; there's no kind of outreach. (Head of Music)

Finally, some pupils expressed an interest in exploring ensembles, speaking about value of musical social groups, but also highlighting that it could be problematic, particularly for teenage beginners, to find appropriate groups.

If you didn't get the chance while you were younger to step in and try music, when you become older, you may decide that you want to, but there's not really an opportunity for older people to become part of a musical group. I just don't think...there's loads of musical groups for young children and stuff, trying to get them involved in music. For an older person, who wants to just start out in music, it can be hard for them to try and find someone to teach them. (Y7 pupil)

Summary of 'I am recognised as a musician' vs 'I would like more opportunities to explore music-making'

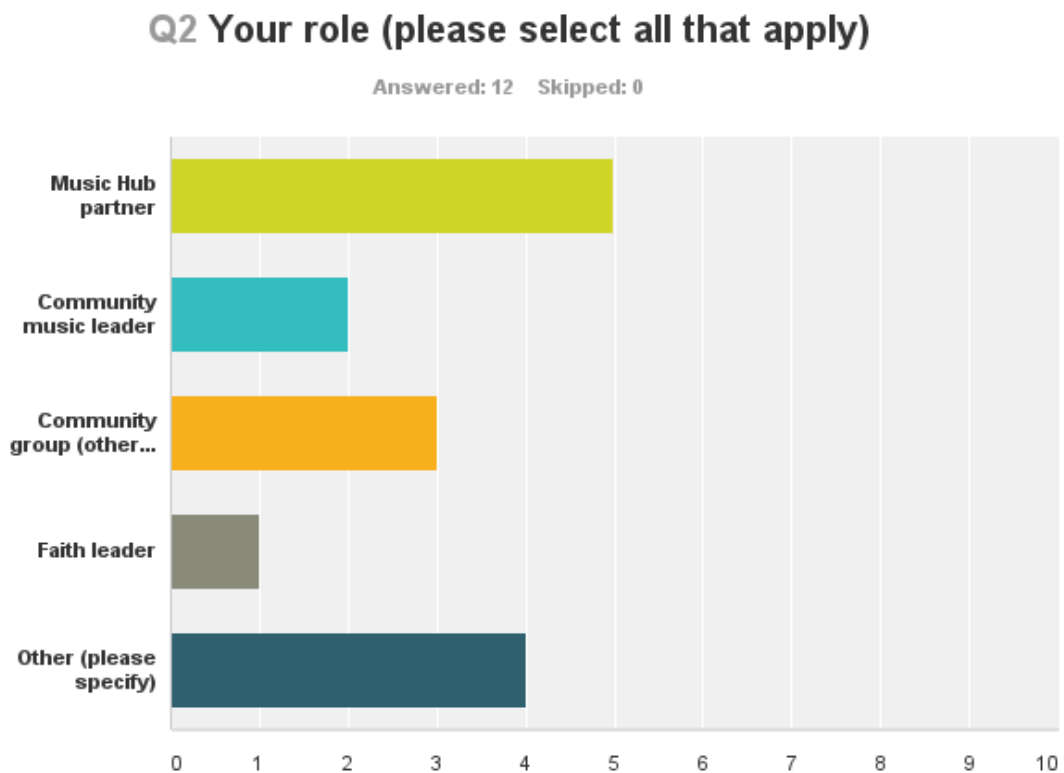
While some young people articulated well-developed musical identities, others spoke about how they would like opportunities to explore music-making. Amongst those who identified more strongly as 'musicians', many had accessed a range of extra-curricular opportunities and some were self-taught instrumentalists. Progression was valued and the young people were proud to be recognised as musicians. Amongst those who did not yet have well-developed musical identities, there was a strong sense of curiosity and desire to explore music-making, particularly through learning instruments and to a lesser extent through music technology. Some highlighted the need for help and support in doing so, as well as the need for better information about age- appropriate opportunities and about opportunities that linked with their own cultures.

PHASE 2: QUESTIONNAIRES

Community partners

Responses were received from 12 community partners. Participants were asked to identify their role or roles, including as many roles as applied. Amongst this group, five described themselves as Music Hub partners; two said they were community music leaders, three said they represented a community group outside of music and one was a Faith leader (Figure 14). Four specified 'other'; this included Brahma Kumaris World Spiritual University, Cinema Educationalist, LBC employee and Leicester Secular Society.

Figure 14: Community participant roles



The respondents identified characteristics of their own programmes. A wide range of opportunity was listed, including A-Level music; A-Level Music Technology; BTEC Music; Music performance; Community events; Brass Ensemble; Saxophone Quartet; Ensemble Singing; Taiko; Rock School; Piano; Guitar; and Musical Theatre. When asked about the aims of their programmes, eleven respondents identified 'progression'; for example, from Secondary School or Sixth Form College to higher education or industry. As one respondent highlighted: '*students enjoy engaging with music ... there must be opportunities to progress*

on to further study, which ever musical avenue they wish to pursue’. Another respondent’s aim was *‘to inspire looked-after children through music,’* via a *‘carefully tailored approach’* involving social workers, teachers and musicians. This respondent aimed, through their music programme, to contribute to fewer exclusions, greater engagement in mainstream activity, to facilitate recovery from trauma and to support participants in becoming independent adults.

The community partner respondents were asked to specify what types of music learning and participation they considered to be important in their communities. Example responses are provided in Table 2, where it can be seen that community partners advocated wide access to a broad range of types of musical activities.

Table 2: What types of music learning and participation are important?

A wide range of lessons to suit all ages and abilities and the chance to join in a group or give a performance at whatever level
Access for everyone to be able to experience/engage in music learning/making. Opportunities and routes for progression through music. Both informal and formal music learning contexts. Diversity in the types of music available in the community.
All types of music making
All types particularly less formal music making
We work with children who have suffered high levels of stress in their lives and need a range of approaches to engage in music.

Gaps in provision

The community partners were asked what types of musical activities they thought should be available that were not currently on offer in their communities. Responses included:

- Boys’ ensemble singing;
- Music from outside the Western tradition;
- Collaborative projects integrating music ensembles with live performance technology and visual art;
- A foster families choir so that foster children, foster carers and their birth children can come together to sing;
- Training for all teachers who have a foster child in their class on how singing and music can positively impact on children who have attachment issues, or educational and behavioural difficulties.

Perceived barriers to participation and support needed

The community partners were also asked to identify barriers to participation, as well as the types of support needed in order to overcome those barriers, including what the Music Hub, specifically, could do to help community partners to achieve their aims (Table 3). The barriers that were identified echoed those that had been raised in interviews and focus groups (Phase 1 reported above), with the main areas being financial cost, information, perceived cultural barriers, access to appropriate spaces, parental support and intrapersonal issues.

Table 3: Barriers to participation and support needed

Barriers	Support needed	How the Music Hub can help
Cost of instruments and lessons, especially to take playing to an advanced level	Increased public subsidy	Work with all local agencies to improve the music opportunities in the local community
Knowledge of what is going on	Promotion; Accessible information	Tell everyone what they (the Hubs) do and invite them in
Perceived cultural barriers	Understanding, resources and programmes that "fit" the demographics and cultural preferences of local communities	Provide what the community wants and needs and work with all local agencies to improve the music opportunities in the local community
Lack of parental support		<p>Promote the importance of music and music learning to the community to protect music education in local schools/colleges.</p> <p>Promotion of the values of music education and engagement from a young age.</p>

Access to spaces for informal music-making	More rehearsal and studio spaces at an affordable rate	Support for, and investment in, formal and informal activities
Social, emotional and behavioural difficulties that make it difficult for individuals to access mainstream music education involving whole-class activity, or working in groups	High ratio of adult to child; Building trusting relationships; Long-term investment	Continue to recognise the specialist knowledge and approach required to work with Looked After Children and support them on their journey of recovery, through music.

Summary of Community Partner responses

The twelve community partners aimed to provide opportunities for progression in music as well as inclusive music education in their communities. Gaps in provision focused around opportunities that facilitated boys in engaging with singing; musical progression routes outside of the formal western classical tradition; collaborative work involving music technology; and inclusive practices that reach vulnerable groups such as looked-after children. The barriers to participation that were identified focused on limited financial resources, lack of parental support, perceived cultural barriers, as well as, to a lesser extent, limited space for music-making as well as constraints in the form of intrapersonal characteristics of pupils which made whole-class and group activities problematic. The community partners advocated for an approach to music education that was responsive to, and reflective of, community needs. They also highlighted the need for better information and communication, including a campaign that promoted the value of music education. Overall, they emphasised the need for continued investment in musical opportunities and in the expertise that would underpin quality provision within informal and non-formal as well as formal contexts.

Music Hubs

Fourteen responses were received for the questionnaire for Music Hub stakeholders. The Music Hub respondents were asked to identify their role. The range of respondent roles is set out in Table 4, demonstrating a range of roles that included leadership, administrative and advisory support, as well as teaching and line management roles.

Table 4: Music Hub respondents

Advisory Board member and delivery partner
Area music leader
Director of Music
Chair of friends of Luton youth music
Curriculum/Finance manager
Learning manager
Line manager
Music leader
Music workshop leader and CPD provider
Perpetrating brass teacher
Strategy development manager
Teacher-class, instrumental, wider opportunities
Upper strings tutor and teacher of wider opportunities

Vision for music education in the community

The respondents were asked to articulate their vision music education in their communities. The 'word cloud' depicted in Figure 15 shows that the key words were access, cultural opportunities, high quality, and young people.

Figure 15: Music Hub respondents - vision for music education in their communities

Access Tuition Young People cultural
Opportunities High Quality

The respondents highlighted the multicultural nature of their communities, articulating a vision of the Music Hub as a central, unifying agency.

A cohesive multicultural provision in which we work intergenerationally with artists, musicians, students and adults to provide an exciting and purposeful range of musical opportunities, training events and inclusive support.

To become an integral part of the cultural make-up of the community.

For there to be easy, plentiful and cost effective opportunities for everyone to access music making, performance and tuition, regardless of their social or economic background.

Success criteria for 'achieving greater access, inclusion and participation in and through music'

The questionnaire respondents were asked to indicate what their success criteria were for achieving greater access, inclusion and participation in and through music, in their communities. The responses focused on skills, wider social benefits, inclusion, performance opportunities, independent music centres, strong music programmes in every school and advocacy initiatives (Table 5).

Table 5: Music Hubs - Success Criteria for achieving greater access, inclusion and participation in and through music

Success criteria	Example
Skills	A focussed range of outcomes, including instrumental, compositional and creative skills, robustly evaluated music education programmes.
	A thriving group of skilled young musicians playing in a number of ensembles with some of them pursuing careers in music or becoming a future audience member
Social outcomes	Social outcomes, such as inclusion, confidence building, and opportunities for young people to gain a sense of achievement and contribute to society
All sectors of the community involved	A larger number of people, not just school children, involved in music making
	It would also be great to see more adults involved
	Children and young people who engage in music represent the whole community
	Expanding the ensembles and reaching out to a wider audience, not just those who have instrumental lessons within school.
Performances	Singing festivals in well-known venues like the Albert Hall and Royal Festival Hall and mass productions in collaboration with other ensembles.
Music prioritised in every school	A strong music programme in every school, with solid pathways to continue music-making in schools and the wider community.
	To be able to see a sustained increase in Primary Schools expressing greater confidence in leading music activities; schools participating regularly in sharing and joint performances

	Increased numbers taking lessons following Whole Class Wider Opportunities
Music Centre independent of schools	Participation in local steel pan, orchestras, choirs at local events and increased participation at music centre
Advocacy	Funding and profile of music as a subject raised by government

Role of the Music Hub in achieving the vision for music education

The respondents were asked to identify the support that would need to be in place in order for that vision to be achieved (Figure 16) and, specifically, what the role of the Music Hub was in achieving their vision (Table 6). Overall, the respondents identified funding, music prioritised in schools, partnership support and leadership as key factors. These factors were reflected and developed with specific reference to the Music Hub’s role.

Figure 16: Key factors underpinning achievement of the vision

Leadership Provision **Support** Partners **Music**
Schools Funding

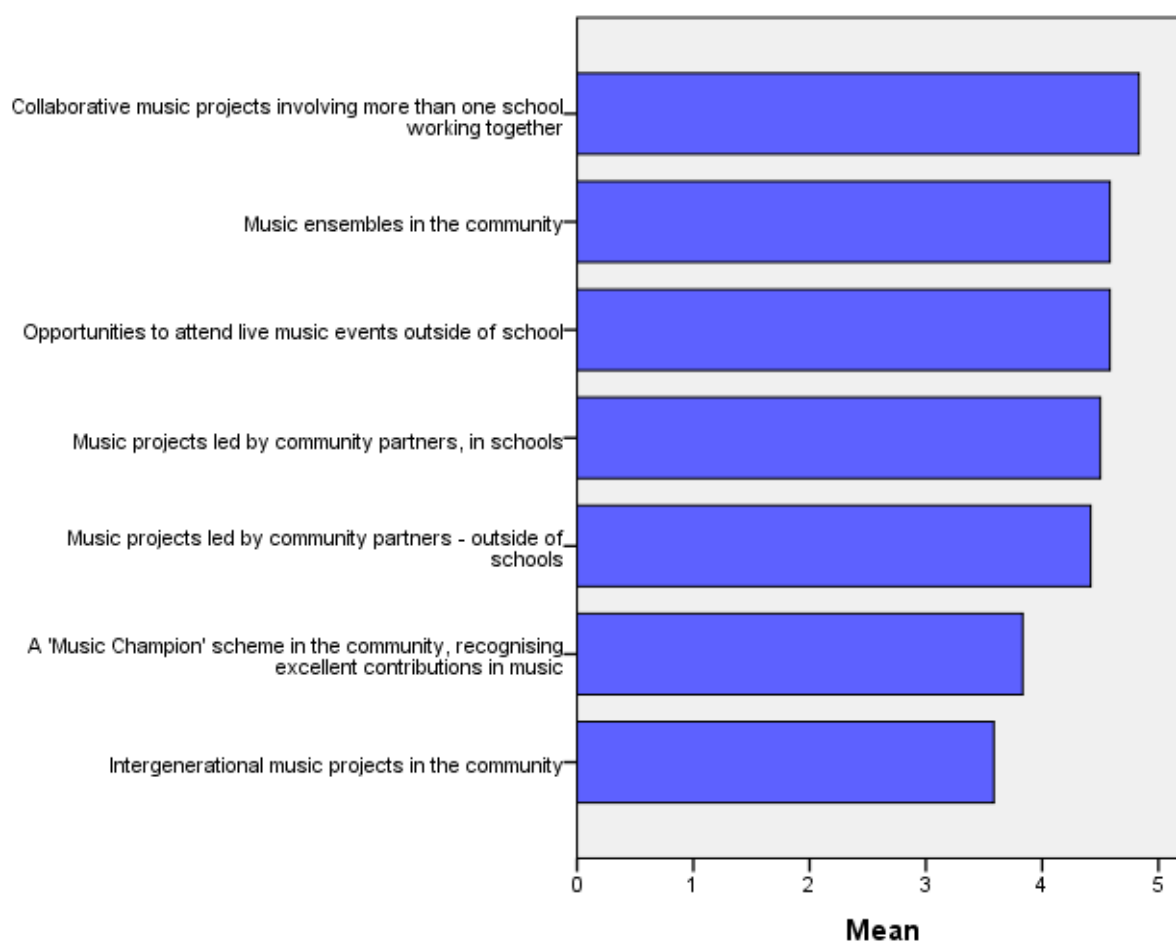
Table 6: Role of the Music Hub in achieving the vision for music education in your community

Role of the Music Hub in achieving the vision	
Partnership working	<p>A broad, effective partnership of music, education and cultural organisations to provide a comprehensive offer of music inspiration and participation for young people</p> <p>To bring together a wide range of music and performing art genres in a cohesive manner to deliver effect educational outcomes to children and students within the community</p> <p>Being the hub of partners, information and resources to enable young people to do above</p>
Outreach work	<p>Outreach programmes, workshops, concerts</p> <p>Provide and support whole community music projects across schools, key stages or communities</p>
Quality	<p>Providing high quality and wide ranging experiences for our children and young people</p> <p>To support school and community groups to provide or enhance their provision, to provide quality tuition where needed</p> <p>Supporting artists, musicians and organisations, offering advice to help continue improving quality and access. Would be great if the hub could also help fund projects in the community.</p>
Information	<p>To promote music as an advantageous learning tool and provide opportunities for all children</p> <p>Providing guidance about further musical development beyond their basic educational setting</p>

Relevant musical opportunities

The Hub respondents were asked to indicate to what extent they agreed that a number of different types of opportunities would be relevant for young people within their communities. Figure 17 sets out the responses, whereby a mean score of '5' indicates strong agreement that the specified opportunity would be relevant, while a mean score of '1' indicates strong *disagreement* that this would be relevant. The strongest agreement was with regard to collaborative projects involving schools working together. This was followed by music ensembles in the community, opportunities to attend live events outside of schools and music projects led by community partners, both inside and outside of school. There was slightly more ambivalence with regard to the relevance of a Music Champion scheme (two responses indicated that this was not particularly relevant), or intergenerational projects (one response indicated that this was not particularly relevant), although the majority of responses were positive.

Figure 17: Opportunities that would be relevant for young people within my community (Hub respondents)

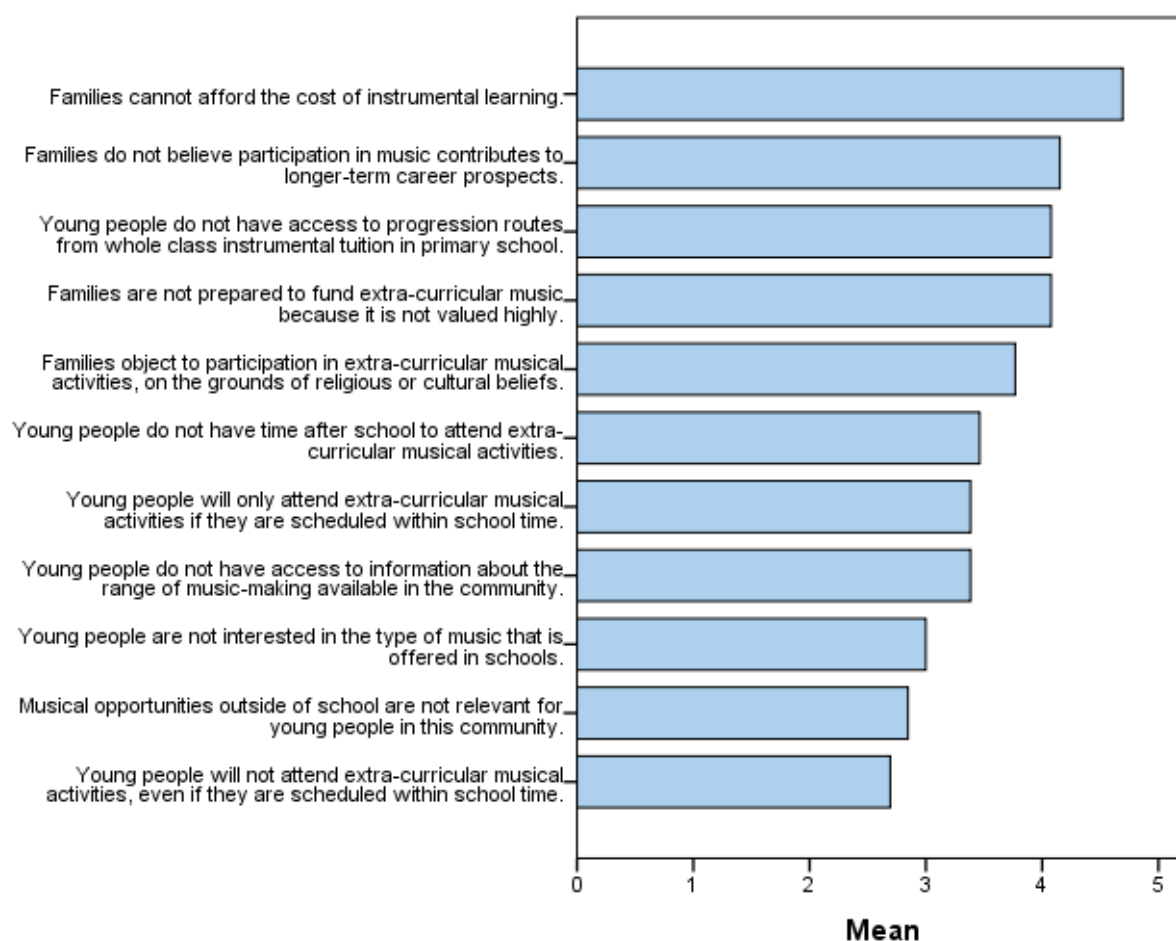


Barriers to participation

The Hub respondents were asked to indicate the extent to which they agreed that a range of issues posed barriers to participation in music for young people in their communities.

Figure 18 sets out the responses, whereby a mean score of '5' indicates strong agreement that the issue raised did pose a barrier to participation for young people, while a mean score of '1' indicated strong disagreement that the issue was a barrier. The results reflect the themes that were revealed in interviews and focus groups, with cost of instrumental learning being the most significant barrier. There was also agreement that other barriers included a lack of recognition of, or belief in, value of music education, a lack of access to progression routes. There was more ambivalence, but nevertheless some support, for the idea that other barriers included lack of time for extra-curricular activities and lack of perceived relevance of the musical opportunities that were on offer.

Figure 18: Barriers to participation in music, amongst young people

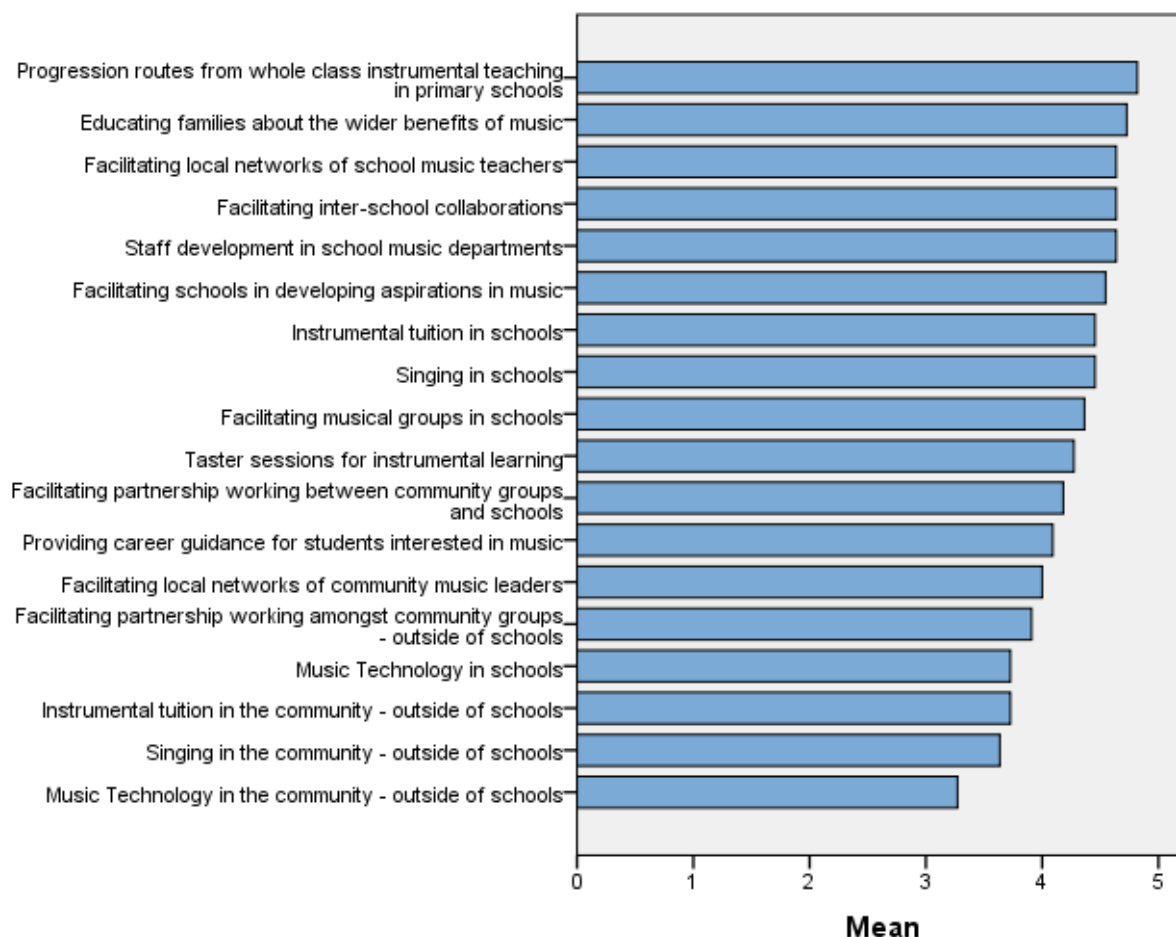


Priorities of the Music Hub

The Hub respondents were asked to indicate what the priority areas of development for the Hub should be. Table 7 sets out the responses, where a mean score of '5' indicates strong agreement that the specific area should be a priority, while a mean score of '1' indicates strong disagreement. The responses indicate that the Hubs had a wide remit, although the strongest focus was on support for access to music for young people in schools. There was strongest agreement that priority areas should be developing progression routes from the whole-class instrumental teaching in Primary Schools. Related to this, there was general agreement that instrumental teaching and singing in schools could continue to be developed. There was also strong agreement that the Hubs could develop their work in educating families about the wider benefits of music, facilitating local networks and inter-school collaborations, providing staff development and career guidance for pupils in schools. Respondents also agreed that the Hubs could develop local networks of community music leaders and facilitate partnership working amongst community groups outside of schools. Greater ambivalence was found with regard to the Hub's role with regards music technology

inside and outside of schools, instrumental tuition in the community and signing in the community outside of schools, although mean responses were still tending towards agreement.

Table 7: Priority areas for Music Hub development



Summary of Music Hub responses

Fourteen responses from Music Hub representatives revealed a collective vision for music education that focused on access, quality and opportunity. For the most part, their comments centred on young people, although there was some acknowledgement of the potential value of intergenerational work in the community. Overall, there was a strong vision of the Music Hub’s potential for developing musical activities that could be unifying within multicultural plural communities. Success criteria for the Music Hubs encompassed community as well as formal school contexts and were thought to include raising the profile of music and developing skilled music practice in every school as well as wide and inclusive participation in music in the community. In working towards their vision, the role of the

Hubs was thought to encompass a leadership role in partnership working, providing professional development support, promoting quality provision and acting as a central point for information about music education, in all its forms, in the community.

There was a sense that the Hubs were making efforts to offer musical opportunities that they believed young people in their communities would be interested in accessing, although developing affordable progression routes was identified as a problematic issue. In other words, neither lack of provision nor lack of interest amongst pupils was seen as the main barrier to participation. Rather, the main barriers to participation in music education focused around financial constraints, and limited support forthcoming from families. In response to these perceived barriers, one of the priorities of the Hubs was, according to these respondents, to focus on developing progression routes that would – in particular – ease the transition from whole-class instrumental learning to more advanced learning. Other priority areas were advocacy and information for families; as well as supporting schools with professional development, networking, collaborative working between schools and partnership working.

Heads of Secondary School Music

Nine Heads of Music responded to the questionnaire, including five from Luton, three from Leicester City and one from Slough. Six of the Heads of Music said that they offered GCSE Music in their schools, while three said that they offered BTEC in music. Five reported that their music departments comprised two teachers, while four said they were the sole teacher for music in their schools.

Music provision in school

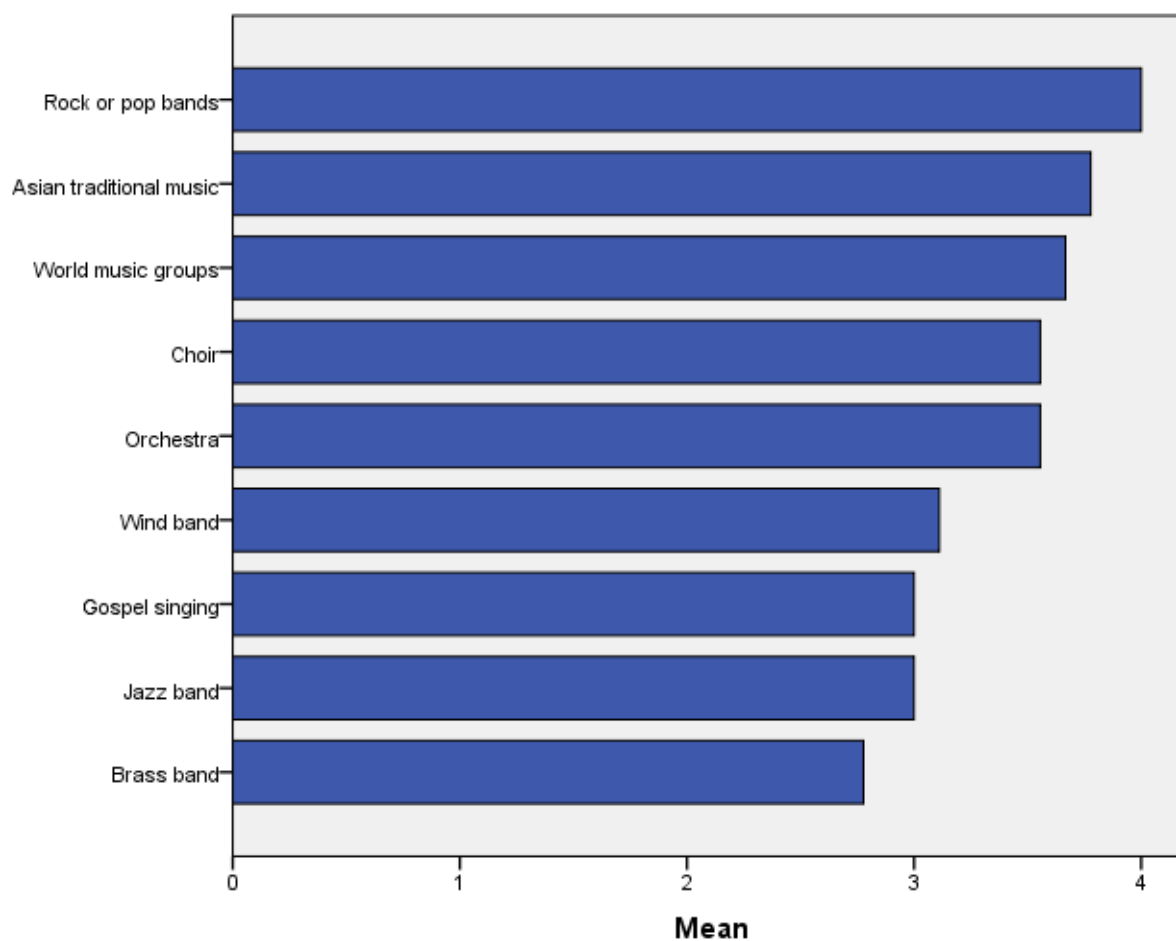
The number of pupils involved in KS4 music ranged from zero in one school to 30 in another, with a mean number of 16 pupils. Extra-curricular musical activities offered in the schools were wide-ranging in some and more limited in others, as shown in Table 8.

Table 8: Extra-curricular musical activities

School	Musical activities
1	Bass guitar; brass band; choir; clarinet/saxophone; dhol; drum kit; electronic keyboard; flute; guitar; music technology; sitar; steel band (3 bands); table; taiko; trumpet; violin; wind band
2	Popular music singing group (8 participants); String group (7 participants)
3	Choir; Invitation choir; Band; Steel Pan Ensembles; Woodwind quartet; GCSE club
4	Every day after school clubs; one to one instrument lessons for over 50 students; performances
5	Instrumental lessons mostly for drum kit; Asian instruments; bass and electric guitars
6	Keyboard club; KS3 choir; guitar club; Indian drumming
7	Rock and Pop
8	Ukulele club; choir; school bands; Musical production each year
9	Year 7 choir; Senior vocal group; Ukulele group; Samba club; Keyboard club; Jazz band; School production

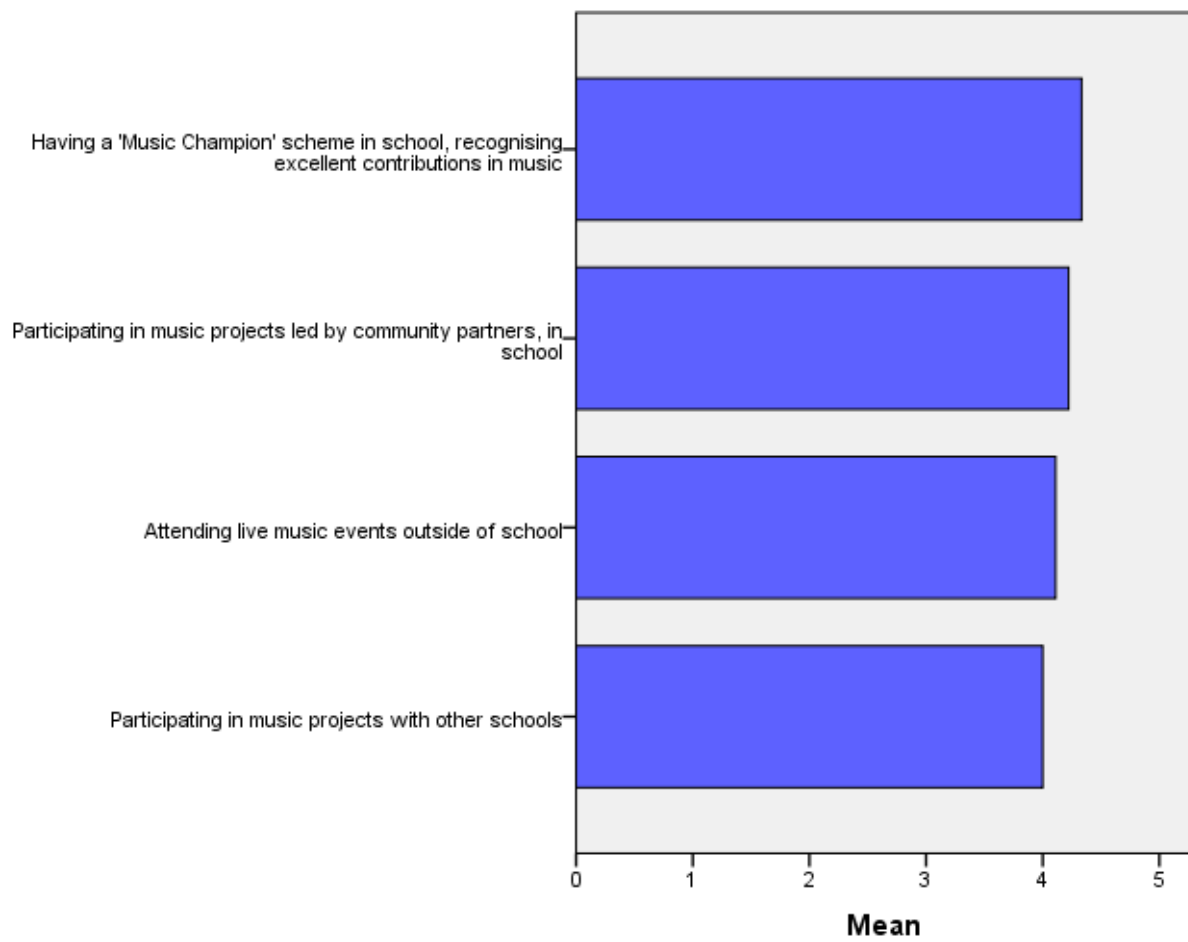
The Heads of Music were asked to indicate what types of extra-curricular musical activities they thought their pupils would be interested in. Figure 19 sets out the responses, with a mean score of '5' indicating strong agreement that this activity would be of interest, and a mean score of '1' indicating strong disagreement that this would be of interest. There was general agreement that rock and pop bands would be of interest. Four Heads of Music reported that their students would be very interested in participating in rock or pop, while just two indicated that they thought their students would not be particularly interested. The responses also indicated that Asian traditional music and world music groups would be of interest. Seven Heads of Music indicated that both of these categories of musical activity would be of some interest, with three of them indicating that Asian traditional music would be of particular interest. Greater ambivalence was found with regards to jazz, wind and brass bands, gospel singing, orchestra and choir, with a spread of responses, but nobody indicating that their pupils would definitely be interested in those activities.

Figure 19: Musical activities that would be of interest to pupils



The Heads of Music were also asked to indicate how strongly they agreed that their pupils would be interested in participating in a range of musical events. Figure 20 shows that there was broad agreement that pupils would be interested in a Music Champion scheme, in participating in school-based music projects led by community partners, in attending live music events outside of school and in participating in collaborative music projects with other schools.

Figure 20: Musical events that pupils would want to participate in



Box 3: Whole class band teaching

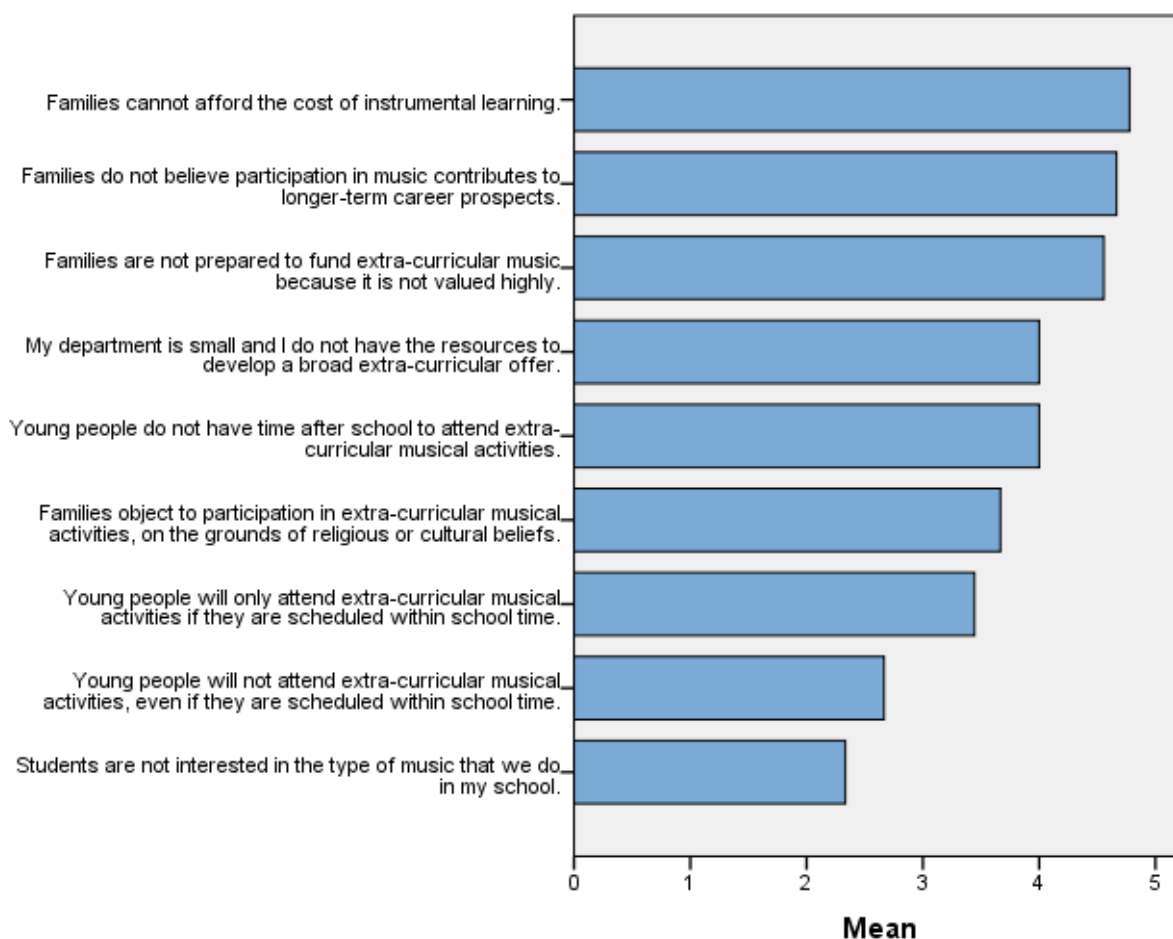
Year 7, this year we've gone over to a new approach where they have whole class band teaching where every student is learning a brass or woodwind instrument. They are learning to read music, they're learning music technology through it, um, they have myself as the woodwind specialist and we have a brass teacher that we've bought in from the local music service and so they have two teachers every lesson. And they learn to play as a band, well to start off they learn how to play the notes, then they learn to play as a band, then they're developing their band skills. That's for the whole of Year 7.

(Head of Music)

Barriers to participation

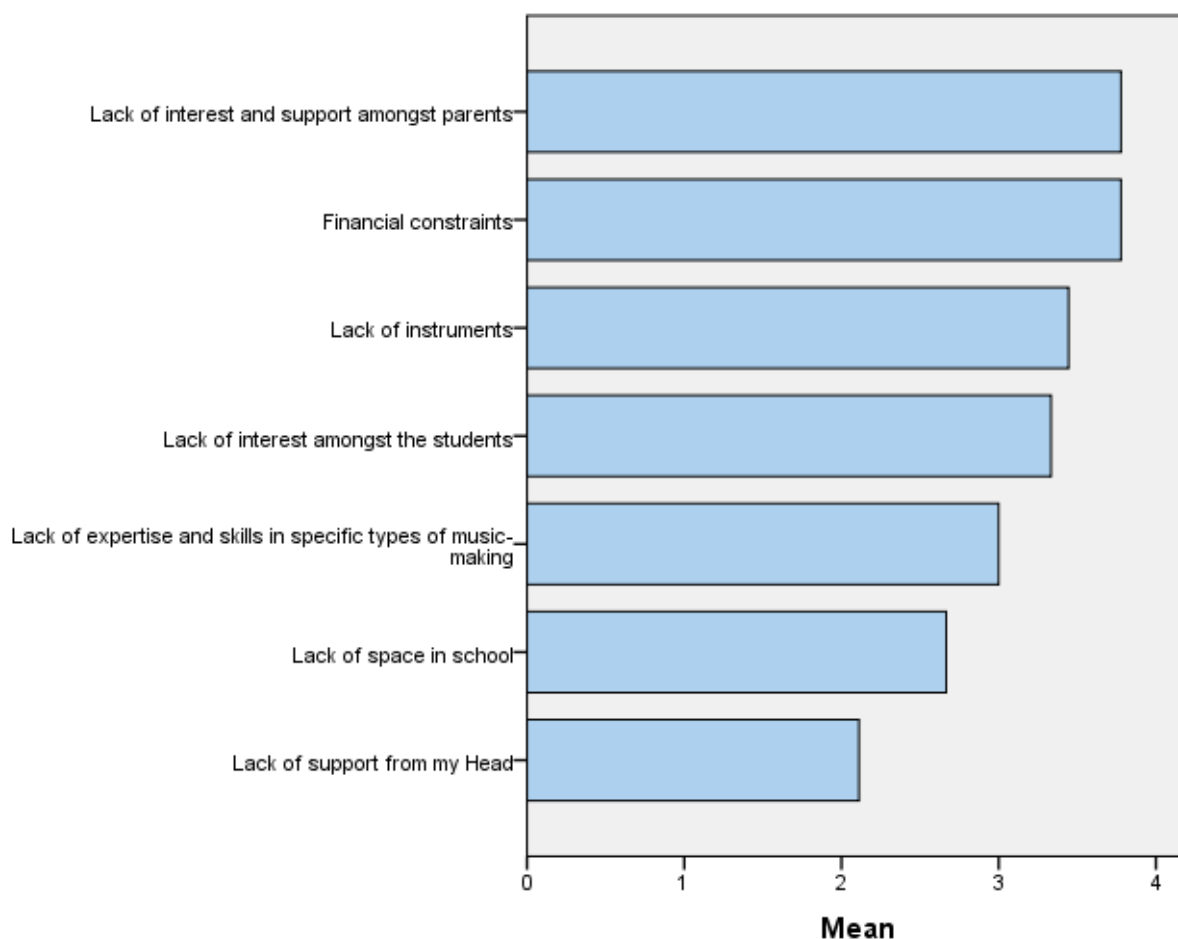
The Heads of Music were asked to indicate the extent to which they thought particular issues could be barriers to participation in music, in their schools. Figure 21 sets out the responses, where a mean score of '5' indicates that the Music Heads perceived the specific issue as a very significant barrier to participation, while a mean score of '1' indicates that they perceived this to not be a significant barrier. The strongest agreement was with regards limitations in terms of financial and more general support from families. The responses indicated that pupils were interested in the musical activities on offer in school, but that lack of time, resources and support posed significant barriers to access.

Figure 21: Potential barriers to participation – Perceptions of Heads of Secondary School Music



The Heads of Music were also asked to indicate what limitations they were working with in their schools. Again, there was general agreement that limited support from parents and financial constraints posed limitations on what the music departments could achieve. There was less agreement that they were limited by lack of interest from pupils or lack of expertise and resources in school. The responses also indicated that generally the Heads of Music were supported by senior management in school.

Figure 22: Limitations within school – Perceptions of Heads of Secondary School Music



Vision for music education in school

The Head Teachers were asked to articulate their vision for music education in their schools. Figure 23, showing the most frequently cited words and ideas, demonstrates that music technology, instrumental learning and extra-curricular activities in school were predominant areas for development.

Figure 23: Vision for music in Secondary Schools

Music Technology Lessons School

Instrument Extra-curricular

Example responses, set out in Table 9, show that their collective vision focused on a broad music offer that would facilitate all students in developing their musical potential and could involve strong links with other schools and with community partners.

Table 9: Head Teachers - vision for music education in their schools

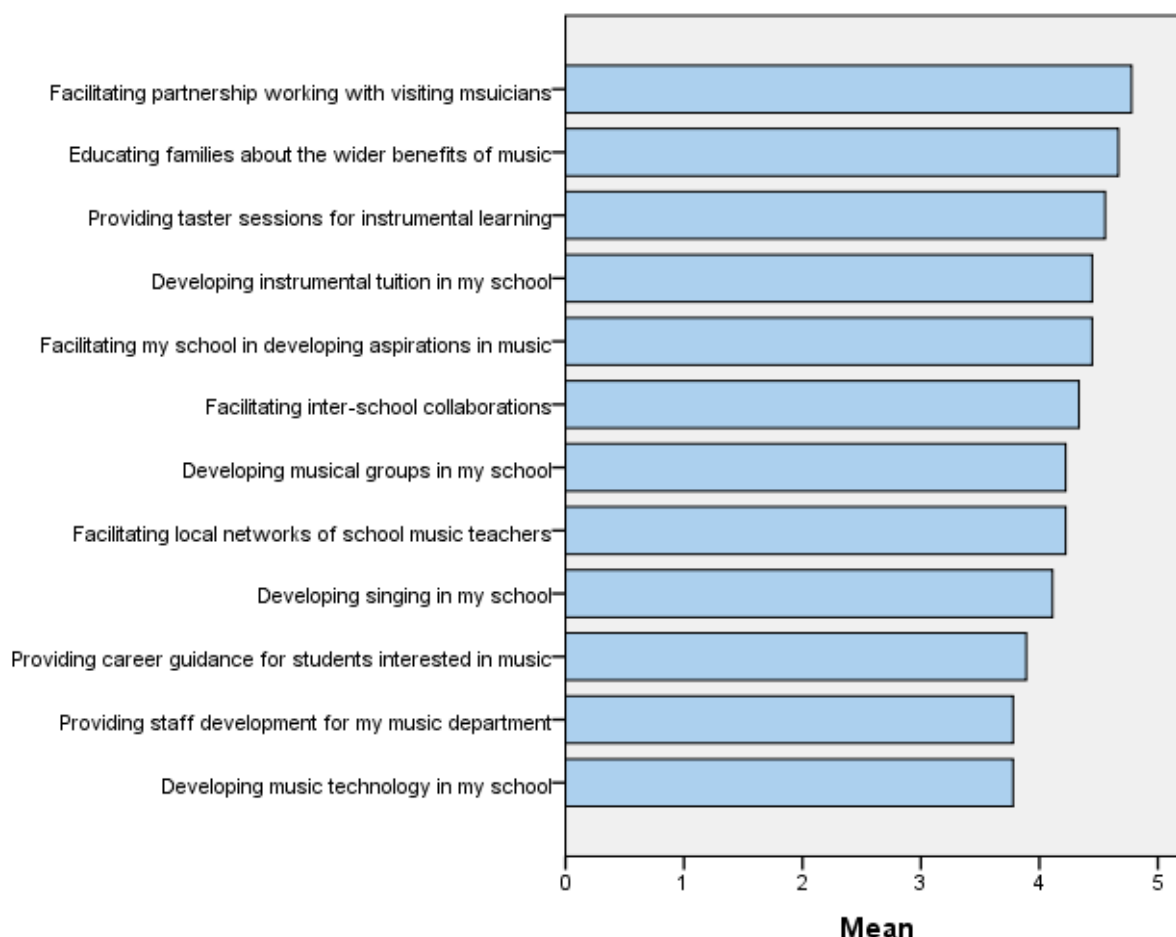
Link with community and with other schools	To gain more of a link within the community
	More access to live music through concerts and workshops.
	More musical interaction between schools.
All students develop their musical potential	All students have the opportunity to be involved in musical activities and develop their skills as a musician. All students who want to learn an instrument are able to access this, it is not limited to those with financial means
	It would be great to have as many students as possible learning a musical instrument.
	More students having peripatetic music lessons.
	Music should be taught to every child in KS3 and KS4.
	To increase uptake and participation both in lessons and extra-curricular time.
Broaden the music offer	Develop the extra-curricular provision to improve pupil up take at Key Stage 4.
	To develop Music Technology within the school
	To enable every student to compose their own music using music technology.
	To understand how the music industry works so that they can have a successful music career if they choose to do so.
	To be able to perform as part of a music ensemble.

Support needed to achieve vision

The Heads of Music were asked to indicate the extent to which they would value support from the Music Hub for a range of developmental activity. Figure 24 sets out the responses, with a mean score of '5' indicating that the particular area of support would be highly valued, while a mean score of '1' indicates that it would not be valued at all. The responses indicate that, in general, all types of support for developing Music Departments would be valued. Nevertheless, the most highly valued areas were with regards facilitating partnership working with visiting musicians, educating families about the wider benefits of music and providing support for the development of instrumental teaching in school. There was more ambivalence (but still overall a very positive response) with regards needing support for the development of music technology in school, providing staff development and providing

student career guidance. It is important to note that these were areas where the responses were more varied, indicating that in these areas some schools felt confident and well-catered for in-school, while for other schools with small music departments, these could be areas where support from the Hub would be welcomed.

Figure 24: Valued support from the Music Hub (Heads of Music)



Success criteria for achieving greater access, inclusion and participation in and through music

The Heads of Music were asked to articulate what they thought the success criteria were for achieving greater access, inclusion and participation in and through music. Their responses, summarised in Table 10, show that the Heads of Music were focused on inclusive practices that would enable all young people to fulfil their potential in music. This involved achieving wider recognition, in the community, of the value of music education. It also involved developing in-school/out-of-school links, high quality teaching, and promoting a curriculum with a strong practical focus with clear cross-curricular applications.

Table 10: Success criteria for achieving greater access, inclusion and participation in and through music (Heads of Music)

Inclusion	Good focus on differentiation for EAL and SEN students
	ALL students leave school at least with a love of music
	Higher number of students learning a wider range of instruments
	A varied and interesting range of music making and listening opportunities for something to suit every taste and background
High rate of participation	Bigger uptake at KS4 due to more prior musical experiences
	More curriculum time given to music. A much larger take up of Music in KS4. More students to continue music in FE.
	Greater participation in extra-curricular activities and greater uptake at GCSE
	Larger numbers of students attending extra-curricular and taking up a course in music at KS3.
Recognition of the value of music education	A change of parental and community perception and attitudes to music.
	Students, their families and the community in general realising the benefits music can have on the education of the community
In-school and out-of-school link	Obvious involvement in music making activities and concerts out of the classroom
Practical focus	More music-making and less writing
Cross-curricular music	Music being used in other curriculum areas
Quality	Variety of instruments are taught with a much better quality of teaching leading to a better quality of performances

Summary of Secondary School Heads of Music responses

The questionnaire responses from Secondary Schools demonstrated that small music departments, often with just one teacher and sometimes with two, were the 'norm'. Not all of the schools offered GCSE music and the range of extra-curricular activities was variable. The responses supported the qualitative interview and focus group data concerned with barriers to participation, with Heads of Music identifying limited financial resources as well as limited general support from families for music as a KS4 subject. Collectively, the Heads of Music articulated a vision for music in Secondary School that focused on a broad music offer

that would facilitate all students in developing their musical potential and could involve strong links with other schools and with community partners.

Generally, the responses indicated that a wide range of support from Music Hubs would be welcomed. The most highly valued areas of support were with regards to facilitating partnership working with visiting musicians, educating families about the wider benefits of music and support for the development of instrumental teaching in school. The Music Heads' success criteria for achieving greater access, inclusion and participation in and through music focused on inclusive practices that would enable all young people to fulfil their potential in music. The success criteria included wider recognition in the community of the value of music education, the development of in-school/out-of-school links, high quality teaching, and a curriculum with a strong practical focus with clear cross-curricular applications.

Primary Schools

Seventeen Primary School Music Coordinators responded to the questionnaire. Nine were from Luton, four were from Leicester and four were from Slough.

Music provision in school

The 17 schools reported that they adopted a range of approaches to their music provision. For example, in one school responsibility for classroom music was the remit of the Music Coordinator, who had half an hour of contact, weekly, with each class in the school. Others had teachers who covered music during classroom teacher PPA time. One school shared responsibility for classroom music amongst a number of teachers who had been identified as having musical skills. Two schools used the Charanga scheme of work and resources, while just one school mentioned having accessed Sing-Up resources. Some schools gave responsibility for classroom music to the individual classroom teachers, enhanced by a weekly singing assembly.

All but one of the 17 schools offered whole-class instrumental teaching to children in Year 3 or Year 4. Some schools also offered instrumental lessons in small groups, taught by peripatetic teachers. The instruments offered in the Primary Schools varied from school to school (Table 11).

Table 11: Instruments offered in Primary Schools

School	Instruments offered in school
1	Djembes and phones, guitar, keyboard, recorder and percussion
2	Djembes and p-bones keyboard, guitar, recorder and percussion.
3	Drums, violin, ukulele
4	Many. All children do violin for minimum 7 terms
5	None apart from brass in WCET
6	P-bone and percussion
7	Recorder
8	Recorder and flute
9	Recorder and glockenspiel
10	Recorder, keyboard, guitar, African drums
11	Recorder, percussion and keyboards
12	Recorder, trumpet, trombone
13	Trumpet, piano, violin, drums, steel pans
14	Ukuleles and recorders
15	Violin, cello, viola, double bass, flute, fife, recorder, clarinet, piano, drums and guitar
16	Violin, recorder, drums, clarinet, saxophone, flute, guitar, piano, keyboard
17	Trumpet, piano, violin, drums, steel pans

Barriers to participation

The Primary Music Coordinators were asked to indicate the extent to which they thought particular issues were barriers to participation in music for pupils in their schools. Like the Heads of Secondary School Music, there was fairly strong agreement that barriers to participation were financial constraints as well as a low value placed on investment in music by families. There were mixed views with regards whether pupils would prefer musical activities to be scheduled within school time and, similarly, with regards to whether after-school commitments of religious/cultural beliefs were barriers to participation. However, there was some disagreement that pupils were not interested in the music offered in school and that pupils would not attend extra-curricular musical activities, suggesting that the Primary Music Coordinators generally may have believed that, notwithstanding particular barriers, pupils were, for the most part, motivated to engage with music in school (Figure 25).

Figure 25: Barriers to participation in music - Primary Music Coordinator perceptions

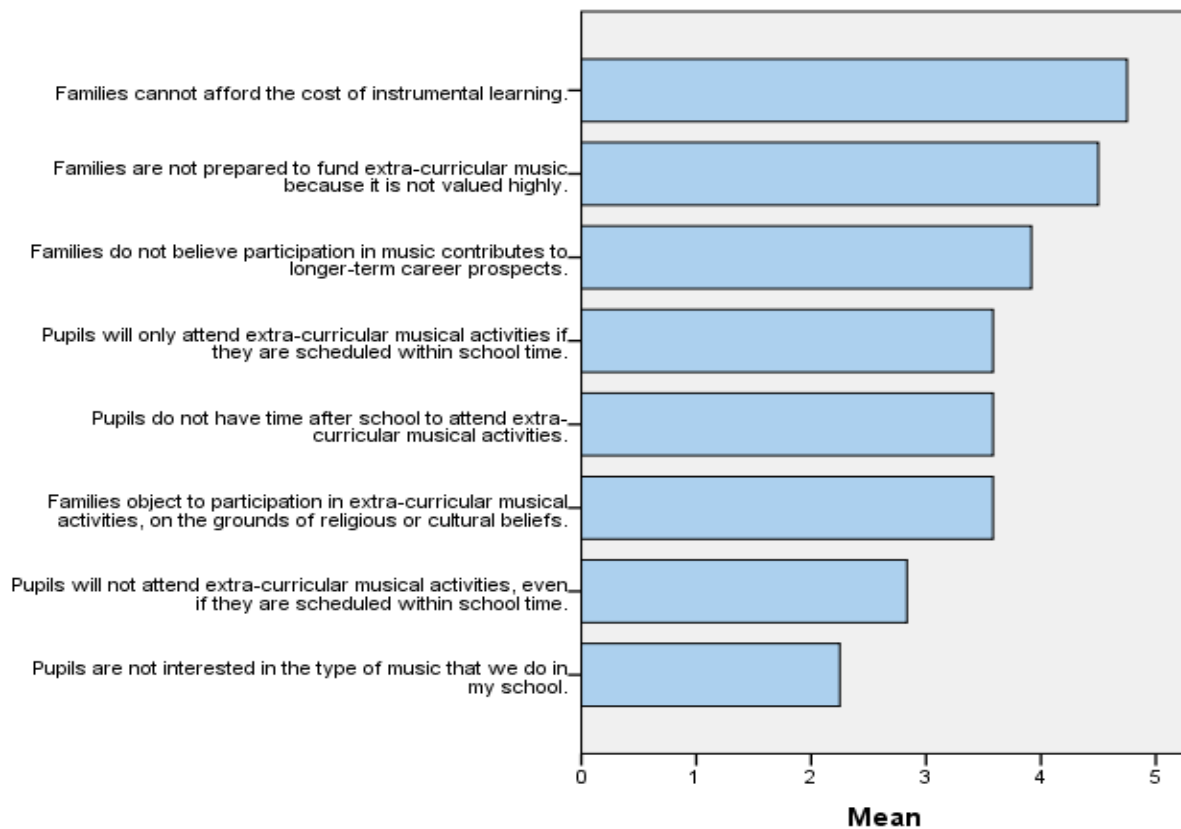
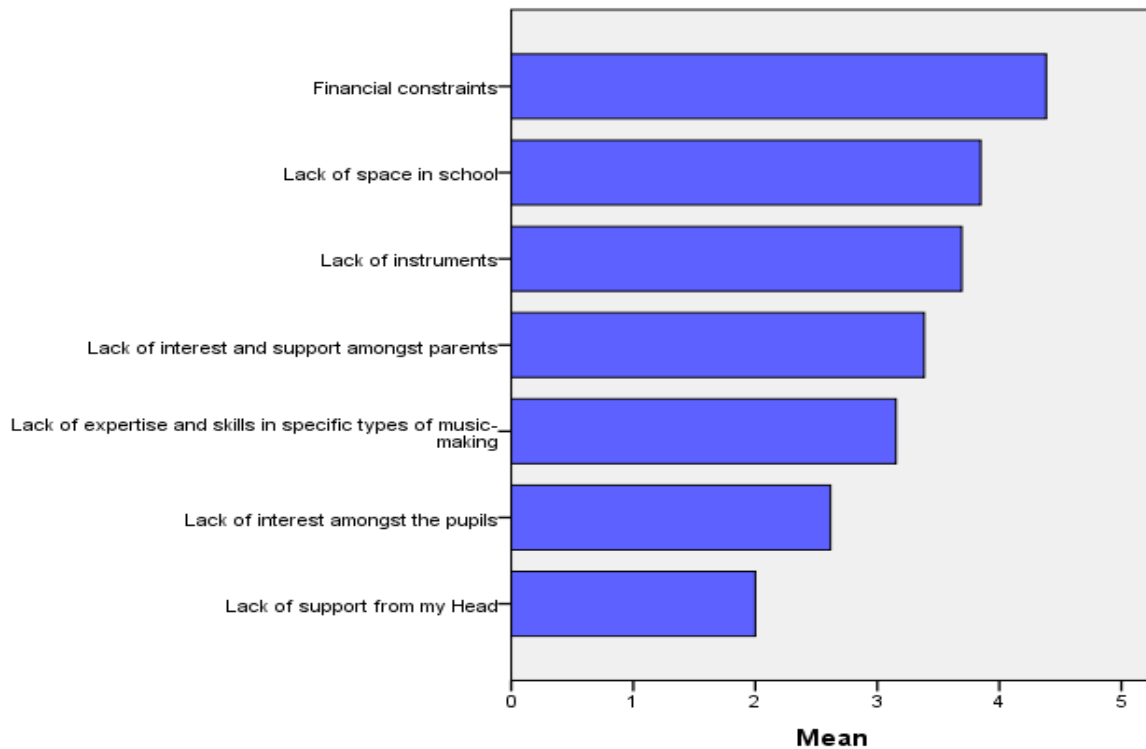


Figure 26: Limitations within school - Perceptions of Primary School Music Coordinators



Vision for music education in Primary School

The Primary Music Coordinators were asked to articulate their vision for music in their schools. The key words and ideas are represented in Figure 27, where instrumental lessons, performance, music appreciation, class music and teacher confidence are prominent.

Figure 27: Vision for music education in Primary School - key ideas

Group Confident Teacher Instrumental
Lessons Class Music Live Music
Appreciate Music Musical
Styles School Performance

Table 12 sets out examples of the vision for music in Primary Schools, as articulated by the Primary Music Coordinators. It can be seen that the focus was on promoting instrumental learning and singing in school, including developing multicultural musical experiences, progression routes and performance opportunities. The Primary Music Coordinators wanted to embed music in their school cultures and to raise the profile of the value of music education.

Table 12: Vision for music education - Primary school Music Coordinators

All children access instrumental learning	All children in KS2 have the opportunity to play a musical instrument for several years.
	Offer instrumental lessons at subsidised costs.
	I would like a large group of children playing instruments, and ultimately to have an orchestra.
Singing as part of the school culture	To encourage enjoyment of singing
	More singing.
Progression	Support for more able and interested through individual and small group lessons within curriculum time
	Every child should have the opportunity to pursue proficiency in playing an instrument through individual/pair/small group tuition
Performance opportunities	All children perform in a musical performance once a year
	Children will have opportunities to create their own music and perform to others.
Music embedded in the curriculum	Music is an integral part of our school curriculum.
	All teachers confident to teach music to their classes in a thematic way
Recognition of the value of music education	For children to hear, enjoy and appreciate music
	I would like music to be appreciated by the whole parent group, and for all children to be supported in making music an important part of their lives.
Multicultural experiences	Every child should have the opportunity to try a range of different musical instruments from a range of cultures through class music
	Music is accessible to all children so that they can enjoy learning to sing, play instruments and appreciate music from a variety of styles and cultures, within whole class lessons.
	To broaden appreciation of different musical styles.
Collaboration with other schools	Pupils will make music with children from other schools and with experienced/professional musicians.

Support needed to achieve vision

The Primary Music Coordinators were asked to identify the support that they would need in order to achieve their vision for music education in their schools. Table 13 sets out examples of their responses, showing that the greatest perceived need was for access to subsidised instrumental lessons. Some Music Coordinators also highlighted a need to raise the profile of

music in their schools, generally, for example raising their status to more than cover for PPA time. Parental support was again raised as a necessary underpinning factor for a strong music provision. Professional development and partnership working with visiting musicians were also mentioned.

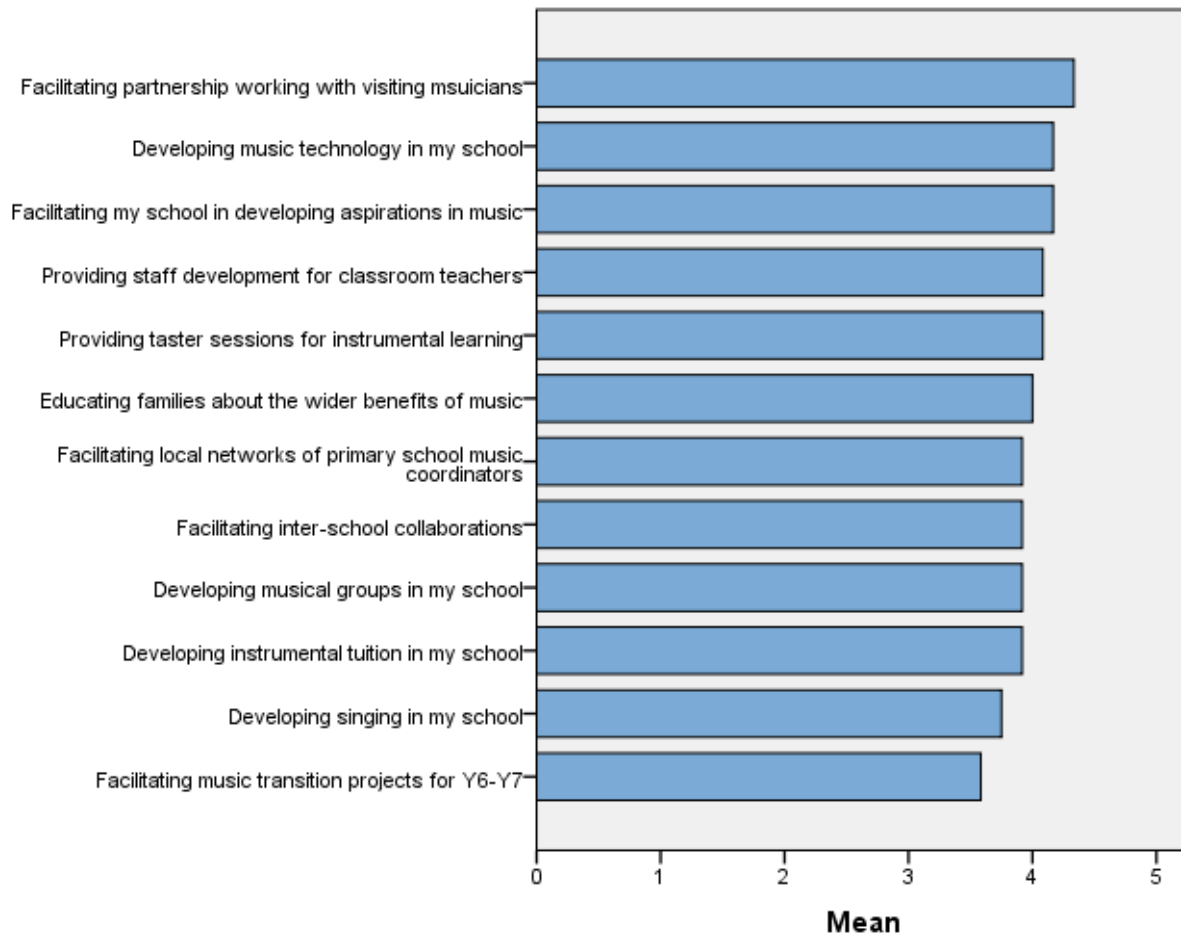
Table 13: Support needed in order to achieve the vision for music education in Primary School (Primary Music Coordinators)

Access to subsidised instrumental lessons	Access to cheap/free peripatetic lessons – especially drums, guitar and keyboard which are always the most popular- because in this area most parents won't pay.
	We would need funded individual instrumental lessons for individuals and small groups.
	At present, we are able to fund whole class music tuition, but continuation is down to the parents of the children. Most of our parents would find funding one to one tuition difficult.
Instruments (resources)	The cost of instruments, traditional, multi-cultural or modern can be a problem. We would need to source and supply these and gain funding from our very small budget or through parental contributions.
Partnership work with visiting musicians	Enthusiastic visiting musicians, maybe professional or from local Secondary Schools, to inspire the children
Raise status of music in school	For my role to be seen as more than PPA cover
	Co-operation of teaching and support staff
Performance opportunities	Creating opportunities for children to sing e.g. Singing assembly
Parental support	Support from parents in encouraging pupils.
	Support of parents to allow and encourage pupils to participate in musical opportunities.
Professional Development for teachers	Teacher support to teach the program we use in school, Charanga
	Training in how to deliver this

The Primary Music Coordinators were asked to indicate the extent to which they agreed that they would welcome support from the Music Hub in a range of areas (Figure 28). The responses are set out in Figure 28, where a mean score of '5' indicates strong agreement that the particular area of support would be welcomed and valuable, while a mean score of '1' indicates strong disagreement and '3' indicates 'neutral'. Overall, the responses were positive with regards each of the suggested areas, with all of the mean scores being above '3'. The strongest agreement was found in relation to facilitating partnership working with

visiting musicians, developing music technology in school, facilitating the school in developing aspirations in music, facilitating staff development and providing taster sessions for musical instruments.

Figure 28: How the Music Hub could support the Primary Music Coordinators achieve their vision



Some additional comments provided further insight in to the support that Primary Music Coordinators sought (Table 14). One response simply stated 'we need help here', while others identified more specific areas or issues. Some identified the need for greater awareness and sensitivities towards the rich cultural and ethnic mix in their schools and communities. Others also indicated that to some extent they were reaching diverse groups, but highlighted the potential for music-based transition projects to support the young people as they moved from Primary to Secondary School.

Table 14: Additional comments regarding support from the Music Hub - Primary Music Coordinators

I would like help here.
More awareness of sensitivities towards ethnic minorities, especially re festivals, so that this is not a barrier for those children who are allowed and able to participate in music.
We do benefit from many of the resources and projects of the Music Hub, but we feel that we may not get a fair share of the funding the Hub receives. This is because the Hub delivers teaching in a particular way (required by the model by which it is itself funded) that does not, unfortunately, fit with our innovative Music 4 All approach.
We have a good relationship with the Music Hub and find them very beneficial. A high number of our children attend mosque after school and this can be a barrier. Some parents and families see sports as more important and so a lot of our children attend sports club. However, we do have a relatively large choir who meet on a Thursday after school.
We have a rich range of different ethnic and social backgrounds within our community. Bringing all of this diversity together through the use of music would benefit all involved.
My view of the situation regarding transition from Primary to Secondary in this area is that there is little co-operation or interaction between the schools. Using music to create bridges to other local Primary schools and to the respective Secondary Schools would benefit everyone involved.
Children learning a piece of music for the Orchestras Live concert are unable to participate in the concert, as the date has fallen on Eid. We are having to train up children to replace them, and they are very disappointed. This would have been a good opportunity for them to join in with a large musical community, and enjoy performing alongside the London Sinfonia Orchestra.

Success Criteria for achieving greater inclusion musically

The Primary Music Coordinators were asked to articulate their views with regards the success criteria for achieving greater inclusion in and through music. The key ideas, represented in Figure 29, reflect the ideas enshrined in the National Plan for Music Education (DfE and DMCS, 2011), whereby the focus is on the opportunity for every child to be involved in playing a musical instrument. Figure 29 also suggests that 'parents' (and carers) were seen as a significant influence.

Figure 29: Key words and ideas underpinning 'success criteria for achieving greater inclusion musically'

Musical Instrument Parents Opportunity
 Children being Involved

Table 15: Success criteria for achieving greater access, inclusion and participation in and through music in Primary School

Wide participation	All children enjoy and participate freely in the activities we have on offer.
	All children have an opportunity to learn a musical instrument.
	All children participating in music making.
	Deprived register participation as strong as that of other groups (currently we don't quite achieve this).
	Every child has the opportunity to play a range of different instruments from different cultural backgrounds regardless of their cultural background, social class, special need status or any physical or mental impairment.
	To have every child participate in singing and musical instrument playing in some form.
	Children's ability to express their interests and opinions about music.
	Inclusion.
	More children being involved in musical activities.
Performance opportunities	Children being involved in performances in class and in assemblies
Parental support	Parents eagerly attend concerts and performances.
	Meet with parents, find ways around financial constraints
Cross-curricular	Provide interesting and relevant music lessons across the curriculum.

Summary of Primary School Music Coordinator responses

Seventeen Primary School Music Coordinators responded to the survey. Their responses demonstrated that music provision in their schools was variable in terms of curricular as well as extra-curricular musical opportunities. All but one school offered some form of Wider Opportunities whole-class instrumental teaching, although this too appeared to be variable. For example, one school offered the violin for all pupils for seven terms, while others offered a range of instruments and still others had very limited choice beyond recorder. There was general agreement that pupils in the schools were motivated to take part in music in school and also in the context of extra-curricular activities. However, the responses indicated that the Primary Music Coordinators may have been hampered by limited financial resources amongst families, as well as by a generally low value being placed on 'music' by some parents.

When asked to articulate their vision for music in their schools, the responses prioritised instrumental and singing lessons, performance opportunities, music appreciation, class music and teacher confidence. This was in accordance with the criteria for achieving greater inclusion in and through music, where the key words were 'children involved', 'parents', 'opportunity' and 'musical instrument'.

Overall, there was a sense that the Primary School Music Coordinators would welcome and value greatly a range of support from the Music Hubs. While some schools were undoubtedly better resourced than others with regards to music, there were positive responses to all of the identified areas of potential support. The strongest agreement, with regards which areas of support would be valuable, concerned the facilitation of partnership working with visiting musicians, developing music technology in school, facilitating the school in developing aspirations in music, facilitating staff development and providing taster sessions for musical instruments. Additional comments from the Primary Music Coordinators also suggested that they were very sensitive to the diverse religious and cultural backgrounds of their pupils and were keen to explore ways to meet the needs of their pupils through a music curriculum that allowed the scope for multicultural experiences, more singing, access to instruments for all, progression pathways (including music-based transition projects) and performance opportunities.

CONCLUSIONS AND RECOMMENDATIONS

Does current provision align with local need?

Overall, the responses indicated a sensitivity to the diverse religious and cultural characteristics of the communities. Schools and Music Hubs were keen to explore ways to meet the needs of these diverse communities through a music education offer that allowed the scope for multicultural experiences, more singing, access to instruments for all, progression pathways (including music-based transition projects) and performance opportunities.

Collectively, Music Hub representatives, Secondary Schools, Primary Schools and Community partners articulated a vision for music education that commonly focused on access, quality and inclusion, underpinned by partnership approaches and strong networking and collaborative practices. The overarching perceived need was to develop opportunities for all young people to develop their musical potential. In working towards their vision, the

perceived role of the Hubs was thought to lead in partnership working, provide professional development support, promote quality provision and act as a central point for information about music education, in all its forms, in and across the community.

Success criteria for achieving this vision of greater participation and inclusion in and through music included raising the profile of music education in schools and in the community more widely, developing stronger in-school/out-of-school links and partnerships, developing skilled music practice in every school as well as wide and inclusive participation in music in the community.

The data revealed some potential tensions between different 'musics' as articulated by the interviewees and a provision that may have been limited in its responsiveness to the plurality of those musical experiences, preferences and needs. In other words, there was much scope for broadening of the interpretation of the National Music Plan, to embrace and acknowledge informal, non-formal and formal musical progression pathways alike.

Are there gaps in the current provision?

Gaps in provision focused around musical progression routes outside of the formal Western classical tradition; collaborative work involving music technology; and inclusive practices that would reach vulnerable groups such as looked-after children. Some further specific gaps that were identified related to opportunities that would encourage boys to engage with singing, as well as ensemble opportunities for 'older' beginners (i.e. young people in Secondary School just starting an instrument or accessing music participation for the first time).

While some young people articulated well-developed musical identities, others spoke about how they had not had access to opportunities to explore music-making, but wished they could do so. Amongst those who identified more strongly as 'musicians', many had experienced a range of extra-curricular opportunities and some were self-taught instrumentalists. Amongst those who did not yet have well-developed musical identities, nevertheless there was a strong sense of curiosity and desire to explore music-making, particularly through learning instruments and to a lesser extent through music technology. Some highlighted the need for help and support in doing so, as well as the need for better information about age-appropriate opportunities and about opportunities that linked with their own cultures.

What are the barriers or challenges relating to participation in music and engagement with music education in these case study plural communities?

A widespread and predominant view amongst all participants in this research was that music, in its many and diverse forms, is for everyone. Reinforcing this view, Head Teachers were clear that music at KS3 was not optional and that they were committed to developing extra-curricular musical opportunities as an integral part of their school cultures. However, barriers to participation were posed by financial constraints; limited resources in the form of instruments and skills; intrapersonal barriers such as lack of confidence; and issues concerned with the timing and location of extra-curricular musical activities. In addition to the constraints posed by small departmental staffing, one persistent challenge for Secondary School Heads of Music was the variable experience of music from Primary school that they found amongst their Year 7 pupils. This was exacerbated in some instances by limited transition projects or progression pathways, meaning that the whole-class instrumental teaching in Primary Schools was as yet having little impact on the Secondary School musical engagement. Another challenge for Secondary Schools was the fact that music departments were small, often with just one or at the most two teachers struggling to meet a range of diverse needs. This pointed very strongly to the need for school networking, community partnerships and potentially some provision for mentoring.

It was also recognised that difficult choices were often being made between music and other subjects or activities. In addition, families were often very ambivalent about the value of music for supporting career pathways. Generally, it was acknowledged that music was not valued as highly as more academic subjects and for that reason students were often directed to other option choices. Head Teachers recognised this as a challenge and spoke about the need to reinforce strong messages about the economic value of creative industries and potential career pathways in the creative sector. However, in at least one instance pupils spoke about having been redirected by their schools from GCSE music into alternative subjects. Students also had to make difficult choices between extra-curricular music and other activities such as sport. Overall, while music was valued, there were many challenges in translating this into participation and engagement, owing to competing demands and academic aspirations that did not account for the value of music education.

Notwithstanding variable and sometimes 'patchy' music education provision, overall neither lack of provision nor lack of interest amongst pupils was seen as the main barrier to

participation. Rather, the main barriers to participation in music education were thought to focus around financial constraints, limited support forthcoming from families, problematic issues relating to transition from Primary to Secondary School, perceived cultural barriers, limited space for music-making, as well as constraints in the form of intrapersonal characteristics of pupils such as lack of confidence. In response to these perceived barriers, priority areas for the Hubs included a focus on developing progression routes that would in particular ease the transition from whole-class instrumental learning in to more advanced learning; advocacy and information for families; support for schools with professional development, networking, collaborative working between schools and partnership working.

Recommendations

Generally, the responses indicated that a wide range of support from Music Hubs would be welcomed. The most highly valued areas of support were with regards facilitating partnership working with visiting musicians, educating families about the wider benefits of music and support for the development of instrumental teaching in schools, developing music technology in schools and generally facilitating schools in developing aspirations in music.

In order to achieve greater participation and inclusion in and through music, some emergent recommendations for the Music Hubs are:

1. Enhanced dialogue with schools, exploring the most effective ways to work together. Because music education provision is highly variable, it is essential that schools are supported in developing multicultural music education practices, and that they are able to articulate their own needs as well as the ways in which they can contribute to a wider inclusive music education offer;
2. Support for Primary Schools in developing aspirations and skills in music education, and in particular looking at how the 'First Access' whole-class instrumental teaching may be used more effectively as a tool for multi-cultural musical experiences;
3. A re-examination of the progression pathways from the 'First Access' whole-class instrumental teaching that many children experience in Primary Schools. For example, progression routes could broaden out to encompass informal, non-formal and formal music education in diverse genres, making explicit the ways in which skills gained in 'First Access' may be applied and developed;

4. A focus on how to sustain engagement over the transition period from Primary to Secondary School. For example, initiatives that support Year 7 pupils, who may not receive curriculum music lessons until the Spring or Summer terms, in accessing extra-curricular musical activities. Such support might include information, taster days facilitated by Primary School Music Coordinators, role models;
5. Support for pupils in overcoming intrapersonal and structural barriers to participation. For example, transportation for inter-school activities; a welcoming environment; clear information about access; buddy systems;
6. A concerted campaign for parents and young people, focusing on the wider benefits of music and the value of music education as a pathway in to the creative industries;
7. Strong support for networking between schools, facilitating networking, sharing of exemplar cases of where music (curricular and extra-curricular) is working well, mentoring and pooling of resources where possible;
8. Strong support for partnership working between schools and musicians in the community, with this support being integrated in to the overarching progression strategy.

Each one of these recommendations offers the potential to frame pilot Professional Enquiry or Action Research projects that could form the basis of a significant evidence base relating to enhancing and celebrating music education within plural communities. Such initiatives could involve, for example, Critical Friends, Action Learning Sets, Mentoring, and/or Working Groups comprising stakeholders who are representative of the range of perspectives presented in this research, including the student voice. The research has highlighted the very rich potential for plural communities to offer culturally dynamic, innovative and inclusive music education. Indeed, the foundations are in place with many examples of such practice in evidence. Professional Enquiry or Action Research offers the potential to build an evidence base around these practices, building on and extending the extensive and diverse musical and pedagogical knowledge and expertise within our plural communities.

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