



BIRMINGHAM CITY
Faculty of Health, Education
and Life Sciences

Whole Class Ensemble Teaching Research Report

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WCET Report - Executive Summary

This is the executive summary of a research report into the Whole Class Ensemble Teaching programme in England, conducted during the academic year 2016-17, funded by Arts Council England, and administered by Music Mark, a membership organisation for Music Services and/or Lead Organisations of a Music Education Hub, their teaching and support teams, their partners and their schools.

The research was conducted in three phases:

1. A nationwide on-line survey open to all heads of Music Education Hubs (MEHs) and Music Services (MSs) to complete. This produced 89 usable responses
2. A series of semi-structured interviews with key MEH and MS leads, 24 such interviews were undertaken.
3. A series of elite interviews with experts in the field of WCET.

Key Finding A: Conceptualisations of WCET

This report identifies two main ways in which WCET is conceptualised, and subsequently operationalised. These are:

- Music starts with the instrument (MSWI)
- Music via the instrument (MVI)

These are different, and whichever is used has a significant impact on the ways on which WCET programmes are set up, and put into practice.

Key Finding B: Quality of WCET provision

What makes for quality WCET provision depends on which conceptualisation is foremost. For MSWI programmes, success is likely to include:

- Knowledge of music
- A range of improvising activities, using both the instrument and voices
- A range of composing activities, using both the instrument and voices
- A range of music listened to, including recordings made by others as well as recordings that the learners have made themselves
- Developing technical skills on the instrument with a view to deepening understandings of music via this means
- Opportunities to perform using instruments and voices in a range of styles and genres, and in a variety of venues
- Making progress on the instruments/s concerned

- A basic knowledge of notation as it is appropriate to their stage of development, possibly including, but not restricted to, staff notation
- A realisation of the long-term nature of musical learning
- Opportunities for progress and progression in whatever way/s the learners deem appropriate to them.
- There are opportunities in place for accreditation for musical attainment, both collectively and singly

Success for MVI programmes is likely to include:

- Making progress on the instruments/s concerned
- Singing activities which support musical learning
- Appropriate notation for the instrument/s concerned
- Developing technique on the instrument with a view to making good medium and longer-term progress
- A range of improvising activities, possible starting with instruments and voices
- Opportunities to perform using instruments and voices in a range of styles and genres, and in a variety of venues
- Knowledge of music
- A range of composing activities, using both the instrument and voices
- A range of music listened to, including recordings made by others as well as recordings that the learners have made themselves
- Opportunities for progress and progression in instrumental musical learning in way/s the learners deem appropriate to them
- Opportunities are in place for accreditation for musical attainment, both singly and collectively.

Key Finding C: Quality of Teaching and Learning

This report identifies that *quality of teaching and learning* are highly significant in WCET provision. It identifies four main aspects:

- Quality of musical curriculum
- Quality of musical activities
- Quality of musical teaching
- Quality of musical learning

All of these are significant in WCET success.

Key Finding D: WCET makes a difference

Done well, WCET makes a real difference to the lives of the children and young people involved. New horizons have opened for children and young people, schools, parents, and MEHs/MSs.

Key Finding E: Progress and Progression need defining

Arising from this WCET research, it is suggested that the music education sector must consider very carefully the words that are being used when discussing *progress* and *progression*. This report articulates this distinction:

A) Progress	- to make progress, to get better at something, to have greater depth of understanding or breadth of experience
B) Progression	- to go from WCET to a school band (etc.), then to an area band, then a music centre band, and so on. In other words to make progress as in (A) above, and then avail oneself of progression <i>routes</i> available via the local hub

Although interlinked, *progress* and *progression* are different, and need to be considered as such.

Key Finding F: Support from schools is vital

Good support from host schools is the most significant feature. This is vital for WCET to take root and succeed. The only common counter-indicator is lack of engagement by schools.

Professor Martin Fautley
Dr Victoria Kinsella
Dr Adam Whittaker

November, 2017

Introduction

WCET – context

In 2000 it was announced by the then Secretary of State for Education and Skills that “Over time, all pupils in primary schools who wish to, will have the opportunity to learn a musical instrument” (Ofsted, 2004 p.4). After a pilot stage, the programme and policy that arose from this came to be known as the “Wider Opportunities Pledge”. Financial support for this measure came via the music standards fund from government, and in a DCSF circular of c.2008 it was observed that:

By 2011 we believe that all primary school pupils who want to can have the opportunity to learn a musical instrument.

2 million pupils will have been given the opportunity to learn an instrument

Nationally, by 2011, over 2 million pupils will have had the opportunity to learn a musical instrument for free, normally in a large group or whole class setting, for at least one year. (This represents over 80% of the Key Stage 2 population). By 2011 programmes will be in place that will result in every child having this opportunity during their time at primary school. (DCSF, no date)

Since that time, funding from the government has been devolved to Arts Council England (ACE) and managed by them via a series of regional relationship managers. MEHs and MSs report to ACE on both funding and activity.

This research

In the academic year 2016/17, the music education research team, consisting of Professor Martin Fautley, Dr Victoria Kinsella, and Dr Adam Whittaker, in the Faculty of Health, Education and Life Sciences of Birmingham City University (BCU) was commissioned by Music Mark, with funding and support from Arts Council England to undertake research into the Whole Class Ensemble Teaching (WCET) programme operated in England. This follows on from some detailed investigation by Professor Susan Hallam of the University College London Institute of Education, which had already been undertaken and published by Music Mark (Hallam, 2016a; b). This research is designed to investigate attitudes and beliefs about WCET from leaders of Music Education Hubs (referred to throughout this report as *MEHs*) and Music Services (*MSs*).

The research is governed by a series of principal and subsidiary research questions. These are:

Principal Research Question:

- In the various modalities of WCET, what constitutes success?
 - Are there articulated success criteria for these?
 - Are they agreed, and what form do they take?

Subsidiary Research Questions

- What are the various modalities?
 - Do some seem more amenable to the likelihood of fostering success than others?
 - Can we articulate what a good WCET course involves?
 - Is there a coherent and articulated philosophy of WCET across a range of stakeholders?
- What is progression in WCET? What is 'good' progression?
 - Can it be measured/assessed/evaluated?
 - What are the differences between progression in WCET, progression in musical learning, and progression routes for young people?
 - What does differentiation look/sound like in WCET?
- Does participation in WCET have impact upon participants? (If so, can it be measured/evaluated/assessed?)
- What are the learning outcomes for WCET?
 - For schools
 - For Music Services/deliverers
 - For participating children and young people

Possible Subsidiary Research Questions

- Does WCET as currently operationalised offer good value for money?
 - What does this mean?
 - How do we know?
- Is quality (if we can identify what this is) person dependent? i.e. does the teacher matter disproportionately?
- What are the models of T&L that WCET entails? Is there a signature pedagogy for it?
- What are the facilitating conditions for and in a school that mean WCET has a good chance of being successful? Likewise are there contra-indicators?
- Has WCET become the National Curriculum in some instances?

In order to investigate this, the research was conducted in three phases. The first phase was by means of a nationwide on-line survey open to all heads of MEHs and MSs to complete. This was widely advertised by Music Mark, with regular follow-up reminders being sent to its membership to complete it. In the end there were 89 usable responses to the on-line survey. The second phase

was a series of semi-structured interviews with key MEH and MS leads. 24 of these interviews were undertaken, either face-to-face, or by telephone or Skype. The third phase was a series of elite interviews with experts in the field of WCET. These figures have significant experience at policy and nationwide levels, and thus are able to offer a broad context and perspective to the respondents discussing more localised issues.

Report Structure

This report is structured into a series of sections. The first part deals with responses to the on-line survey, and analyses and discusses issues that arise therefrom. We then move to a discussion of the interviews with MEH/MS leaders, and the elite group of respondents. Finally the implications of what has been uncovered are discussed.



Report presentation

Participants in all aspects of this research were promised anonymity, and so no individual respondents, MEHS, or MSs are named. When it is necessary we have also redacted geographical or location-specific material that might make it possible to identify a person or an organisation.

Throughout this report we employ a range of data analysis tools and techniques, and explain these as we do. Much of the statistical data in the report comes from analysis undertaken using the specialist academic research software package *Bristol Online Surveys* (www.onlinesurveys.ac.uk). Further statistical data was also undertaken by the research team using a range of software packages for this purpose. The results of this are presented here in a range of formats, including text, tables, and charts.

Reading cross-tabulation tables

Much of the data presentation methods employed here are those commonly found in research reports, but one technique may need a little explanation for those unfamiliar with how it is used here.

For analysis of a number of questions in this survey, the use of cross-tabulation tables is included in the discussions. The ways in which there are presented are like this example from section 7:

Figure i.1:

when schools say so	positive evaluations from school staff					No answer	Totals
	Very unimportant	Slightly unimportant	Neutral	Slightly important	Very important		
Very unimportant	0	0	0	2	1	0	3
Slightly unimportant	0	0	0	4	3	0	7
Neutral	2	0	0	9	13	0	24
Slightly important	0	0	0	11	22	0	33
Very important	0	0	0	2	20	0	22
No answer	0	0	0	0	0	1	1
Totals	2	0	0	28	59	1	90

Question	Response count
23.6.a	89
23.13.a	89

The way that this works is to present the responses to one question down the side, in this case “when schools say so” with the response rates in horizontal rows, these are then cross-tabulated with the responses to another question, in this example “positive evaluations from school staff” presented in columns. To read these, in this example, 2 people who said that they were ‘neutral’ to the “when schools say so” issue also thought that positive evaluations from

schools staff were “very unimportant”. In a similar fashion, 22 respondents to the ‘slightly important’ of “when schools say so” thought that “positive evaluations from school staff” were “very important”. These two data points are circled and labelled A and B in figure i.2.

Figure i.2

when schools say so	positive evaluations from school staff					No answer	Totals
	Very unimportant	Slightly unimportant	Neutral	Slightly important	Very important		
Very unimportant	0	0	0	2	1	0	3
Slightly unimportant	0	0	0	4	3	0	7
Neutral	2 A	0	0	9	13	0	24
Slightly important	0	0	0	11	22 B	0	33
Very important	0	0	0	2	20	0	22
No answer	0	0	0	0	0	1	1
Totals	2	0	0	28	59	1	90

Question	Response count
23.6.a	89
23.13.a	89

Cross-tabulating in this way means we can see how respondents react to different questions. This is helpful in establishing the range of thinking that is taking place in WCET. If the two questions being cross-tabulated are asking similar things, then we would expect to see congruence at the intersection of the two similar response types, as shown in figure i.3, where there is some congruence, but also some important differences.

Figure i.3

when schools say so	positive evaluations from school staff					No answer	Totals
	Very unimportant	Slightly unimportant	Neutral	Slightly important	Very important		
Very unimportant	0	0	0	2	1	0	3
Slightly unimportant	0	0	0	4	3	0	7
Neutral	2	0	0	9	13	0	24
Slightly important	0	0	0	11	22	0	33
Very important	0	0	0	2	20	0	22
No answer	0	0	0	0	0	1	1
Totals	2	0	0	28	59	1	90

Question	Response count
23.6.a	89
23.13.a	89

Use of free-text responses

Those undertaking the on-line survey often wrote copious amounts in response to many of the questions and stimuli. As much of this data will be of interest to those involved in WCET, transcripts of responses are often presented in full. These have been subject to only 'light-touch' editing, normally for typos, the actual words of the respondents shine through this data. Where researcher intervention has taken place it is to anonymise when too much information regarding names or places was provided.

Survey Fatigue

As researchers, we were highly cognisant of the fact that the on-line survey asked a lot of questions, and that what has come to be known as *survey fatigue* (*inter alia* Ruel et al., 2015) could set in. There were actually very few instances of this apparent, and so we are very grateful to all of those who engaged wholeheartedly with the survey!



1. Details of WCET and its provision

This section is the first of a number of sections that looks in depth at responses provided to the online survey.

The online survey was started 90 times, and completed 89 times, from Music Hub or Music Service leaders. Of these 86 separate Music Education Hubs or Music Services were represented. In 2015/16 there were 121 Music Education Hubs (MEHs) in operation across England (ACE data) and so this represents a response rate of 73.55%. The hub respondents were assured of anonymity in this report, and so we will not be naming individual respondents, or individual MEHs or Music Services in this report.

For some Music Education Hubs and Music Services, the survey received more than one completion by that hub or service. In order to analyse data effectively, in the three cases where there was more than one respondent from a Music Hub or Music Service, we have only included the statistical data from the hub lead in any numerical and calculative analyses. However, we have included written free-text comments, commentaries, and observations from all respondents, as these afford significant insight into MEH/MS thinking. The reason for the statistical exclusion is to provide a more accurate picture of what is taking place in WCET across the country, which might otherwise be skewed by multiple returns¹.

The On-line Survey

The on-line survey was conducted using the specialist academic research software package *Bristol Online Surveys* (www.onlinesurveys.ac.uk). Questions were designed to elicit maximum information without being too much of a burden for the respondents. Question types used were:

- Multiple choice (single answer) questions.
- Multiple choice (multiple answer) questions.
- Selection list questions, including Likert scale responses
- Scale/Rank questions.
- Free text questions.

In the following analysis of the online survey questions we endeavour to show the range of responses we obtained. We do this by using graphical images which also contain response numbers and percentages², and by quoting from free text responses where they were employed to illuminate key issues.

¹ We would, however, like to thank *all* of the respondents for taking the time to complete the survey, and for providing this valuable information.

² Percentages are normally calculated to one significant figure

Analysis of Responses

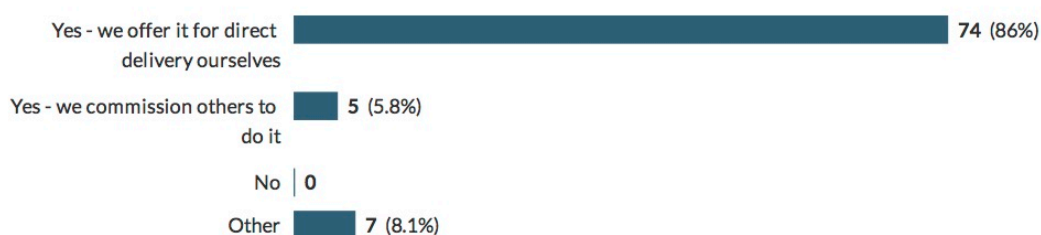
Question 2

As the first set of questions we asked were to do with people's names, and the MEHs/MSs they work for, and we promised anonymity, the analysis of responses commences with question 2, which asked:

Do you offer some form of Whole Class Ensemble Tuition (WCET) in your MS/MEH? This may also be known as "Wider Opportunities" or "First Access"?

Here, as might be expected, all respondents do offer some variety of this:

Figure 1.1: Question 2 responses



By far the largest proportion of respondents, 86%, offer WCET for direct delivery themselves. The 'other' responses are illuminated by a free text box which followed this question. Here are the seven 'other' responses:

1. We offer direct delivery but also commission other organisations to do this too
2. We offer WCET directly and also commission others to do it
3. We devolve money direct to schools, who buy in WCET delivery from tutors/arts organisations. This feels slightly different to the Music Hub commissioning practitioners direct, which is why I have clicked on 'other'.
4. This is offered by four of our partners.
5. We both deliver ourselves and commission others.
6. We deliver, we commission others, too
7. We devolve funding to schools for first access

What we can see from these responses is a mixed economy of provision, with some 14%³ of WCET provision being undertaken by commissioned others.

The online survey offered a follow-up question:

In the unlikely event that you have answered "No" to this question, please can you tell us why you do not offer WCET/Wider Opps/First access? You may then skip the rest of this survey.

³ N.B. Percentages may not always add up to 100 due to rounding

Of the responses here, most of which were N/A or repetitions of the 'other' ones above, one does stand out:

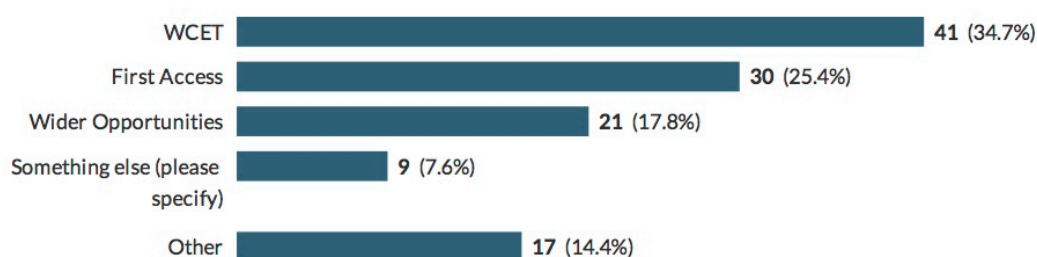
NB I would have liked to click on other as well as we also offer schools a scheme of work and training to deliver it themselves

This is the only example we found of this practice.

Question 3

One of the many issues concerning WCET is what it is actually called! So question 3 asked this directly. Here are the responses:

Figure 1.2: Question 3 responses



There is clearly a connection between the 'something else' and 'other' responses here, and so the 17 specified names not included on the list shown in figure 1.2 were listed by respondents:

- Whole Class Instrumental Tuition/Teaching (WCIT) 6 responses

The following names were each in use by one MEH/MS only:

- Listen2Me
- Tune Up
- SoundStart
- Ready 4 Music
- WCIP - Whole Class instrumental Project
- Whole Class Learning
- K2M (Key 2 Music)
- First Access Music Education (FAME)
- Whole class instrumental tuition
- Music Explorers

In addition one respondent described a nuanced use of both WCET and first access:

- WCET covers all our whole class programmes. First Access refers to the first time pupils have accessed programmes. Many schools buy in many years of WCET

Whilst another is in the process of changing names, and clarifying things in the process:

- We are in a transition of changing the term from WO/FAP to WCET. All our paperwork from April 2016 refers to WCET, but some schools are still in transition from understanding this change and the terminology. Have to say that there was some confusion anyway about WO/FAP and particularly the difference between Wider Opps and large group and first access. A change just to WCET does appear to be clarifying terminology and understanding in schools business teams.

Although WCET is not an outright majority terminology use, with 34.7% of respondents citing it, nonetheless it is the one which is most prevalent, and the one which this report uses throughout. However, we do need to be aware that as with the singular response cited above, there may be subtleties of terminological employment of which we may be unaware. This could be an issue when discussing the widespread use of WCET, and in thinking about how MEHs/MSs refer to their own programmes in the wider public arena.

The use of grounded theory

This analysis makes extensive use of a modified form of grounded theory analytical techniques (Glaser & Strauss, 1967; Strauss & Corbin, 1990), wherein codes for the data arise from the data itself. What this means is that the data is repeatedly scrutinised, and codes for response categories generated. A number of iterations of coding were undertaken, until sufficient detail had emerged from the data that enabled sense to be made of it. This is highly appropriate in this instance, as Charmaz (2011 p.363) observes:

Grounded coding strategies include sorting, synthesizing, and summarizing data but, moreover, surpass these forms of data management. Rather, the fundamental characteristic of grounded theory coding involves taking data apart and defining how they are constituted...asking what is happening in small segments of data and questioning what theoretical category each segment indicates...

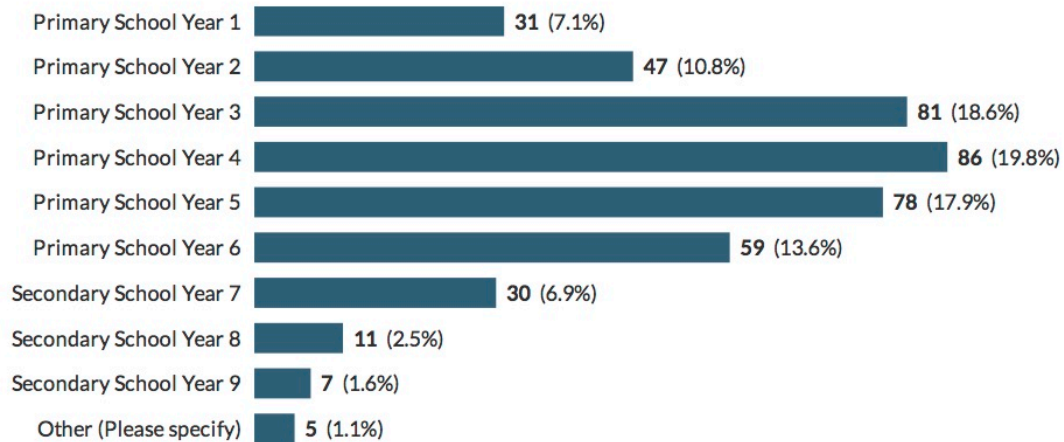
The data in our research underwent multiple repeated iterations of scrutiny, resulting in greater coding accuracy, and, using a reductive methodology, codings were then placed into unique sets. It is important to note that using this modified grounded theory process, coding categories were *not* presented to respondents to choose from, they are research interpretations of what was actually said by respondents. This methodology is used in a number of cases during the course of this research report.

Questions 4 and 5

We wanted to drill down into what is taking place in WCET delivery as it happens in schools, so we posed this in question 4:

Thinking about your WCET programme, which classes receive it (please select all that apply)

Figure 1.3: Q4 responses



As the instruction for this question stated “please tick all that apply” we can see that there is a considerable spread of WCET teaching and learning taking place. The modal response is clearly Y4 in the Primary school, but there is significant other WCET activity taking place elsewhere too, including some not insignificant figures in secondary schools.

The ‘other’ responses here were:

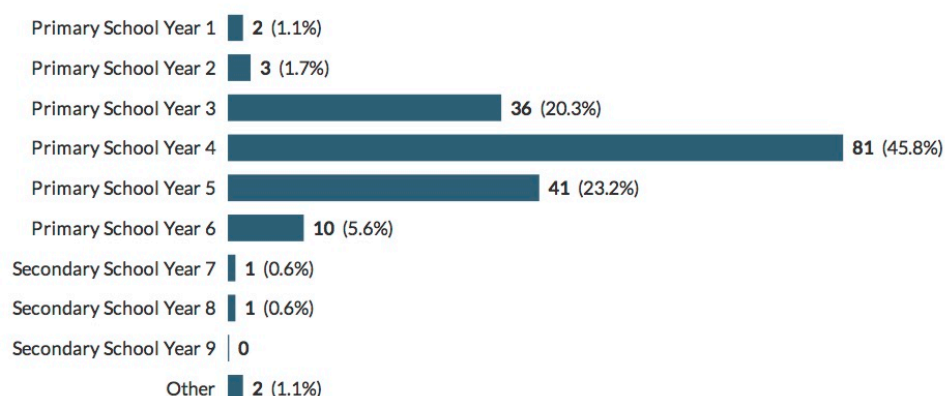
- Generally Year 4 but we are flexible to meet the needs of schools
- We also offer the KS 1 Recorder World package for Primary Schools Years 1 and 2
- Mixed age ranges in SILCs [Specialist Inclusive Learning Centres]
- Music in Secondary Schools Trust Programme in 5 secondary schools deliver to Years 7, 8 and 9.
- Reception also

To find out where the majority of WCET work was taking place, question 5 asked respondents to identify

Which of the above classes would you say your MS/MEH's WCET is mainly concentrated in?

Responses to this confirmed that it was Y4 in the primary school where the largest proportion of WCET activity was taking place:

Figure 1.4: Q5 responses



What figure 1.4 also shows is that there is a significant concentration of WCET activity in Y4, where 45.8% of MEHs/MSs concentrate their work, and that this is followed, but with a reduced percentage, by years 5 (23.2%) and Y3 (20.3%) in the primary school. In the 'other' responses here, one is of interest where it is noted that:

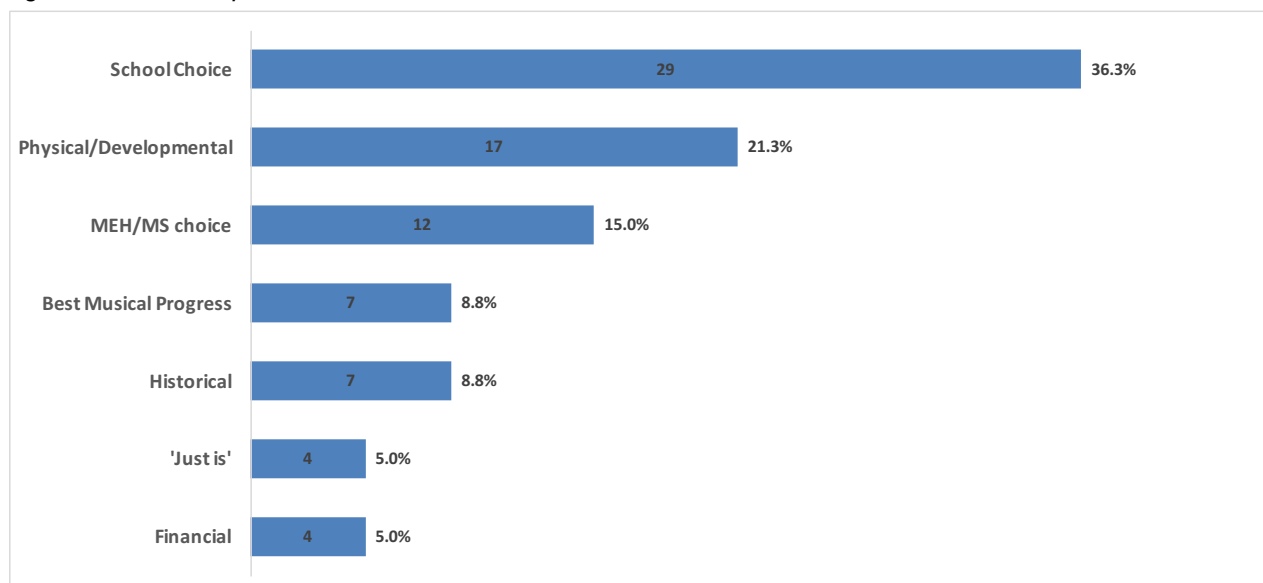
- There are many small schools in [name of region] and a large number of schools have mixed year groups. Equal split for years 3-6.

Question 5b was a free text response, and asked the question:

Are you able to say why WCET has been concentrated in this year group?

There were 82 responses to this question. Coding the responses was undertaken using the simplified grounded theory approach described above. Using this, we were able to code 80 of the 82 responses into one of seven categories. These categories, and the numbers and percentages of respondents choosing them, are shown in figure 1.5.

Figure 1.5: Q5b responses



The 'school choice' category, with 36.3% of respondents choosing it, was where the delivered WCET programme was in the year it was, due to the school choosing for it to be so. The next highest category, with 21.3% of respondents choosing this, was to do with physical and developmental matters with the young people involved being actually able to cope with the demands of playing the instrument from a musculoskeletal and/or cognitive developmental perspective. The category "MEH/MS choice" means that the MEH or MS decided that this would be the most suitable point at which to target their WCET work.

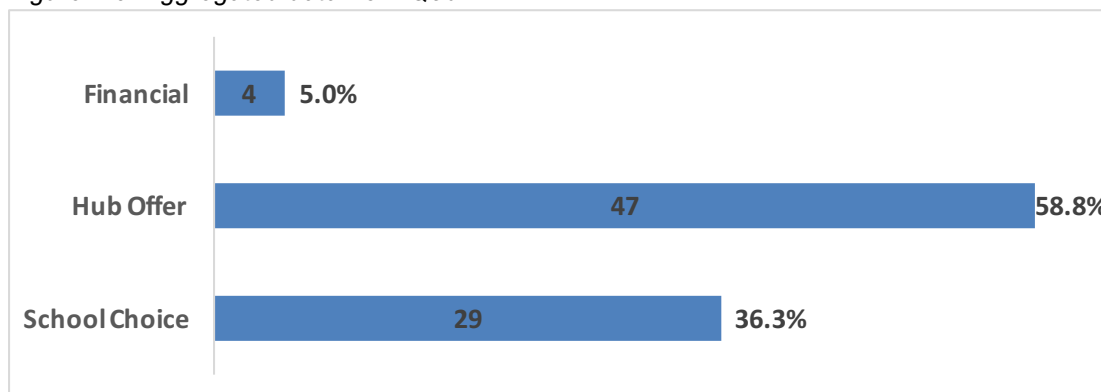
The notion of 'best musical progress' means that respondents in their respective MEHs/MSs had decided that this was the most suitable point at which WCET would work best from an optimum musical progress stance.

The 'historical' category means that respondents noted that following on from previous First Access and Wider Opportunities work, this is where such activity had always taken place, and so continued with it. The 'just is' category' was used when people expressed no compelling reasons to offer WCET at this juncture, they just did!

The 'financial' category was invoked when respondents noted this as being the main imperative for the WCET work to take place at the appointed stage.

Following on from the discussion of grounded theory above, it is possible to reduce the coding categories still further, as the five areas of 'physical/developmental', 'MEH/MS choice', 'best musical progress', 'historical', and 'just is' can be considered reducible to a single category of 'hub offer'. Aggregating these together means that the category chart alters somewhat, as figure 1.6 shows:

Figure 1.6: Aggregated data from Q5b



Aggregating the data in this way shows that the MEH/MS offer of WCET assumes greater prominence. This creates a question, as the MEHs/MSs are the experts in musical teaching and learning, and so their expertise in this area should be valued. However, the schools concerned know their pupils, and so they need to be involved in the decision-making process too. This is a point we shall return to later in this report.

Question 6

The National Plan for Music Education (DfE & DCMS, 2011) established four core roles for MEHs, with one specifically addressing the place and role of what would come to be known as WCET:

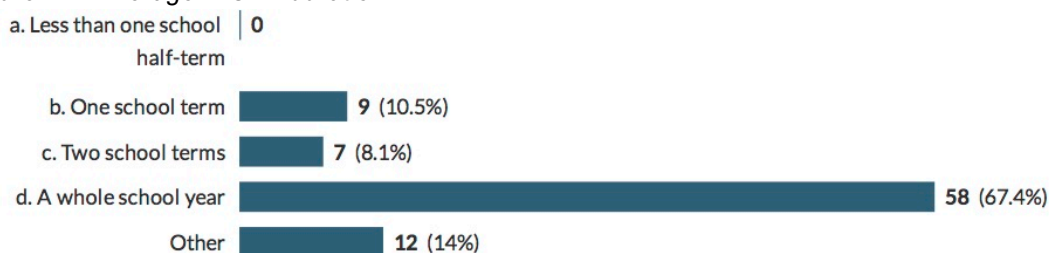
Ensure that every child aged 5–18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument.

From this statement, the various MEHs and MSs across the country have devised their own lengths of programmes. This information is reported on annually in the Arts Council England Data return, but we were interested in finding out details concerning the range of WCET offers currently. In order to this, in question 6 we asked:

What is the average duration of a WCET programme in your hub?

Responses are shown in figure 1.7.

Figure 1.7: Average WCET duration



These responses are interesting. There has been much discussion about the length of WCET programmes, with a variety of strong opinions being expressed anecdotally. From this research we can say that a programme lasting a whole school year is the modal response, with 67.4% of respondents saying this was how they did, whilst the one school term offer was only in place for 10.5%.

The 12 'other' responses are of interest here too. Of these six gave descriptive answers:

- The schools sign up for 1-3 terms and we also offer a carousel i.e. all year but one term and one instrumental group per year.
- Most are a whole year (which is our preferred) but as we diversify and try to meet the needs of the schools there are some 1 and 2 term projects.
- Staff are in the school for a whole year but each school does it differently. Our average is actually 2.57 terms
- Varies. Most schools it is 1 year but some models have 2 terms then a follow up smaller elective group. Some schools have one term over 3 year groups.
- Two years is recommended to allow for progress.
- In Year 3 typically for a whole school year and then we follow this up with an intensive "Band on the Run" programme in Year 4 for typically a term.

Whilst a further 4 had variants on the times they were offered in the question selection:

- 30 weeks
- 4 terms
- 1.5 terms
- Half an academic year

The remaining two had variable programme lengths:

- We have many different lengths of programme dependent usually on school budget
- Most are a full year but our curriculum team deliver many half term projects so 'average' is a bit of a disingenuous measure for us.

What we can say from this analysis is that a significant majority of MEHs/MSs operate WCET to last for a whole academic year in schools. However, a fairly substantial minority, 32.6% operate lengths other than one year.

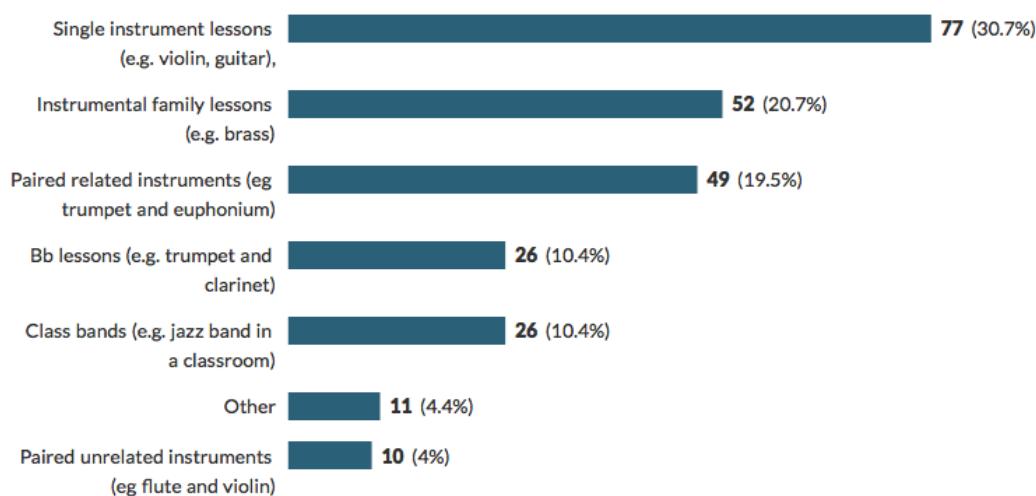
Question 7

WCET does not only exist in a variety of lengths, it also occurs in a number of instrumental modalities. We wanted to try to find out about the range of what is going on, and so in question 7 we asked respondents

There are many versions of WCET taking place. Please select the answers below which correspond to lesson types which your hub offers:

Figure 1.8 shows the pre-selected instrumental combination we posited, based on knowledge of the domain, as well as the answers. This chart has been ordered to show, in descending order, the frequencies of these various activities:

Figure 1.8: Instrumental modalities in WCET



From this we can clearly see that single instrument modalities are the most common single offer, with 30.7% of respondents operating in this fashion. However, other modalities when totalled together outnumber the single instrument modality quite significantly:

Table 1.1: Multi-instrument modalities

Instrumental family lessons	20.7%
Paired related instruments	19.5%
Bb lessons	10.4%
Class bands	10.4%
Paired unrelated instruments	4.0%
TOTAL	65.0%

What this means is that the single instrument modality, although a common delivery route, actually forms a minority of the total WCET classes being operated in schools.

The 'other' category details some variants on the WCET offer. Some ambiguity in our question is apparent here, as respondents listed different types of percussion sessions that they were offering, with one adding vocal work to this mixture:

- Percussion
- World percussion carousel. 1 term of Samba, African, Tuned
- World instruments e.g. Samba, Taiko, African and also Vocal WCET

Other respondents provided descriptions of their specific local variants:

- 'Music Maker Debut' for younger children (KS1) offers a term on recorder/tin whistle, a term on percussion and a term on ukulele. We also offer tuned percussion (glocks/xylo) with steel pan
- Mixed instrumental programmes i.e. Percussion for first term of tuition and then a brass instrument for the next two.
- 3 instrument carousel
- Do a flute/guitar model - attempt at an ensemble approach - doesn't work as well as others
- Whole class violins or instrument specific

One respondent described a mixed offer:

- Carousel version, 5 weeks of a number of instruments.

Whilst another included details of a pre-WCET programme they were offering:

- We offer pre WCET in KS1 which involves class percussion etc. and is intended to prep pupils for standard WCET in KS2

Whilst another appears to be gathering information about what is going on for their schools:

- We are working with local deliverers to get a better picture of what is being delivered other than single instruments.

Question 8

Drilling a little further into this information, the next question asked:

Do you provide WCET on the same instrument(s) throughout the programme, or do pupils experience more than one instrument?

Responses to this question are shown in figure 1.9.

Figure 1.9: Instrumental continuity

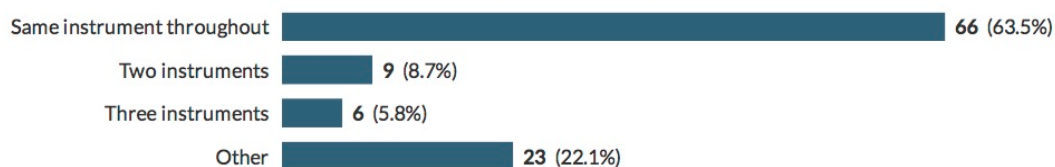


Figure 1.9 shows that there is significant preponderance of sticking with the same instrument throughout. The numbers of programmes which respondents selected as being offered on two or three instruments was much smaller, with only 14.5% (8.7%+5.8%) selecting these options. However, there are a significant number of 'other' answers here, which warrant investigation.

Analysis of these responses in the 'other' category show that they can be grouped together under three headings:

1. School choice
2. Local variations
3. Structured change decided by the MEH/MS

As its name implies, 'School choice' means that the recipient establishment decides what specific tailoring of the WCET programme will be appropriate for their local wants and needs. 'Local variations' means that some alterations are made from the normal WCET menu for specific schools that request it, with the exception of one response, where in an outsourced WCET operation there are inter-provider variations. The final category, 'Structured change decided by the MEH/MS' means that it is the provider themselves who have decided that pupils will have a varied instrumental experience of their WCET programme.

Here are the 'other' responses, grouped by category:

1. *School choice:*

- Flexibility according to school context is essential. Generally we offer 2 instruments per child but in some circumstances they get more variety.
- Some schools prefer same instrument throughout to progress programme. Others prefer a range of instruments or different instruments each term to give children maximum opportunity to choose the instrument they feel suits them best.
- There is always an element of choice of instrument which often involves trying out one to begin with and then moving to another
- Varies from school to school and depends on the instrument the school wants.
- Generally our packages are for the same instrumental discipline throughout the year. However, occasionally some schools request a

different approach, e.g. 3 terms of singing, recorder and clarinet and, as a Service we have staff that are able to tailor make such programmes as the need arises.

- With most, (limited) choice involved at very early stages
- Offers differ from school to school. The majority choose a different instrument each year. This can be both an advantage and disadvantage. Many schools are now choosing to deliver full class recorder with the class teacher and using funding for smaller groups work
- We tailor the programme to meet the needs of schools; some have one instrument for the year and others have one per term
- Varies on school preferences
- A mixture of answers, depending upon the school. Some are single, others get to try different instruments then settle on one.
- Most are the same instrument, however some schools have more than one project (e.g. recorders in Year 2, something else in year 4)
- Some schools offer a rotating system so children change instrument each term
- Varies. The majority has been one instrument for the whole time but more schools are demanding a variety - often a new instrument each term.

2. *Local variations:*

- Mostly same instrument throughout but some carousels of two or three instruments offered
- Mostly one instrument
- Some of each depending on the number of classes that take it
- This varies according to the provider. Most, but not all, offer single instrument

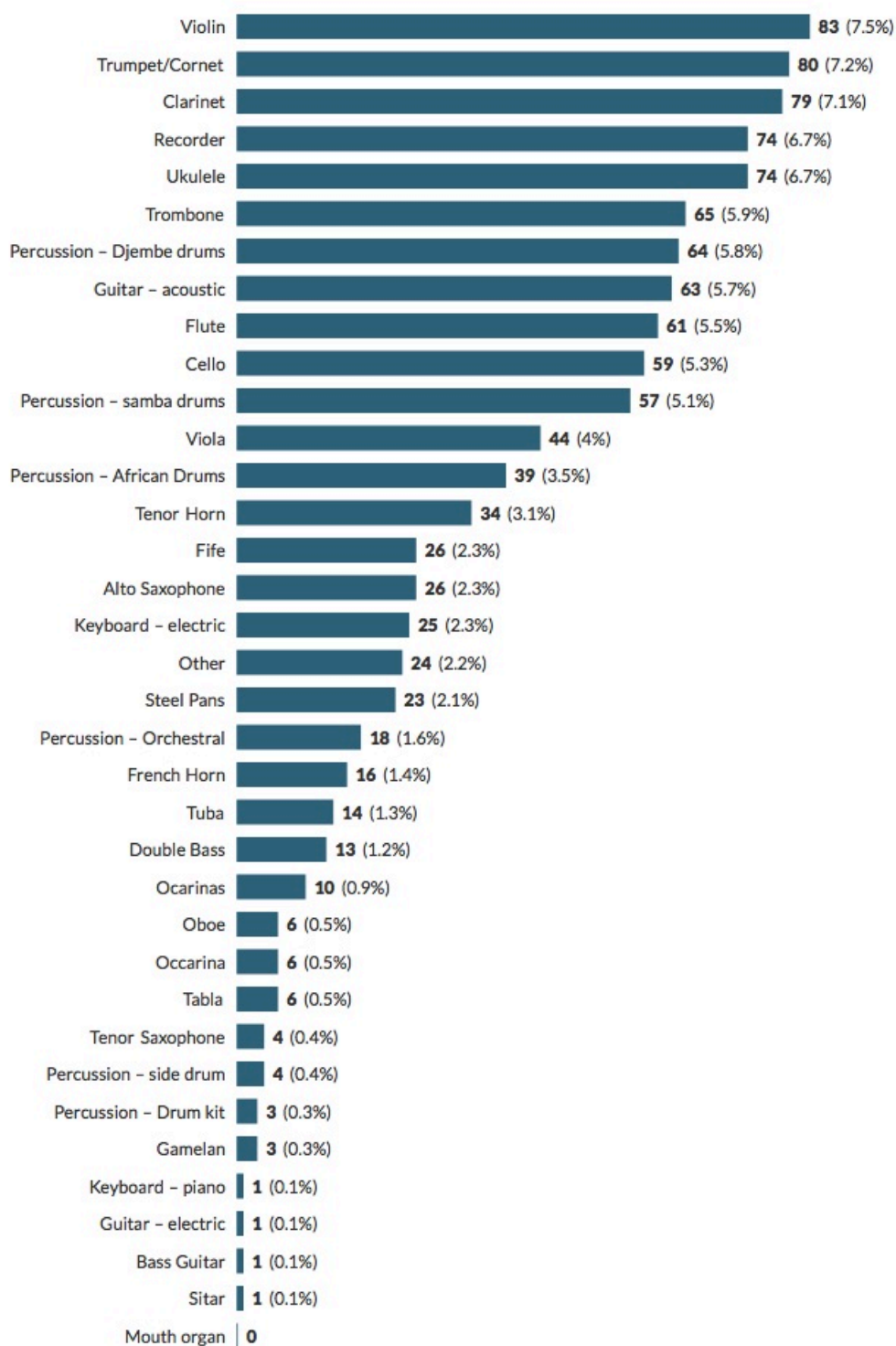
3. *Structured change decided by the MEH/MS:*

- Most schools learn the same instrument throughout the year, however in the last two years, we have been introducing a rotation style programme where children learn a different instrument each term.
- Usually it is one instrument throughout the project but sometimes projects may start on recorder and move on to flute or clarinet. Sometimes chalumeau and then on to clarinet. Fifes on to flutes. Start on violins and maybe introduce violas and/or cellos later in the project.
- Percussion projects often move between different types of percussion each term otherwise generally same instrument
- Varies - increasingly the children experience different instruments in same instrumental family and also different family groups
- Most projects are one term on one instrument. However, this term we are trialling a second term moving on to form a brass band (trumpet, baritone and tenor horn).
- Can be up to 6 different instruments

Question 9

Continuing with drilling down into the various WCET programmes, question 9 asked respondents about the specific musical instruments which they offer to schools. Figure 1.10 shows the range of responses to this question, sorted in descending order of popularity of offer.

Figure 1.10: Instruments offered⁴



⁴ NB in this chart percentages are shown as a total of all of the responses given

This list allows us to think about the sorts of WCET programmes being commonly offered. The ‘top ten’ instruments, in particular, imply a story, and we suggest a rough and ready classification into three musical traditions accordingly:

Table 1.2: Simple categorisation of musical traditions:

<i>Position</i>	<i>Instrument</i>	<i>Tradition</i>
1	Violin	Western Classical
2	Trumpet/Cornet	Western Classical
3	Clarinet	Western Classical
4	Recorder	Western Classical
5	Ukulele	Popular
6	Trombone	Western Classical
7	Percussion - Djembe drums	World
8	Guitar - acoustic	Western Classical or popular
9	Flute	Western Classical
10	Cello	Western Classical

It is appreciated that this is based upon a series of assumptions which may not be entirely correct, but nonetheless this raises a whole set of questions concerning what is going on in WCET lessons, which we return to later.

Another issue to be considered with regards to this list is the relative costs of providing and supporting these classes. Using prices from a popular education supplier of musical instruments, and assuming that ‘proper’ instruments are being purchased, (i.e. not plastic trombones, as they figure later as p-bones), and assuming that full-size instruments are being purchased (smaller sizes for many instruments costing more than their full size equivalents), and taking the lowest listed prices for each instrument, reveals a significant disparity in the initial purchase costings of the top ten instruments, as table 1.3 reveals:

Table 1.3: Costs of providing a class set of top ten instruments

		Individual Price	Class set of 30
1	Violin	£49.00	£1,470.00
2	Trumpet/Cornet ⁵	£139.00	£4,170.00
3	Clarinet	£140.00	£4,200.00
4	Recorder	£2.00	£60.00
5	Ukulele	£19.00	£570.00
6	Trombone	£190.00	£5,700.00
7	Percussion - Djembe drums	£12.00	£360.00
8	Guitar - acoustic	£45.00	£1,350.00
9	Flute	£129.00	£3,870.00

⁵ Price here is for entry level Trumpet

10	Cello	£369.00	£11,070.00
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The difference in providing a class set of the most expensive instrument here, namely cellos, from a class set of descant recorders is over £11,000. This represents a huge difference, and, multiplied across a number of schools in a MEH/MS region, represents a highly significant source of spending. Added to that is the cost of ongoing maintenance costs for these instruments, such as strings, valve oil, cork grease, etc., then keeping them in good order on a lesson-by-lesson basis adds to these initial costs on a regular basis.

There is also what we term an *instrumental lesson opportunity* cost, which is not considered in the above. A string teacher will need to be ready to tune a class set of 30 instruments ready for the lesson to take place. Brass and woodwind teachers may be able to do this as part of a starter activity, but it will still need to be undertaken. There is more involved with the different instruments than just commencing a lesson, there is also room layout, provision of suitable playing space, and setup of ancillary equipment, for example ICT/AV for backing tracks, and/or keyboard for singing and performing activities.

In addition to the 35 listed response categories in figure 10, there are also 24 responses in the 'other' category. Some of these described combinations of instruments, or discussed things no longer offered, but there were a number of instruments mentioned here which were not in the original list. These instruments have been grouped into broad families in Table 1.4.

Table 1.4: 'Other' responses to Q9

Percussion	<i>Responses</i>
Tuned Percussion	4
Classroom Percussion	3
Samba	2
Steel Pans	2
Dhol Drumming	1
Taiko	1

Woodwind	<i>Responses</i>
Tin whistle	4
Chalumeau	3
Clarinet	1
Dood	1
Mini-Bassoons	1
Soprano Sax	1

Brass	
Baritone	3
Pbone	3
Euphonium	2
Pbuzz	2
Ptrumpet	1

Other	
iPads	2
Harp	1
Mandolin	1
Singing	1
Accordion	1
Concertina	1

There are a number of interesting variants in this list. The presence of P-brass is of little surprise, as are a number of the other instruments. The Harp (depending on the type) and mini-bassoon may vie for being the most expensive instruments to provide class sets of, though. We pick up on matters of cost later in this study.

Also of interest is the presence of two sets of WCET iPad classes. This provides a very different experience to the other instruments on these lists, and one which warrants further research. There are also questions to be asked as to whether WCET on iPads is fulfilling the letter and spirit of the core role from the NPME, previously cited above:

Ensure that every child aged 5–18 has the opportunity to learn a musical instrument (DfE & DCMS, 2011)

This is an issue where further research will be needed, and investigation into the purposes of WCET, another topic we return to later in this report.

Question 10: School choice of WCET

Having discussed the wide range of WCET instruments available nationally, and analysis having revealed that schools have a part to play in choosing the instruments involved from the programmes on offer, question 10 asked about this specifically:

Do schools/pupils have any choice in which instruments they receive their WCET programme on?

Responses to this, shown in figure 1.11, reveal that in majority of cases, for 69.7% of responses, this is the case:

Figure 1.11: School Choice



What is interesting about these responses is the relatively large number of 'other' observations. No clear thematic groupings emerge here, but a number of responses are concerned with illuminating previous answers:

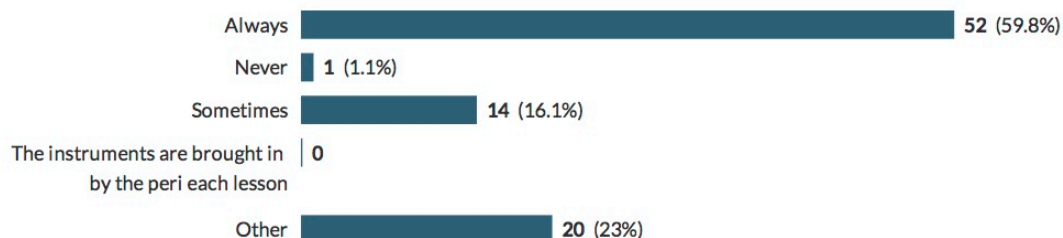
- Mainly no (probably 98%) but we have some schools with mixed programmes in which the students make a choice at the start of the year.
- Very dependent on the schools input. Some will survey children others simply choose.

- We allow them to state a preference but say we cannot guarantee because of timetabling constraints
- While the school selects the programme, we do allow children to help identify the instrument that suits them. For example in a mixed string programme a child can select violin or cello, or in a brass programme a child can select tenor horn or trumpet. In a Bb/Eb band a child tries both clarinet and brass instrument and then selects which they want to play. However we do not let children chop and change during the year, only swapping instruments if they're absolutely not getting on with their chosen instrument.
- If it's a single instrument then no, if it is mixed family of instruments then yes
- Music coordinators can apply for specific instruments. The WCET programme is provided on the needs of the school and issued on a first come first served basis.
- To an extent. Schools choose the model (usually for non-musical, unrelated reasons). At earliest stage, pupils get to choose within the chosen model (e.g. violin, viola, cello; or trumpet/clarinet)
- They do if e.g. more than one brass instrument is taught at the same time
- Chosen when class sets of instruments initially distributed 2007/8
- Generally not, the school chooses or it depends which teacher are available. Pupils do have more say in which instrument they play in the mixed brass lessons
- In our Year 7 pilot (Jazz band) students are offered a choice of brass and wind
- Where an instrumental family is offered there will be some choice of the child taken into consideration as to which size i.e. violin or cello although parents sometimes also have a say in this.
- Some do - depends on the project the school buys in
- Generally I would say no, but we would need to run a survey of schools to ask this question to be sure. Some schools are adjusting their WCET provision/choice of instrument based on feedback from pupils. For example, one school is not delivering chalumeau now as it was felt some children couldn't get the embouchure. Some no longer run Violin WCET and are opting for easier instruments at first access, using funds and parental charges for continuation into small, individual or large group tuition. Not quite giving the children the choice, but using feedback from them to inform the school choice.
- Most do not, but some get to have a lesson on a limited range of different instruments then make a choice.
- Depending on availability and programme/SLA schools may indicate a preference
- Schools tend to choose - but based on what they think may be suitable/popular with the age group. We also offer some models where 2 instruments are studied over 2 terms and in the final term pupils choose which they want to do forming a mixed ensemble (e.g. trumpet and trombone).

Taking instruments home

In a consideration of learning to play a musical instrument, a key aspect of non-WCET instrumental music lessons is that of individualised practice. In order to address this aspect of musical learning, respondents were asked whether instruments provided for WCET remained in schools between lessons.

Figure 1.12: Do instruments remain in school between lessons?



Here the majority response is that instruments do remain in schools, this being so in 59.8% of cases. Interestingly only one respondent reported that instruments are never left in schools, so this is a significant outlier in these responses. Once again there are a number of 'other' responses which are worthy of investigation. No clear pattern of trends can be observed in these responses, but they do offer an interesting insight into the ways some MEHs/MSs view this aspect of their work:

- All instruments stay in schools. Some schools allow children to take them home between lessons.
- The instruments stay in the schools on the whole. However we encourage the schools to allow children to take home their instruments so they can practise at home. Some do, others don't.
- In most cases instruments are taken home by the pupils
- After the first few weeks, the children take them home to practise and bring them to the lesson.
- Some instruments stay in school, but for all the orchestral instrument programmes and some others they take them home during the week. We provide information on purchase for non-orchestral instruments and are developing resources (backing tracks with and without exemplar performances) on our new website for them to be able to use at home.
- Most instruments sets stay in school, but we can accommodate agreements where schools wish children to be able to take instruments home.
- Students take the instruments home wherever possible. Some schools do not allow this and it never happens for percussion WCET
- They are kept in school until the Autumn half term, after which children are encouraged to take them home to practise once parents have signed a disclaimer. The school carries the final responsibility for the instruments as laid out in a detailed Service Level Agreement. If an instrument is lost or damaged beyond repair we charge the school for a

replacement. They may choose to pass all or some of this on to the parents.

- The instruments are allocated to pupils who are expected to bring them home to practice between lessons. Most do; however where parents refuse to allow this (for religious reasons usually), the instrument remains at school.
- They are taken home by the children each week and come back to us at the end of the project.
- The children can take them home in between lessons if they wish - the MS hands responsibility to the school for the instruments and then the school can then pass this onto parents so that students can take them home (obviously not for all instruments) - not keyboards and Djembe!
- Yes at the beginning of the project, but as the project develops and understanding of instrument care is established they are often taken home
- They are taken home by pupils to practise in some cases
- They stay in the school or pupils take them home provided parents have agreed to pay for damages.
- They remain in school unless children take them home to practise.
- Instruments stay in school but pupils are able to take them home when they are ready
- Most of the instruments stay in schools. Some children take instruments home and as mentioned we are building up a bank of instruments in the Hub Lead office to share across schools/parents. For example, we have sourced a harp for one parent in the transition from primary (where a harp was available) to secondary (where no harp tuition is currently offered). This is temporarily on loan to the family to see if the child wishes to continue learning - a charge will be introduced from Xmas if the child would like to continue.
- Mostly. Some schools pay a hire fee for sets to go home
- Orchestral instruments go home each week (or should). World percussion stays in school

One response was quite emphatic as to why instruments should go home:

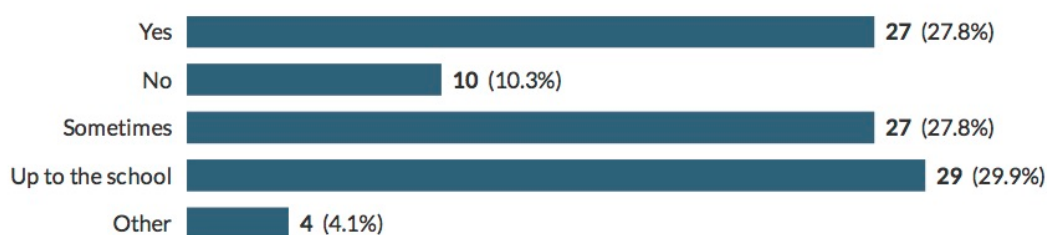
- To clarify - the students take them home and bring into school when required. Learning an instrument without the ability to practise at home is simply pointless.

This overlaps with us asking this very question:

Do you let children take WCET instruments home with them between lessons?

Results from this are shown in figure 1.13.

Figure 1.13: Taking instruments home



This is an interesting range of responses, and clearly there are many factors involved here. Some schools offer structured in-school practice and rehearsal sessions, some using teaching staff or teaching assistants, some involve interested parents. There are no clear-cut solutions here. Of the four 'other' responses, no consistent picture emerges:

- Instruments are taken home for all orchestral instrument programmes and some others, with parents in others encouraged to purchase (e.g. ukulele, tin whistle)
- We encourage the schools to allow the pupils to take their instruments home, however sometimes schools make the decision that instruments need to remain in school, either on an individual basis or as a whole class.
- Generally no until follow-on
- Not at the beginning of the project, but yes as the project develops and understanding of instrument care is established

The issue of parental instrument purchase is again a matter for schools and MEHs/MSs knowing the status of the parents concerned.

The matter of instrumental supply, location, and financing of musical instruments alongside teaching and learning in schools is a key area of interest, and so it is to that which we now turn our attention in the next part of this report.

2. WCET funding arrangements

We know a considerable amount about WCET funding from the annual published ACE data report (recently including Fautley & Whittaker, 2017). For this current research we wanted to try to uncover some of the details about the ways in which MEHs/MSs deal with funding arrangements from schools, pupils, and parents, and to try to discover the range of charging currently in operation, and what this covers.

Are schools charged for their WCET teaching?

The first, and most obvious question, is that of whether the schools are charged for their WCET teaching.

Figure 2.1: Are schools charged for WCET?



Results for this show that the majority of schools, 75.6%, are being charged for their WCET lessons. As with so many aspects of WCET, though, the national picture is far more complex than a simple YES/NO response, as the 13 'other' responses show:

- All schools receive one term free and are then charged if they continue for the subsequent terms, the majority of schools buy in the following two terms.
- 1 term free, terms 2 and 3 for a total of £495
- Schools can have one free term, with a £25 admin fee, they then chose to pay for an extra one or two terms.
- Main programme is charged but we also offer termly taster sessions free of charge to encourage schools to engage in the programme
- All schools receive a free amount of time, using ACE funding. They are then encouraged to supplement this time with further provision with a SLA. The majority of schools who access free programmes then go on to supplement this by buying in more provision.
- [Name of hub] doesn't directly provide instrumental tuition, but we do provide amateurs through associate working.
- We work directly with the schools to design a bespoke WCET package. They are then provided with funding to make this happen. Funding is used by the school to make the project happen - paying teachers where appropriate.
- For terms two and three if selected
- They all get half a year for one year group free but many buy in more.

- An element of the National Music Grant is devolved to schools on a per capita basis. Schools can access this as a discount against services purchased from the Hub, provided that they engage with the First Access programme. The amount of discount should enable most schools to run a First Access project each year.
- First ten weeks free (funded by MEH) and then there is a charge.
- We offer 3 programmes:
 - 1 teacher model which is free
 - 2 teacher model where the school pays for 1 teacher
 - a bespoke model for those schools who consider they need that - very few opt for this
- We offer 3 levels of project:
 - The Bronze package is free and schools receive 1 hour a week per form entry for a single year group, with a music service support teacher but with the school music co-ordinator leading.
 - In the silver package we provide a lead teacher and schools pay £300 per class.
 - If schools wish to extend the project (e.g. more than one year group) a typical charge would be £1300 per class

Many of these 'other' responses have started to take us into the realm of the next question, where we asked specifically about payments.

How much is being charged?

We knew anecdotally that there was a range of charging models in place across the various WCET programmes nationally. There are 76 responses to this question (which in itself is interesting, as not all respondents chose to answer it) which show a broad range of charging activity. Of these 76 responses, individual answers often contain within them a range of charging activities, so even within the same MEH/MS there can be different charging systems in operation. For these reasons, this analysis tries to simplify the responses so that the range can be seen in as simple a way as this complexity will permit.

To begin with, the first block of costings to be presented are shown in table 2.1. These are the charging details for MEHs/MSs which reported relative simple charging bands. The data here are presented in four columns. The first column, headed '£' is the amount of money involved. Then the various amounts are presented as reported by respondents, going in actual values ascending from £0 to £5,900. The second column shows the number of respondents who provided that figure as a *per term* payment, whilst the third column shows the number of respondents who provided that figure as a *per year* response. It is important to notice here that these are the actual figures as supplied by respondents, and vary between *per term* and *per year* amounts. They have been presented in this 'as is' format to give an overview as to the various amounts.

Table 2.1: Charging details

£	Respondents/Term	Respondents/Year	Notes	£	Respondents/Term	Respondents/Year	Notes
£0	2	1		£ 1,100.00		1	
£ 150.00	2			£ 1,195.00		1	
£ 250.00	2			£ 1,200.00		2	
£ 250.00	1		£310 if 2 blocks taken/term	£ 1,237.00		1	
£ 280.00	1			£ 1,250.00		1	
£ 300.00	1		Ukulele	£ 1,290.00	1		
£ 300.00	1			£ 1,296.00		1	
£ 350.00	1			£ 1,300.00		1	
£ 392.00	1			£ 1,350.00		1	
£ 400.00	1			£ 1,400.00		1	less £1000 from MEH grant = £400
£ 440.00	1			£ 1,400.00		2	
£ 487.50	1		Inc PPA(?)	£ 1,400.00		1	2 Teachers
£ 495.00		1		£ 1,479.00		1	
£ 500.00		1	Fife/Recorder	£ 1,620.00		1	
£ 540.00		1		£ 1,881.00		1	
£ 550.00	2			£ 2,125.00		1	
£ 665.00		1		£ 2,200.00		1	
£ 690.00		1		£ 2,300.00		1	
£ 700.00		1		£ 2,400.00		1	Brass
£ 800.00	1		2 Teachers	£ 2,526.00		1	
£ 850.00	1			£ 2,700.00		1	
£ 890.00		1		£ 2,722.00		1	
£ 900.00		1		£ 3,376.00		1	less 33.3% MEH Subsidy
£ 950.00	1		2 staff	£ 3,600.00		1	
£ 1,000.00		1		£ 5,900.00		1	Inc instruments and 2 tutors for 2 hours/week

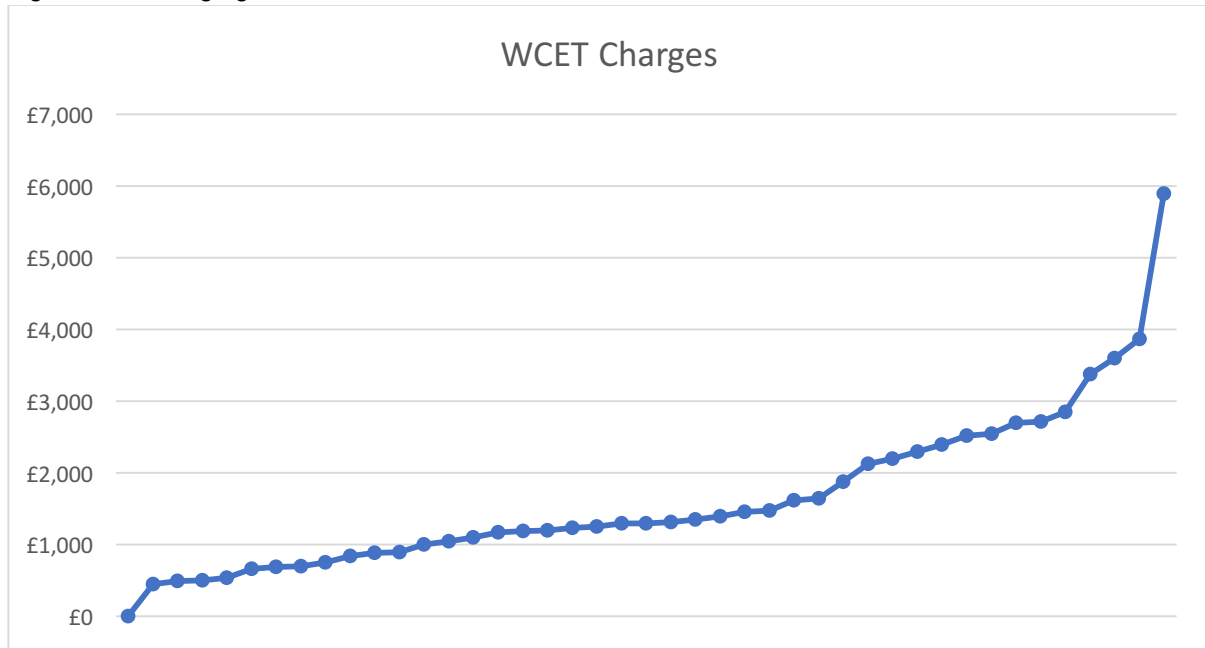
What is shown in table 2.1 is a somewhat confusing image, and so table 2.2 represents this information with calculations showing all the figures presented as per year amounts, by multiplying the per term amounts by 3, to give annual values. Again, actual figures as provided are shown. The second column here shows a count of the number of respondents who provided that response.

Table 2.2: Charging details calculated per year

Year Calcs	Respondents/Year Sum		Year Calcs	Respondents/Year Sum
£0	3		£ 1,320.00	1
£ 450.00	2		£ 1,350.00	1
£ 495.00	1		£ 1,400.00	4
£ 500.00	1		£ 1,462.50	1
£ 540.00	1		£ 1,479.00	1
£ 665.00	1		£ 1,620.00	1
£ 690.00	1		£ 1,650.00	2
£ 700.00	1		£ 1,881.00	1
£ 750.00	3		£ 2,125.00	1
£ 840.00	1		£ 2,200.00	1
£ 890.00	1		£ 2,300.00	1
£ 900.00	3		£ 2,400.00	2
£ 1,000.00	1		£ 2,526.00	1
£ 1,050.00	1		£ 2,550.00	1
£ 1,100.00	1		£ 2,700.00	1
£ 1,176.00	1		£ 2,722.00	1
£ 1,195.00	1		£ 2,850.00	1
£ 1,200.00	3		£ 3,376.00	1
£ 1,237.00	1		£ 3,600.00	1
£ 1,250.00	1		£ 3,870.00	1
£ 1,296.00	1		£ 5,900.00	1
£ 1,300.00	1			

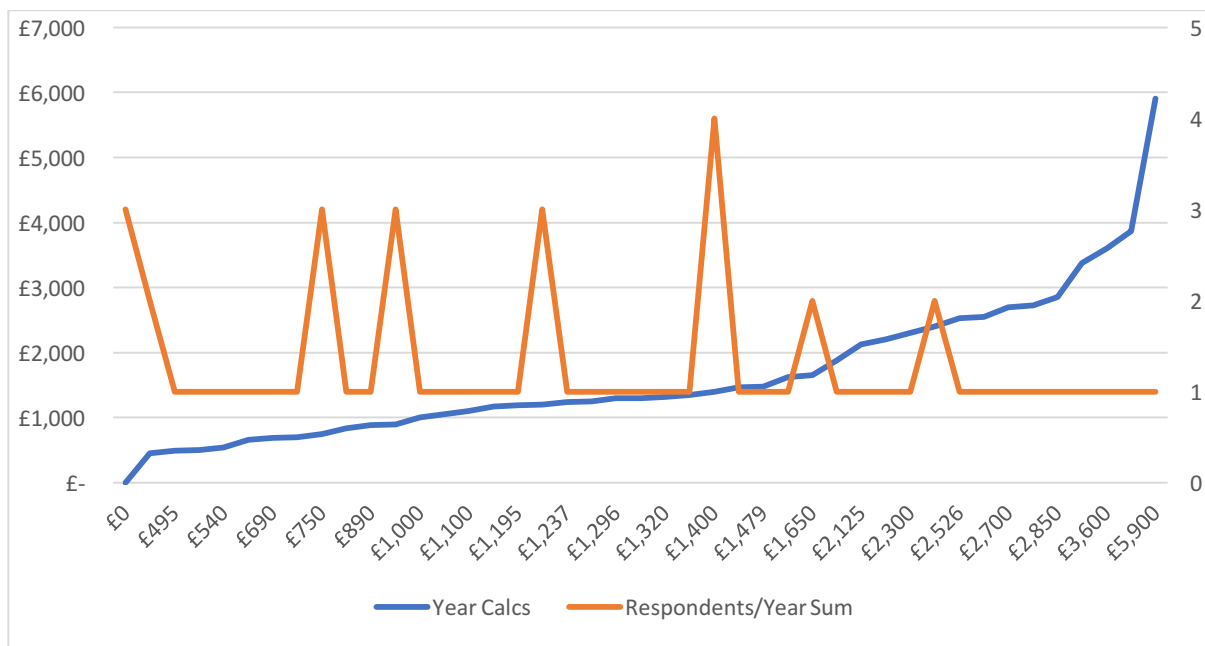
The slightly more straightforward chart 6 shows that the annual rate of charging for WCET programmes ranges from £0 to £5,900. Figure 2.2 presents this information in graphical format, with marker dots at each price point.

Figure 2.2: Charging for WCET



If we superimpose the count of respondents at each charging point, the results are as shown in figure 2.3.

Figure 2.3: Respondents at each charging point



In figure 2.3 the respondent numbers shown in the orange line are to be read against the y-axis on the right.

What we are seeing here is a highly complex picture, where some MEHs/MSs are not charging at all for their WCET provision, through to one which seems to be charging £5,900 for its WCET programme. However, the picture is still more complex

than this, as some respondents figures as supplied could not simply be fitted onto the charts and tables above. We are classifying these data under three headings:

- Per time period
- Hourly Rates
- Non-specific

Per time period

The per time period rates respondents quoted variable rates depending on take up, or on different lengths of buy-in. These figures, again as supplied, are shown in table 2.3.

Table 2.3: Periods of time

£	PERIOD OF TIME
	PER YEAR
£ 1,400.00	1 Class
£ 2,700.00	2 Classes
£ 4,000.00	3 Classes
£ 5,200.00	4 Classes
£ 6,100.00	5 classes
£ 1,950.00	30 week AM 3 hour sessions (10/term) (see note 1)
£ 2,300.00	30 week PM 3 hour sessions (10/term) (See note 1)
£ 1,100.00	32 week AM session
£ 1,350.00	38 week AM session
£ 1,295.00	32 week PM session
£ 1,550.00	38 week PM session
	PER TERM
£ 250.00	for 1 class per term
£ 500.00	for 2 classes per term
£ 700.00	for 3 classes per term
£ 950.00	for 4 classes per term
	PER LESS THAN YEAR
£ 320.00	for 14 sessions
	PER HALF TERM
£ 1,250.00	per half term

Note 1: Each school also receives an additional 4 hours free to support concerts and performances

In order to be able to compare these costings with those shown in previous tables and charts, we have calculated annual costs for these responses. These calculations normally assume a 32 week delivery year. It is important to observe that we do not know the details of these deliveries when less than a year is involved, as they may fall into the categories of WCET delivered for periods other than a year. However, it is useful to be able to have some form of comparison, so table 2.4 shows the data from table 2.3, alongside 32 week/year calculations.

Table 2.4: Figures recalculated to give annual amounts

£	PERIOD OF TIME		£	PERIOD OF TIME
	PER YEAR			PER YEAR
£ 1,400.00	1 Class		£ 1,400.00	1 Class
£ 2,700.00	2 Classes		£ 2,700.00	2 Classes
£ 4,000.00	3 Classes		£ 4,000.00	3 Classes
£ 5,200.00	4 Classes		£ 5,200.00	4 Classes
£ 6,100.00	5 classes		£ 6,100.00	5 classes
£ 1,950.00	30 week AM 3 hour sessions (10/term) (see note 1)		£ 1,950.00	30 week AM 3 hour sessions (10/term) (see note 1)
£ 2,300.00	30 week PM 3 hour sessions (10/term) (See note 1)		£ 2,300.00	30 week PM 3 hour sessions (10/term) (See note 1)
£ 1,100.00	32 week AM session		£ 1,100.00	32 week AM session
£ 1,350.00	38 week AM session		£ 1,350.00	38 week AM session
£ 1,295.00	32 week PM session		£ 1,295.00	32 week PM session
£ 1,550.00	38 week PM session		£ 1,550.00	38 week PM session
	PER TERM	→		PER TERM *3
£ 250.00	for 1 class per term		£ 750.00	for 1 class
£ 500.00	for 2 classes per term		£ 1,500.00	for 2 classes
£ 700.00	for 3 classes per term		£ 2,100.00	for 3 classes
£ 950.00	for 4 classes per term		£ 2,850.00	for 4 classes
	PER LESS THAN YEAR	→		PER LESS THAN YEAR averaged to 32 week year
£ 320.00	for 14 sessions		£ 731.43	for 32 sessions
	PER HALF TERM	→		PER HALF TERM *6
£ 1,250.00	per half term		£ 7,500.00	per half term *6

The information shown in the recalculated portion of table 2.4 is interesting in a number of ways. The notion of what might be termed 'bulk-buy discounts' is apparent here, as for some hubs, the more WCET that is purchased, the cheaper subsequent programmes become. It also becomes apparent that the notion of a year is not as clear-cut in MEH/MS work as it is in schools. We have the example of one hub differentiating between a 32-week year, and a 38-week year in their pricing structures. The length of the WCET year thus can be seen to vary. Without firm data on this it is hard to discern, but it would seem that a WCET year can vary between 30 weeks (as some talk of three ten-week terms) and 38 weeks, in the example given here. For our subsequent averaging calculations, we have taken from this the figure of 32 weeks as the basis for averaging costs of a hypothetical WCET year.

Another issue raised by this pricing information is that of WCET, and, by extension, music in the more general sense, being seen by schools as a subject of secondary importance to numeracy and literacy. In these cases it is deemed, consequently to be 'afternoon' subject, whereas literacy and numeracy are 'morning' subjects. This is seen in the pricing differences offered by the hubs for morning take-up, as opposed to afternoons. We return to this important morning/afternoon issue later in this report.

Hourly Rates

A number of respondents discussed WCET charging in terms of hourly rates. Yet again a wide variety of rates were mentioned, and the raw data from this, in ascending order of price mentioned, is shown in table 2.5.

Table 2.5: Hourly Rates

	Respondents if 1+
HOURLY RATES	
£1.25/pupil/week/11 lessons term	
£10/session	2
£35/hour/class	2
£38.50/week	
£39/hour/class	2
£39.95/hour	
£40/hour	
£41/hour	
£42/hour	
£43/hour	
£45.60/hour	
£48/hour	
£48.75/hour	
MORE COMPLEX HOURLY	
£40 per hour per tutor - minimum 2 tutors and 2 hours	
£35 per hour for KS2	
£50 per hour for KS1	

The information in table 2.5 has been divided between those where there is fairly straightforward costing, and the more complex figures at the bottom, where the last two are from a single MEH/MS, and show differentiated pricing structures for KS1 and KS2.

In order to provide an element of comparability, table 2.6 shows these figures from hourly rates calculated for a WCET year of 32 weeks, with hour lessons each week. This data is presented alongside the original for comparison purposes.

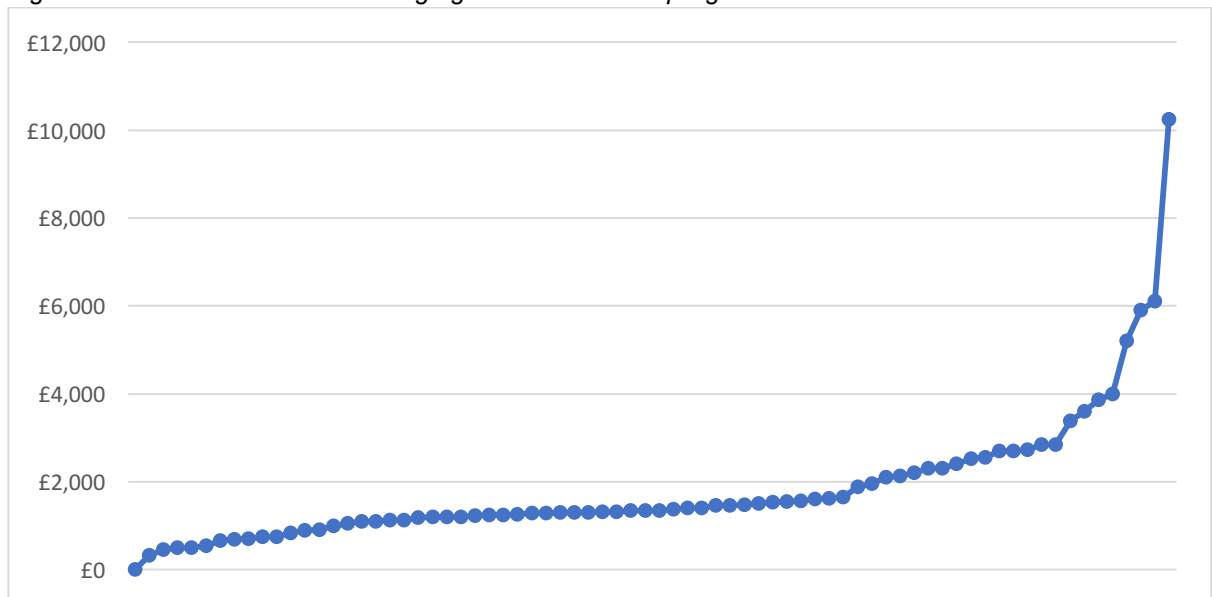
Table 2.6: Hourly rates calculated for WCET year

HOURLY RATES	32 week year
£1.25/pupil/week/11 lessons term	£ 1,200.00
£10/session	£ 320.00
£35/hour/class	£ 1,120.00
£38.50/week	£ 1,232.00
£39/hour/class	£ 1,248.00
£39.95/hour	£ 1,278.40
£40/hour	£ 1,280.00
£41/hour	£ 1,312.00
£42/hour	£ 1,344.00
£43/hour	£ 1,376.00
£45.60/hour	£ 1,459.20
£48/hour	£ 1,536.00
£48.75/hour	£ 1,560.00
MORE COMPLEX HOURLY	
£40 per hour per tutor - minimum 2 tutors and 2 hours	£ 10,240.00
£35 per hour for KS2	£ 1,120.00
£50 per hour for KS1	£ 1,600.00

Annual rates recalculated

Using the data from the *per time period* and *hourly rate* annual calculations, it is possible to revisit these calculations, and add these hourly calculated amounts to this. The resultant information is shown in figure 2.5.

Figure 2.5: Calculated annual charging costs for WCET programmes to schools.



The dataset for figure 2.5, showing the range of charging points for a year of WCET teaching and learning is shown in table 2.7.

Table 2.7: WCET charging points dataset

£0		£ 1,248.00		£ 1,650.00
£ 320.00		£ 1,250.00		£ 1,881.00
£ 450.00		£ 1,278.40		£ 1,950.00
£ 495.00		£ 1,280.00		£ 2,100.00
£ 500.00		£ 1,295.00		£ 2,125.00
£ 540.00		£ 1,296.00		£ 2,200.00
£ 665.00		£ 1,300.00		£ 2,300.00
£ 690.00		£ 1,312.00		£ 2,400.00
£ 700.00		£ 1,320.00		£ 2,526.00
£ 750.00		£ 1,344.00		£ 2,550.00
£ 840.00		£ 1,350.00		£ 2,700.00
£ 890.00		£ 1,376.00		£ 2,722.00
£ 900.00		£ 1,400.00		£ 2,850.00
£ 1,000.00		£ 1,459.20		£ 2,850.00
£ 1,050.00		£ 1,462.50		£ 3,376.00
£ 1,100.00		£ 1,479.00		£ 3,600.00
£ 1,120.00		£ 1,500.00		£ 3,870.00
£ 1,176.00		£ 1,536.00		£ 4,000.00
£ 1,195.00		£ 1,550.00		£ 5,200.00
£ 1,200.00		£ 1,560.00		£ 5,900.00
£ 1,232.00		£ 1,600.00		£ 6,100.00
£ 1,237.00		£ 1,620.00		£ 10,240.00

For this dataset the median charging point is £1,363.00, and the average (arithmetic mean) is £1,878.12. The range is quite considerable, from £0 p.a. to £10,240 p.a. These are very significant findings from this research, and hopefully will be useful to MEHs/MSs as they think about and plan for charging structures in coming years. They also raise a number of questions concerning income generation, and what is happening to the money raised. Again, these are important questions for the sector to consider.

The final classification of responses here are those we have labelled as 'non-specific'. These are responses which give an idea of how funding is calculated, but from which it is not possible to deduce the actual amounts:

- We have a myriad of options. Our standard package is £1000 per annum for 30 lessons per class, we have enhanced packages which promote additional teacher time for progression and bolt on CPD, live performances and Charanga licences which are priced as enticements to boost progression (these are £1500 per annum) There are also projects that are free for a term if we are trying to break into a school

and lots and lots of new examples of teacher-led projects supported by CPD, materials and instruments

- Schools pay for the provision from their school budgets. Some schools use this time to release teachers for PPA.
- Our programmes are subsidised by at least 50%.
- They pay for a subsidised hourly teacher rate
- They pay 2/3 of the cost of the sessions. It's a sliding scale, depending on what they buy in.

All of these are interesting, and add to the complexity of WCET funding arrangements nationally.

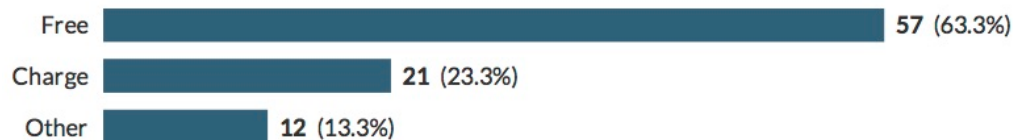
Charges for instruments

The differential costings for running a WCET programme based on descant recorders, as opposed to, say, cellos, has already been considered above. In order to further investigate this, Hubs were asked the specific question:

Do you provide musical instruments free to the schools, or is there a charge?

In the instructions for this question it was noted that there were separate questions about the WCET programme. This question was focused upon funding for the *musical instruments* used in WCET teaching and learning. Figure 2.6 shows the results from this question.

Figure 2.6: Charging for instruments in WCET



Respondents were then asked the follow-up question:

If there is a charge, please can you say how much, and what this gets the schools – please remember this question is only about the instruments, not the teaching!

As with the charging questions above, this also elicited a wide range of responses. It is helpful for MEHs/MSs to know what others are doing, so here are the 25 responses to this question.

- £15 a term per instrument. Free if pupils qualify for Free School Meals
- We don't normally just hire instruments to schools as we have a package that covers delivery, repertoire and instruments. However the

rate is approx. £35 per instrument per term for a high quality orchestral instrument.

- Some programmes we run include the instruments within the cost, others are charged at standard rate of £200 per term
- There is a charge which is proportional to the value of the instruments. Examples: class set of string or brass instruments - £500 per year
class set of ukuleles - £60 per year
- £150 per term for a class set of instruments per term.
- £70 - class set
- £75 per term for whole class set of instruments. Very wide choice available. No charge to pupils or parents for whole class sets. Up to 35 instruments in each set. We have been able to accommodate all school requests since 2012.
- Schools are liable for repair/replacement costs
- Apart from recorder and ocarina, we charge a maintenance fee for a set of instruments which covers repair, spare strings, reeds, valve oil etc.
- £35 per hour. All our charges are consistent for both LA maintained and academy schools.
- £10 per instrument per child. Terms and conditions include the school's responsibility for repairs to damaged instruments but this is hard to keep tabs on. Generally we repair damaged instruments.
- £100 Strings/pBones, £250 All other class sets. Charging ceasing from Sep 2017
- Single instruments are £30 per term, WCET £130 pa
- We charge £1,000 per year for a set of up to 43 instruments (30 for year 4, 1 for class teacher & 12 for year 5 continuers). We have brokered a deal with a local trust fund that guarantees to give a £1,000 grant per WCET class to all schools that apply. The hire charge also includes the cost of consumables, such as replacement strings, bows, reeds, valve oil, cork grease etc. We also cover the cost of minor repairs or replacement due to wear & tear.
- Subsidised instrument hire is included in the charge to schools for whole package
- Instruments are provided free of charge to schools, and there is one instrument per child, i.e. children do not share instruments. We consider this very important as pupils make more progress when they are given responsibility for an instrument....often this is the first time they have been given responsibility for anything. Some consider this to be risky (e.g. headteachers!); however we have had a very low rate of instrument loss over the years. We do rent instruments for other programmes, but we have invested very significantly in instruments over the years to ensure we could provide an instrument per child! An instrument is also provided for the class teacher/TA and they are expected to learn alongside the children
- £100 for one class set of instruments
- £450 per year for a full class set. If an LMEP (hub) partner delivers, this is refunded.

- In the past these have been free to schools but this year we have charged schools £50 per class set of instruments. This is to cover delivery costs and any repairs and ongoing maintenance.
- £175 per term for a class set of instruments (not including recorder)
- £120 per term for a class set (approx.. 30 instruments)
- One term of up to 35 instruments (class set) £60 per term.
- Most schools provide instruments for free, with some charging for tuition. We will be looking to potentially introduce a hire charge scheme, but that is under consideration at the moment pending feedback from schools and announcements of future hub funding.
- £82 per term for a class set of instruments, but some of our first access is free - recorders/samba etc.
- £100 per class set per term

Converting this into tabular form has involved some interpretation, so extrapolating from figures per term and converting them to annual figures, and multiplying single instrument charges by 30 to give a class set, the range of charges for sets of WCET instruments per annum appears in table 2.8.

Table 2.8: Annual charges for a class set of WCET instruments

Year
£ 30.00
£ 45.00
£ 60.00
£ 70.00
£ 75.00
£ 82.00
£ 225.00
£ 100.00
£ 300.00
£ 120.00
£ 150.00
£ 175.00
£ 200.00

For many MEHs/MSs this information is difficult to disentangle from the teaching and learning charges for WCET outlined previously, and so these figures should not be considered always as additional expense.

From figure 2.6 it is to be noted that there were 12 'other' responses, and once again these prove interesting in trying to disentangle yet more of the complexities of WCET funding. Here is the text of those 12 responses:

- The initial set of instruments is provided free, but the school is responsible for maintenance, repair and consumables (e.g. reeds and strings)

- Some schools have bought instruments and we have bought enough instruments to loan to the rest of the schools for which there is no charge.
- All schools now have banks of instruments, but are not using them all. We have introduced an Instrument Amnesty to encourage movement of instruments across schools as part of a swap shop scheme. Since June 2015, 585 instruments have been registered with 215 moving around for children to access.
- Some schools have their own sets of instruments, some are loaned instruments for their FA course, some are able to buy sets with match funding from us.
- A charge is made, which is then given as cash-back from our ACE grant
- We have a loans scheme but also encourage schools to buy their own instruments. Most schools can afford to buy class sets of recorders but often sets of violin and cello are prohibitively expensive.
- Instruments are loaned to the school by the music service for the duration of the WCET programme. They are included in the overall cost for the year.
- [*Name of LA*] decided to give the schools the money for WCET in the beginning to buy instruments so schools [*in this area*] own their own instruments. Schools who don't have their own instruments or who want a change in instrument and want to take part in WCET receive instruments from us free of charge. (We ask that the school takes responsibility for the upkeep of these instruments whilst in their care).
- Free to SLA schools, but any school can hire our instruments at a cost
- Free for 10 weeks, then a charge if schools choose to continue.
- Our overall costs to the schools factors in instrument hire, delivery and maintenance but the cost structure is not broken down.
- Free for some instruments e.g. recorders. Subsidised rate for orchestral instruments.

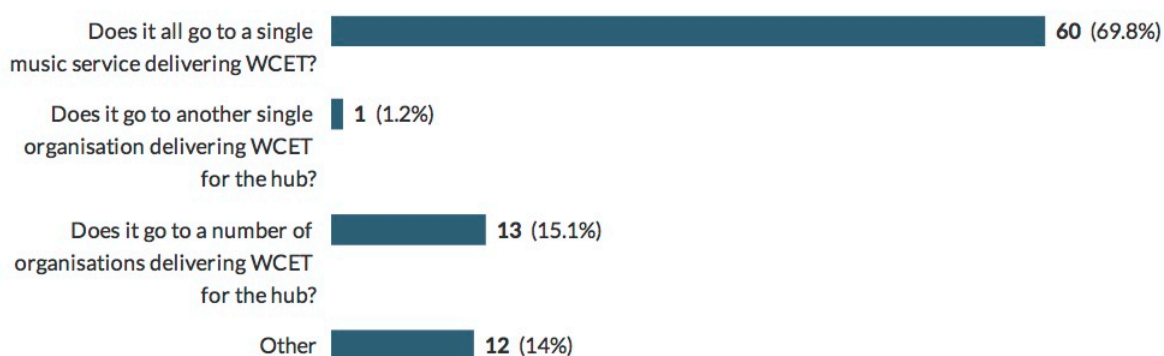
What we can say with certainty is that the funding arrangements for WCET teaching and learning and instrument hire are complex!

We tried to uncover how MEH/MSs use the central funding that comes from the DfE via ACE, and so we asked the question

How is the centrally administered funding you receive for WCET used in the MS/MEH?

Responses to this question are given in figure 2.7.

Figure 2.7: Use of central funding



A significant majority, 69.8%, use the funding for a single-source WCET programme. However, 1 MEH/MS uses it to fund another single organisation. 13 MEHs/MSs have distributed WCET programmes, with a number of organisations delivering WCET in their areas.

Once again there are a number of 'other' responses, and once again these provide interesting illumination of the different and complex ways in which the central funding is being spent. Here is the text of the responses:

- Most of the funding goes to the music service delivering WCET, but a small amount is spent on instruments that are given to schools that deliver their own WCET.
- We are a single LA Music education Hub, and devolve funding to schools to administer WCET.
- It is in the Music Hub budget and teachers on our scheme who deliver WCIT on a contracted freelance basis are paid directly.
- [*Name of Hub*] delegates some funding to clusters of schools, and Music Leads work with schools to ensure that MEG is spent in line with the NPME. The Service Agreement for delegated funds is a legal document with clear outcomes.
- Majority stays with the MS (as lead partner for MEH) as we deliver the provision directly and then a small part goes to a Partner [*organisation name*] to deliver Classical Indian WCET's.
- Organisations and individuals
- We devolve part of our funding to our schools, and whilst they do not have to spend their grant on WCET provision (for example where they may already be providing this in-house), the majority of schools use their grant allocation to buy in WCET from the Music Service and Music Hub partners.
- The Hub consists of two music services and the funding is used in each service to provide WCET.
- [*Name of organisation*] delivers most First Access programmes but we commission another organisation to deliver a number of First Access programmes.
- Funding is used both by the hub itself for delivery and via commissions to schools to use their own organisations

- Devolved to schools

What we can tell from this is that some MEHs/MSs are delivering themselves, and others are commissioning MEH partners or other organisations to deliver WCET on their behalf. There is a complex picture of WCET emerging from this dataset, and in this section we have endeavoured to disentangle the funding arrangements. We now turn our attention to a key aspect of WCET for MEHs/MSs and schools, this being the ways in which teaching and learning is organised.



3. Organising teaching and learning in WCET

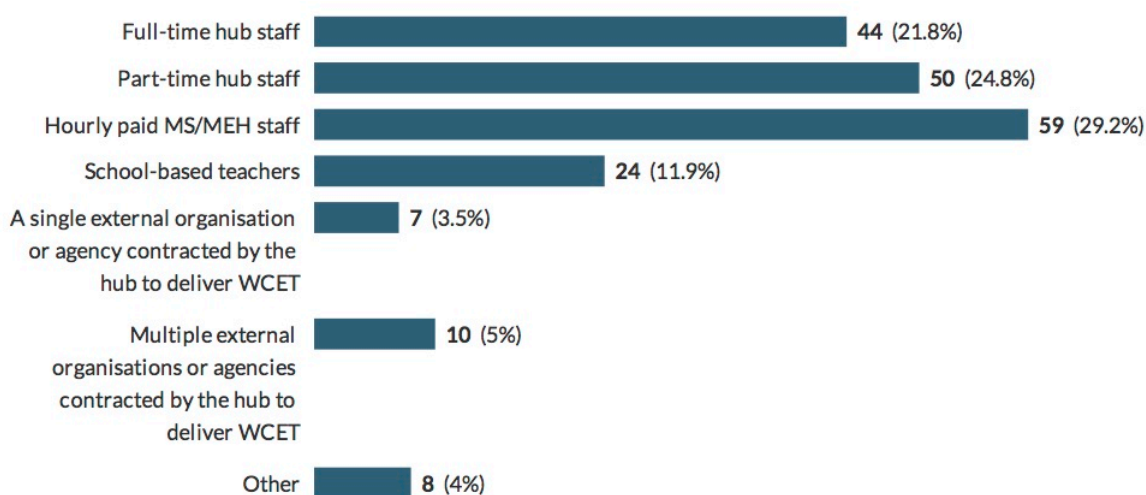
As previous sections have shown, there is no simple formula for WCET organisation, and so in this part of the research we look into the ways in which teaching and learning are organised, and matters related to staffing WCET.

We begin this section by asking about the front-line staffing of WCET programmes. We posed the question in this form:

Who delivers your WCET programme? (Please select all that apply)

The responses to this are shown in figure 3.1.

Figure 3.1: Who delivers WCET?



This presents a complex multi-faceted image of delivery. There is a range of music education staff delivering WCET in schools. MEH/MS staff make up the majority of this, providing 75.8% of delivery themselves in-house (this figure sums 21.8%+24.8%+29.2%). Full time staff provide 21.8% of WCET tuition, but part time and hourly paid together provide 54% of the delivery, with hourly paid staff being the largest single group of teachers here. Interestingly 11.9% of WCET delivery is provided by school-based teaching staff, which seems to be good news in these days of worries about music disappearing from school curricula. Knowing that this proportion of music education professionals are available in schools to deliver WCET musical teaching and learning is something to be celebrated.

External agencies make up 8.5% of WCET delivery, either singly or in multiple agencies for MEHs/MSs. This is fairly small amount, showing that the majority of WCET provision, some 87.7%, is undertaken by MEH/MS and school staff.

The 'other' category provides a small degree of illumination here, and again, responses are given in full:

- The lead teacher is always a salaried member of staff from our team of Instrumental Music Teachers and Leaders, the two teacher programmes often have a sessional member of staff as the second teacher.
- Some school staff, some contracted Music Service staff
- Mainly part-time / full-time staff from the music service. School staff deliver in a few schools.
- Self-employed teachers
- Freelance practitioners or agencies contracted by the schools.
- All our staff are directly employed on sessional variable contracts. Although their contract is established based on the hours they work, they are contracted so it doesn't fit exactly into 'hourly paid'. They have good T&C, arguably better than FT!
- Supplemented by staff from local organisation
- a mixture of the above

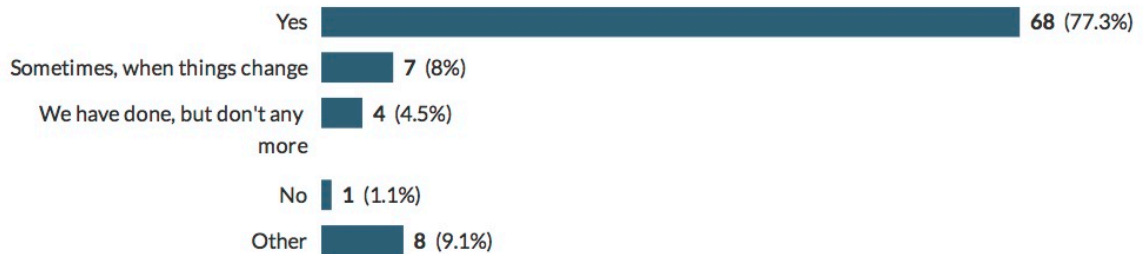
Staff training

Continuing to think about WCET and staffing, we asked the question

Do you run training days for staff to attend on aspects of WCET?

Responses to this are shown in figure 3.2.

Figure 3.2: Staff training for WCET



As might be expected, the majority response is affirmative, with 77.3% of MEHs/MSs running some sort of continuing professional development (CPD) activity for staff. The single respondent who does not offer any staff training works for one of the MEHs/MSs who outsource their WCET programme, so presumably leaves that aspect to the commissioned deliverers.

The 'other' responses here once again offer some illumination as to what is taking place here:

- We run training for classroom teachers on aspects of WCET and are rolling that out to freelance practitioners this year.
- We are looking to develop this further
- New staff receive induction

- Starting to be involved with a teaching training programme delivered by a neighbouring bigger Hub
- We will
- Only if appropriate - but rarely
- INSET varied - covers some aspects but needs more and delivered regularly

These few responses do actually throw some light on attitudes towards WCET. As we explore in later section, WCET teaching and learning is complex, and requires a different skill-set from the required to teach instrumental music to individuals or small groups of learners. The importance placed on both initial staff training and CPD might therefore be thought of as an indicator for the importance (or otherwise) placed on WCET as part of the overall offer of the MEH/MS.



4. Attitudes to WCET

As part of our preliminary exploratory research into WCET we heard a number of views expressed anecdotally, and so in this survey we wanted to explore what people actually think about the WCET programme. To this end we presented a series of statements which we asked those MEH/MS staff taking the survey to respond to using a 5-point Likert scale, the 5 points being:

1. Disagree Strongly
2. Disagree slightly
3. Neutral
4. Agree somewhat
5. Agree strongly

We were deliberately provocative in some of our statements, to try to uncover what people really think!

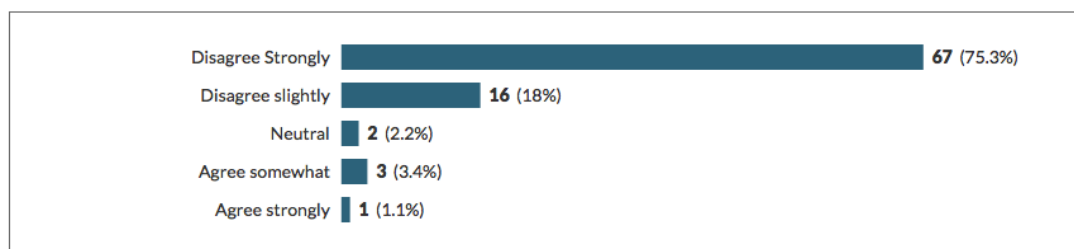
For this part of the report the duplicate MEH/MS respondents have been reinstated as this gives a slightly broader overall view as to these statements. To avoid embarrassment and potential tension, we have not compared responses from different people within the same MEH/MS!

The questions are presented here in the order in which it seems most logical to analyse and discuss them. Following the suggestions of Sue and Ritter (2011), questions have been spaced out somewhat in order to try to mitigate against order effects. This means that potentially related questions do not necessarily have sequential numbering.

The first set of questions to be considered here relate to the nature and purpose of WCET itself.

Figure 4.1: WCET is only about learning to play an instrument

22.1.a WCET is only about learning to play a musical instrument



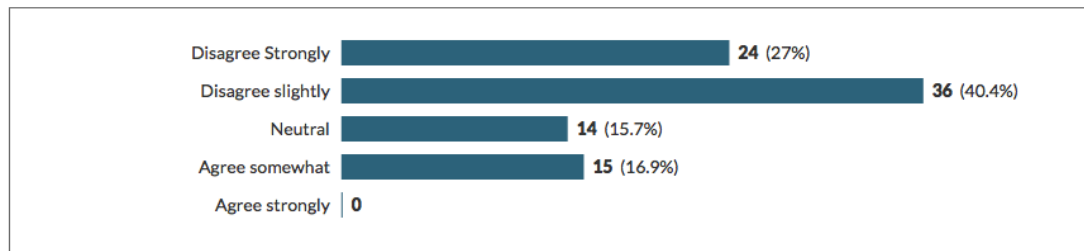
These present an interesting attitudinal range. The first of these statements, asking about WCET being only about playing an instrument, is disagreed with, either strongly or slightly, by 93.3% of respondents. However, this still leaves 6.7% of respondents who are either neutral, or agree in some way with this statement. Whilst the majority who do not think WCET is about *only* learning

to play an instrument is statistically significant, nonetheless this means that there are a number of MEHs/MSs who think the opposite. This places the future of WCET in a potentially problematic situation, if there is not sector-wide agreement on what it entails.

The next two statements are about instrumental playing again. Here there is a higher proportion of respondents who agree, or are neutral, about the place of instrumental technique, at 32.6% (16.9+15.7).

Figure 4.2: instrumental technique

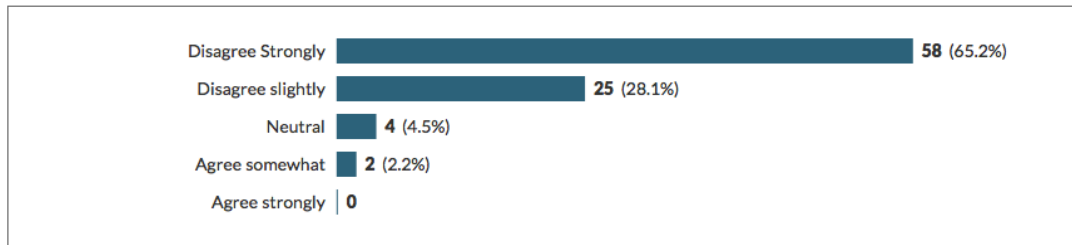
22.7.a Instrumental technique is the most important part of WCET



However, when we come to the statement about ‘the only thing that matters in WCET is playing the instrument’, only 6.7% of respondents are neutral or agree somewhat here.

Figure 4.3: Only playing instrument

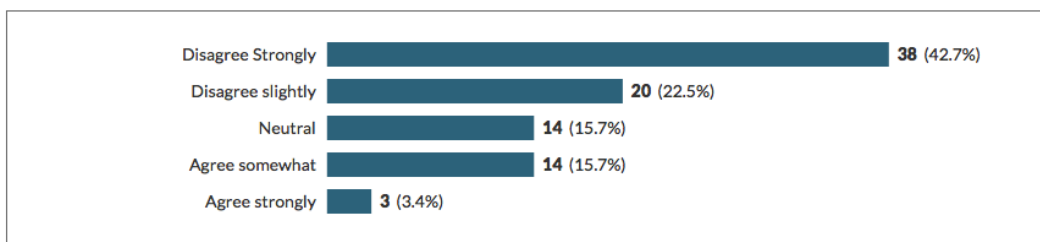
22.9.a The only thing that matters in WCET is playing the instrument.



A further statement posited the notion that *individual instrumental lessons are the only way to make significant progress.*

Figure 4.4: Individual instruments

22.16.a Individual instrumental lessons are the only way to make significant progress



Here there was still considerable disagreement, with a majority of respondents, 65.2%, disagreeing either strongly or slightly with the statement.

However, this still leaves some 34.8% who were either neutral or agreed in some form with the statement.

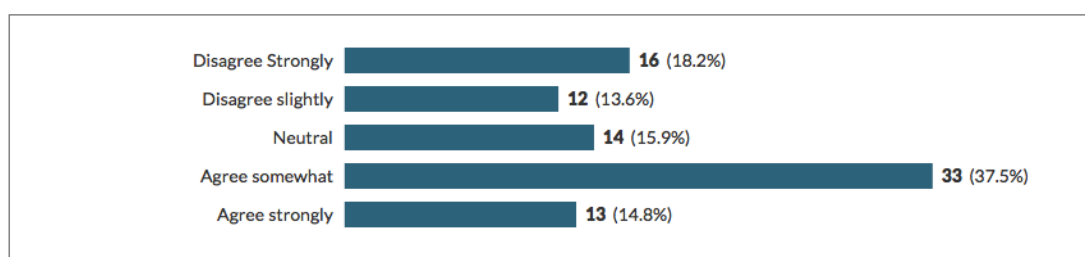
One of the ways WCET has been characterised is that of learning music through the medium of an instrument. If this is the case, then the instrument itself is of secondary importance to learning music. These statements show that there is possibly still some work to be done in establishing exactly what the *purpose* of WCET might be.

Staff music notation

There is a much broader debate in music education as whether, and, if so, where, staff notation should fit in to schemes of work and programmes of study (see Fautley (2017) for a discussion of these issues). Similar concerns can be seen from the responses to this aspect of WCET provision:

Figure 4.5: Staff notation

22.2.a The children must learn to read staff notation as a part of WCET



The staff notation issue is useful as a proxy for how WCET is conceptualised, and so this is a fulcrum issue. If WCET is about promoting instrumental music learning in the western classical tradition, then notation is central; if WCET is about general musical learning then notation is only a part of this. Allied to this is the cultural location of the WCET instrument in question. World music, percussion ensembles, and some other instruments do not readily lend themselves to a notation-based music learning programme. On the other hand, the National Curriculum for KS2 does explicitly state that staff notation should be taught and learned:

Pupils should be taught to ...use and understand staff and other musical notations (Department for Education, 2013 p.219)

Once again, further dissemination of theorisation of the ontological stance of learning in WCET (see, for example, Philpott, 2000) may be needed for it to be fully implemented nationally.

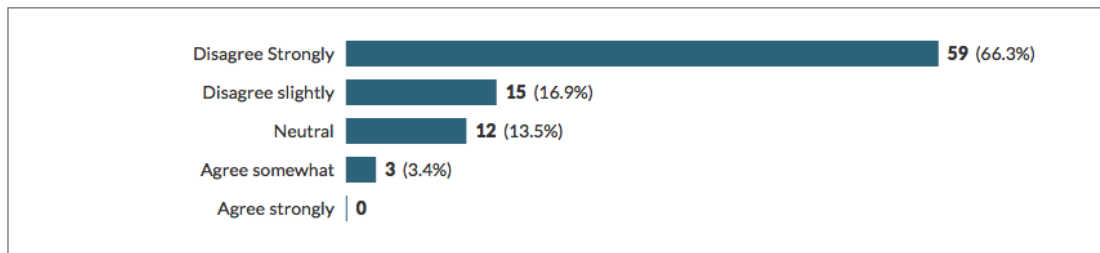
Value of WCET

WCET is a central pillar of funding for music hubs and music services in England. The Government via the DfE/ACE currently invests £75 million per

annum supporting music nationally (guaranteed until 2020), and music is the only subject in schools to have its own national plan. It is therefore appropriate to ask MEHs/MSs about their views on WCET as a programme. The first statement respondents were asked gets to the very heart of this matter:

Figure 4.6: if we didn't have to

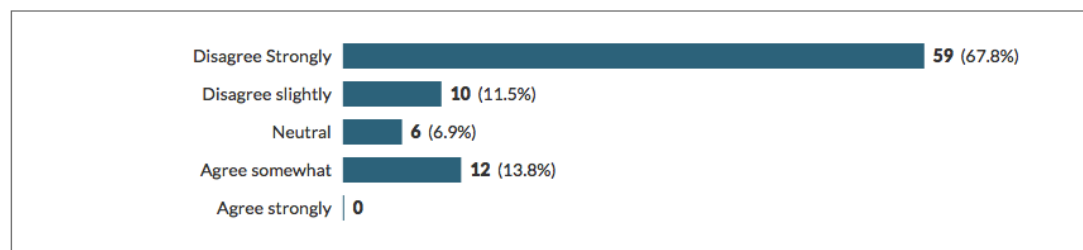
22.4.a We wouldn't do WCET at all if we didn't have to



Whilst 83.2% (66.3+16.9) of respondents do not agree with this statement, 3.4% do, and 13.5% are neutral. This raises all sorts of interesting questions about these views. It also begs the question about how WCET is being operationalised in some hubs, and what happens as a result. To address this, respondents were presented with statement 22.6a, “WCET just doesn’t work”. Here are the responses:

Figure 4.7: just doesn't work

22.6.a WCET just doesn't work



Although not a huge proportion, it is still interesting to see that 13.8% of respondents ‘agree somewhat’ with the statement that ‘WCET just doesn’t work’, and that 6.9% are neutral with regard to this statement. This gives a small but significant minority for whom this work is problematic. So as to drill down into these attitudes, table 4.1 shows the results for cross-tabulating the responses from the two statements above.

Table 4.1: cross-tabulation 22.4a and 22.6a

WCET just doesn't work	We wouldn't do WCET at all if we didn't have to					No answer	Totals
	Disagree Strongly	Disagree slightly	Neutral	Agree somewhat	Agree strongly		
Disagree Strongly	49	6	1	0	0	0	56
Disagree slightly	4	6	0	0	0	0	10
Neutral	0	2	4	0	0	0	6
Agree somewhat	1	1	7	3	0	0	12
Agree strongly	0	0	0	0	0	0	0
No answer	2	0	0	0	0	1	3
Totals	56	15	12	3	0	1	87

Question	Response count
22.4.a	86
22.6.a	84

What this shows is that all 3 of the respondents who 'agree somewhat' with the statement that they would not do WCET if they did not have to, also 'agree somewhat' that WCET just doesn't work. This is probably not surprising, as attitudinally those who believe that something 'doesn't work' are likely to be less committed to want to be involved in delivering it.

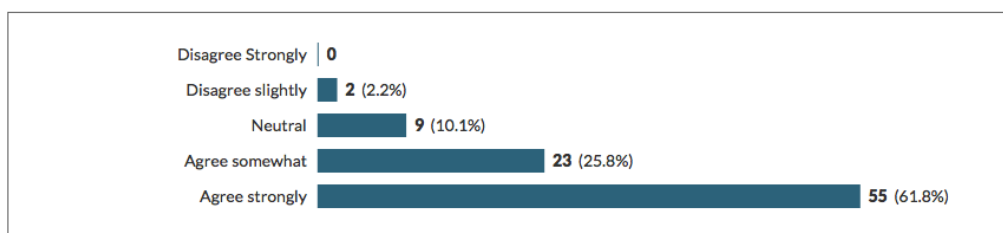
What is potentially more surprising is the one respondent who agrees somewhat that WCET just doesn't work, and yet disagrees strongly with the statement 'we wouldn't do WCET if we didn't have to', which seems to indicate that even though they think the programme 'doesn't work, they would still want to persist with it.

However, on a more positive note, 49 respondents disagreed strongly with both statements, so there is a strong groundswell of MEHs/MSs who both believe WCET works, and who want to be involved with doing it.

The next attitudinal statement was simply *WCET is really important*.

Figure 4.8: *WCET is important*

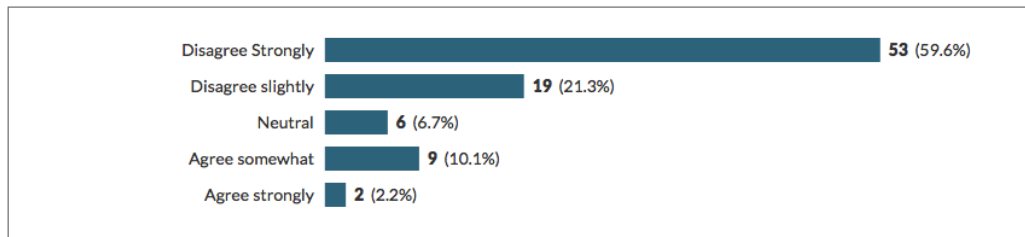
22.12.a WCET is really important



Which can be compared with a later statement for response to *WCET is nice to have, but not an essential part of our hub's work*.

Figure 4.9: Nice but not essential

22.14.a WCET is nice to have, but not an essential part of our hub's work



These two responses cross-tabulated are shown in table 4.2.

Table 4.2: Cross-tabulation 22.12a and 22.14a

WCET is nice to have, but not an essential part of our hub's work	WCET is really important					No answer	Totals
	Disagree Strongly	Disagree slightly	Neutral	Agree somewhat	Agree strongly		
Disagree Strongly	0	0	2	8	41	0	51
Disagree slightly	0	0	2	8	8	0	18
Neutral	0	0	4	1	1	0	6
Agree somewhat	0	2	1	5	1	0	9
Agree strongly	0	0	0	1	1	0	2
No answer	0	0	0	0	0	1	1
Totals	0	2	9	23	52	1	87

Question	Response count
22.12.a	86
22.14.a	86

As statement 22.14a is posed inversely to that in 22.12a, the linkages between 'agree strongly' and 'disagree strongly' indicate correlation. Where there is a slight bulge in 22.14a is with regards to the 'agree somewhat' responses to WCET not being essential.

To drill down into this a little further, results from cross-tabulating the responses to 22.4a 'we wouldn't do WCET at all if we didn't have to' with 22.14a 'WCET is nice to have, but not an essential part of our hub's work' are shown in table 4.3.

Table 4.3: cross-tabulation 22.4a and 22.14a

WCET is nice to have, but not an essential part of our hub's work	We wouldn't do WCET at all if we didn't have to					No answer	Totals
	Disagree Strongly	Disagree slightly	Neutral	Agree somewhat	Agree strongly		
Disagree Strongly	43	5	2	1	0	0	51
Disagree slightly	9	6	3	0	0	0	18
Neutral	1	0	5	0	0	0	6
Agree somewhat	1	4	2	2	0	0	9
Agree strongly	2	0	0	0	0	0	2
No answer	0	0	0	0	0	1	1
Totals	56	15	12	3	0	1	87

Question	Response count
22.4.a	86
22.14.a	86

It is probably no surprise that there are 9 respondents who said that they were neutral or agreed in some form with the statement 'we wouldn't do WCET if we didn't have to', and at the same time they did not think that WCET was an essential part of their hub's work. These are the correlations for those 9 respondents:

Table 4.4: Cross-tabulation - 9 respondents

WCET is nice to have, but not an essential part of our hub's work	We wouldn't do WCET at all if we didn't have to					No answer	Totals
	Disagree Strongly	Disagree slightly	Neutral	Agree somewhat	Agree strongly		
Disagree Strongly	0	0	0	0	0	0	0
Disagree slightly	0	0	0	0	0	0	0
Neutral	0	0	5	0	0	0	5
Agree somewhat	0	0	2	2	0	0	4
Agree strongly	0	0	0	0	0	0	0
No answer	0	0	0	0	0	0	0
Totals	0	0	7	2	0	0	9

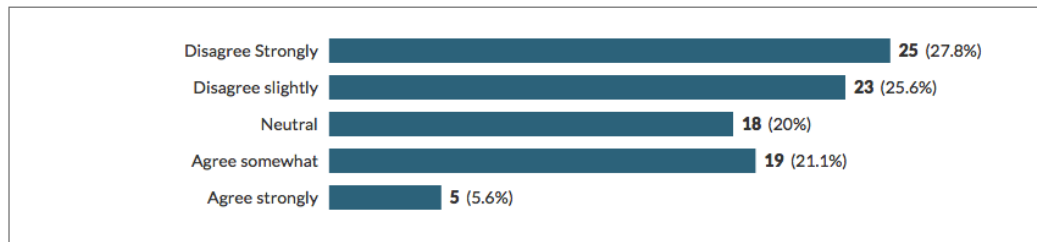
Question	Response count
22.4.a	9
22.14.a	9

Continuation of playing an instrument

But casting attitudes to WCET to one side for the moment, one of the original success criteria for earlier incarnations of WCET was to do with how many children carried on playing musical instruments afterwards. The next statement for respondents to react to addressed this issue, *success in WCET is measured by how many children carry on playing afterwards.*

Figure 4.10: carry on playing

22.5.a Success in WCET is measured by how many children carry on playing afterwards

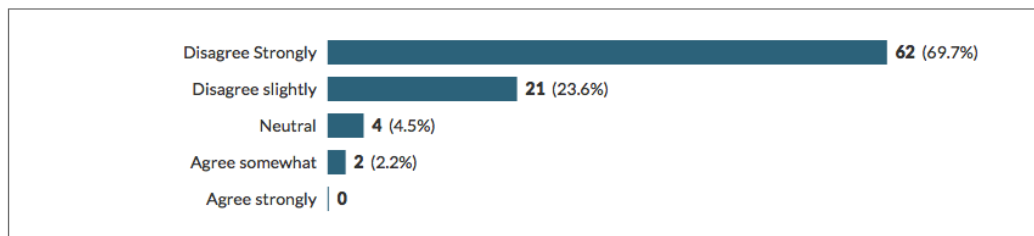


There is a wide spread of opinions here, with only a few (5.6%) agreeing strongly with this statement. The two 'disagree' categories between them take up 53.4% of the responses here, showing that this is the majority view, albeit a small majority. There is quite a large neutral category here, at 20%, whilst the two 'agree' positions are taken by 26.7% of respondents. This indicates that there is a wide range of stances on this, adding weight to the earlier suggestions that it may be time to have a wide-ranging discussion about the purposes and intentions of WCET nationally.

Where there is more agreement though, is in the responses to the statement *if children do not carry on learning to play an instrument, WCET has been a waste of time*.

Figure 4.11: if not carrying on

22.21.a If children do not carry on learning to play an instrument, WCET has been a waste of time



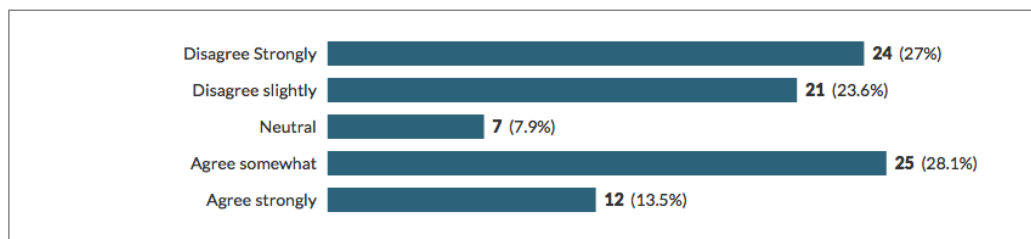
Here the two 'disagree' categories carry a significant 93.3% of the responses. This would seem to indicate that although some respondents have doubts about the success of WCET as a programme, nonetheless they recognise that for the individual children and young people involved, WCET has been a good thing.

WCET and school music

One of the many things that we hear in relation to WCET is that for some schools WCET is, or has become, the entirety of the music provision for some classes. To find out what MEHs and MSs thought about this, respondents were presented with the statement *WCET can form the whole music education of the pupils concerned*. Here are the responses:

Figure 4.12: WCET whole music

22.8.a WCET can form the whole music education of the pupils concerned

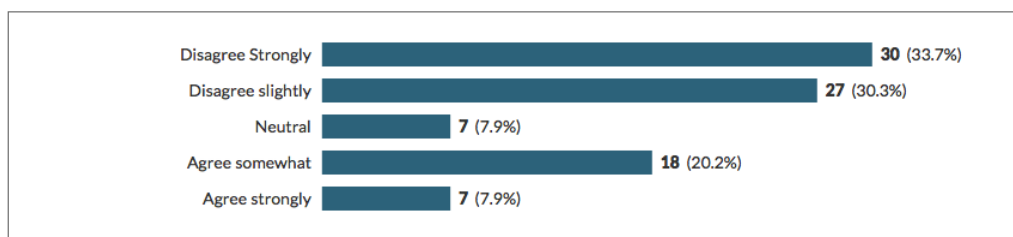


Responses to this may well be determined by pragmatism, recognising that for some schools this is the case, and so pretending otherwise is of little use.

Linked to this statement is one which posited that *WCET can replace the National Curriculum for music*.

Figure 4.13: WCET can replace NC

22.13.a WCET can replace the National Curriculum for music



This produced a somewhat different set of responses, with the two ‘disagree’ categories accounting between them for 64% of the respondents’ views. Once again cross-tabulation reveals some logical overlaps:

Table 4.5: cross-tabulation 22.8a and 22.13a

WCET can replace the National Curriculum for music	WCET can form the whole music education of the pupils concerned					No answer	Totals
	Disagree Strongly	Disagree slightly	Neutral	Agree somewhat	Agree strongly		
Disagree Strongly	15	6	0	7	2	0	30
Disagree slightly	7	10	4	4	1	0	26
Neutral	0	0	3	1	1	0	5
Agree somewhat	1	4	0	11	2	0	18
Agree strongly	1	0	0	1	5	0	7
No answer	0	0	0	0	0	1	1
Totals	24	20	7	24	11	1	87

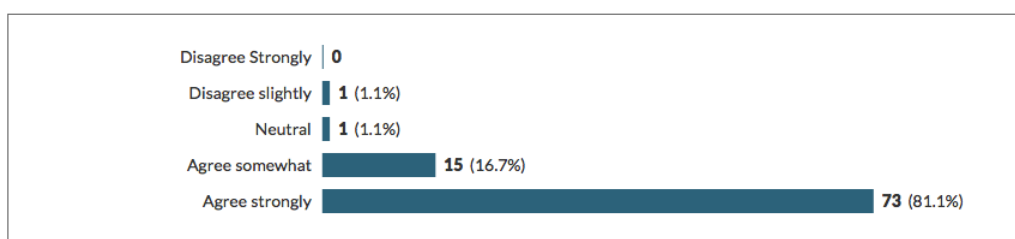
Question	Response count
22.8.a	86
22.13.a	86

Unsurprisingly, the disagree categories have a strong overlap amongst respondents, as does the 'agree somewhat' category.

Another of the original intentions of the early WCET programme was that the primary class teacher should stay and participate in the music session. This view is still current amongst the respondents, with all except for two people believing that *it is best if Primary class teachers stay and participate during WCET lessons*:

Figure 4.14: Class teacher stay

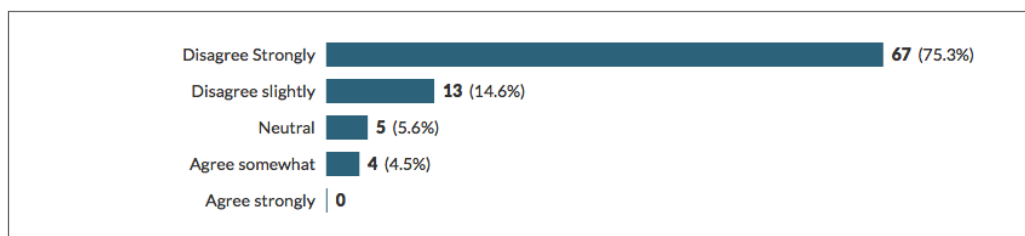
22.11.a It is best if Primary class teachers stay and participate during WCET lessons



This links to how MEHs/MSs market their WCET offers. A related statement, respondents were asked to react to was *we tell schools to treat WCET as PPA time for busy class teachers* (PPA = planning, preparation and assessment related activities, in other words, time away from teaching). Results from this are shown in figure 4.15.

Figure 4.15: WCET=PPA

22.18.a We tell schools to treat WCET as PPA time for busy class teachers



Here the two disagree categories account for 89.6% of the respondents' views. Once again, there is a strong possibility here that respondent stance is tempered by pragmatism, knowing that if this was not to be the case, then WCET, and possibly, by extension, music, was not going to happen in those particular schools.

Taken together, what we are able to infer from this set of responses is that although, as we believe, many schools are using WCET as their music curriculum, MSs/MEHs are not taken with this as an organisational concept, and still believe that the National Curriculum and music lessons have a place in schools. What is missing from this survey and analysis is the voice of schools, and so further research is needed to ascertain what views are there.

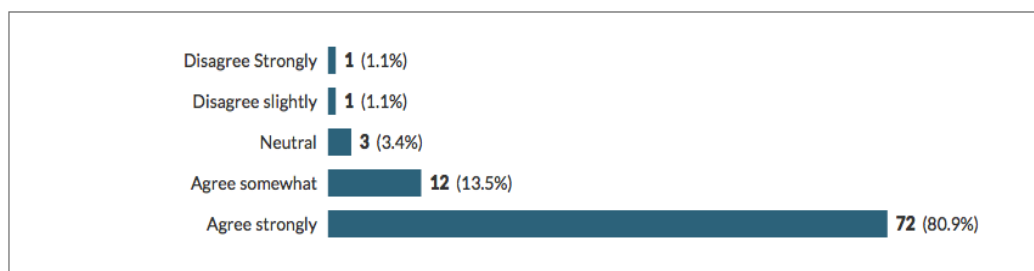
However, what we do know is that for many schools, not just at KS2 but also at KS3, the very place of music as a timetabled subject is currently under threat (Doan, 2017). If WCET does remain as the only musical learning experiences that the children and young people concerned receive, then this is better than nothing. However, it would possibly be better were it to be considered as part of an integrated holistic approach.

Aspects of music learning in WCET

Having established that WCET is, in many instances, a broad programme, as we saw above in 22.1a in response to the provocation *the only thing that matters in WCET is playing the instrument*, where disagreement = 93.3%, then investigating other components of music education is useful to gain understandings of what else is going on. Respondents were asked about a number of strands of musical teaching and learning: listening, singing, and composing. Firstly, singing:

Figure 4.16: Singing

22.3.a Singing is an important part of WCET

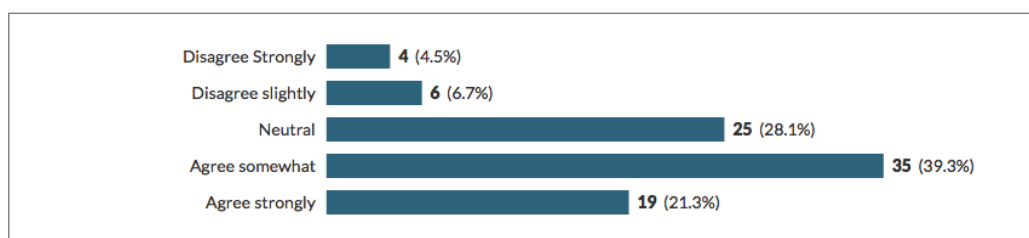


There is significant agreement here, with 94.4% of respondents agreeing in some way that singing is important in WCET.

There is, however, less unanimity about composing music in WCET.

Figure 4.17: Composing

22.15.a Composing music is an important part of WCET



These figures may represent things that we already know about teaching and learning composing in schools. For example Rebecca Berkley described how for some teachers

Time spent on producing individual compositions is time taken away from learning the central core of musical knowledge (Berkley, 2001 p.120)

And as Benjamin Bolden observed,

...what teaching composing actually looks like remains foggy for many educators. (Bolden, 2009 p.138)

Whilst we do not know if either of these are the case for the WCET respondents here, nonetheless 60.6% of respondents agree in some form that composing is important, which may mean that Berkley's and Bolden's concerns have been allayed somewhat in the years since they were published. However, a relatively large 28.1% are neutral as regards its place, whilst 11.2% disagree in some form with composing having an important position. What we can say is that composing appears to be important in the majority of WCET programmes, at least as far as the responding MEHs/MSs report.

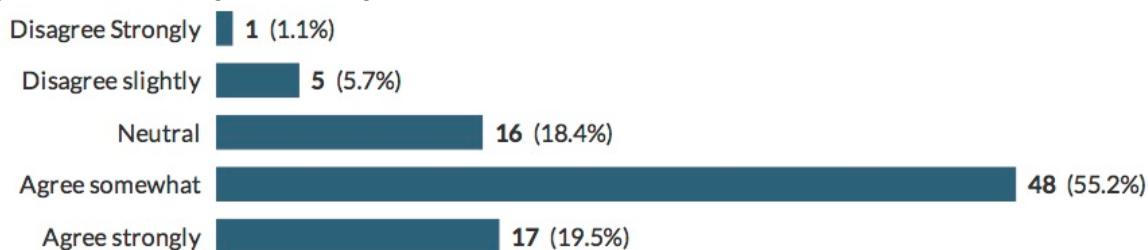
Listening to music is an important part of all musical learning. Indeed, listening is one of the three pillars of National Curriculum music, along with performing and composing, and so it was logical to ask questions concerning the place of listening to music in WCET.

Two questions were asked, one concerning listening to music by others, and the other listening to recordings of music made by the WCET learners themselves. Firstly, the statement

Listening to recordings (of professionally produced music, e.g. CDs) is an important part of WCET

Here are the results:

Figure 4.18: Listening to recordings



There is significant agreement here, with 74.7% of respondents believing that listening to recordings made by others is an important part of WCET. What is worthy of further research though, is why 6.8% of respondents do not think this? This does beg the question about exposure to music, unless there are

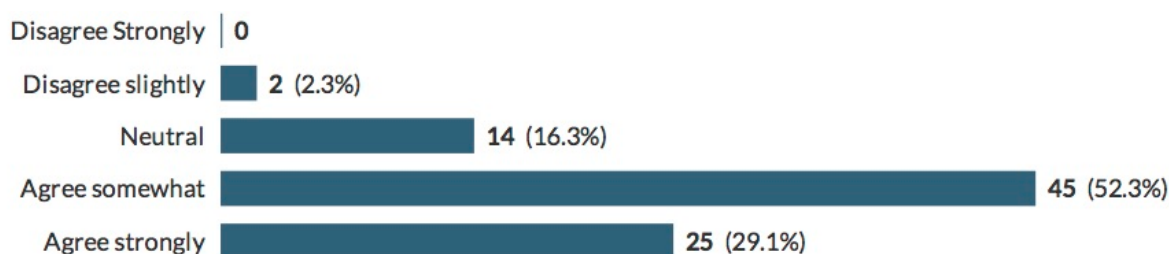
other ways that this is compassed within the teaching and learning music programme of the schools, for example, so that with a truly joined-up offer musical listening can be done at times other than in WCET.

Alongside listening to recordings of others, we also know that listening to recordings of their own playing by children and young people can be a powerful learning tool (Savage, 2007). To this end the survey posed the following statement for respondents to react with:

Making and listening to recordings made by the pupils themselves is an important part of WCET

Results of this are shown in figure 4.19.

Figure 4.19: Listening to recordings of own music



This is seen by a significant majority (81.4%) of respondents as being a worthwhile activity, with smaller neutral (16.3%) and disagree (2.3%) categories than the previous question about listening to the music of other people. What we can take from this is that listening to recordings of their own music is a significant part of the WCET learning experience for many participants. Indeed, with the ubiquitous and straightforward nature of modern ICT equipment, with many phones being equipped with recording apps, as well as iPads and computer equipment, the facility for straightforward recording and playback should be within the grasp of even the most cash-strapped primary school.

Having considered how various MEHs and MSs conceptualise and operationalise WCET, one of the key aspects of evidencing musical learning and progression comes via the use of assessment, and so it is to that topic that we now turn our attention.

5. The place and role of assessment in WCET

Assessment plays a significant role in all aspects of education today, and music education is no exception to this. Back in 2007, Paul Newton delineated 18 'categories of purpose' for assessment in education generally (Newton, 2007). These 18 categories do not all impinge upon assessment in WCET, but nonetheless they are a useful reminder that assessment is a significant and broad issue in education, and that music education, and WCET in particular, is no exception to this. More specific accounts of assessment in music education (inter alia Brophy, 2000; Fautley, 2010) talk of ways in which various aspects of music can be assessed. For WCET data, we rely on MEHs and MSs to work on their own assessment solutions, which then provide data on how learners in their programmes are doing (see Clemson & Birnie, 2016, for an example of this).

The issue of assessment is important in understanding WCET, as there are no statutory assessments (like SATs, for example) in place, and reporting of attainment through the ACE data return is conducted in broad-brush strokes. Understanding assessment, then, is key to knowing how MEHs/MSs themselves understand the attainment, progress, and progression rates of the various programmes which operate nationally.

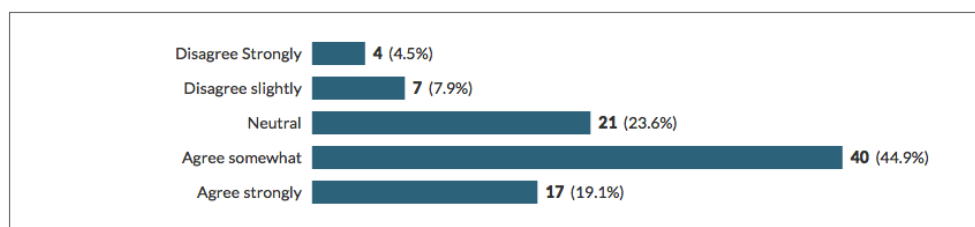
To find out about the ways in which assessment is used in the various WCET programmes, the survey asked a series of questions of respondents.

Attitudes to assessment

In a previous section of this report we considered a number of attitudinal responses to various statements. One which we did not address there relates to assessment, where participants were asked to respond to the following statement:

Figure 5.1: Assessment and progress

22.17.a Assessment in WCET is key to good progress



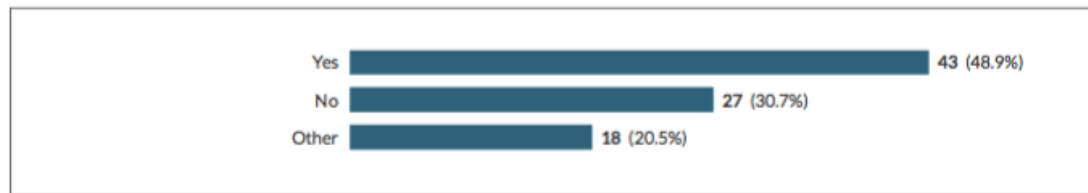
This is a good place to start this section, as it shows that 87.6% are at least neutral, or agree in some way with the sentiments that this statement suggests.

Respondents were asked directly whether or not they formally assessed

progress during their WCET programmes:

Figure 5.2: Assess progress

Do you formally assess the progress made by learners during the WCET programme?



This is revealing, in that 30.7% of MEHs/MSs do not undertake formal assessment in this way. This does *not* mean that assessment is absent from these programmes, though, as the role of formative assessment, often significantly underplayed conceptually in MEH/MS work, will be taking place all the time. The 'other' responses, quoted in full here, offer considerable illumination with regards thinking in this area:

- Pupils complete an 'I Can' statement based self-assessment card throughout the programme under the guidance of specialist teachers and their class teachers.
- Formats are provided to tutors to assess progress made by students. This is not monitored by the senior team. Informal assessment is made through observations and interviews with students on some of the programmes.
- We do not have a formal process unless the school specifically asks for it (it is time consuming and difficult if there is only one teacher with the class) but informal assessment takes place.
- We are working on a cohesive assessment system for WCET to assess progress and inform target setting. Currently we have a range of music medals, internal medal systems and arts award.
- We are introducing a system for schools to work with tutors to monitor progress of pupils through WCET. This is only just being introduced and will take a year to fully implement.
- Sometimes students will be entered for a graded exam. We also have our own 'in-house' star awards
- [Name of hub] Music Leads work with Head teachers and music subject leaders to raise quality of provision.
- We do have an assessment programme for WCET and all staff are expected to do this, however, I would hesitate to use the word formal.
- We enter clarinet, brass and recorder pupils for music medals
- Not currently but we hope to in the future.
- Musicians work in partnership with class teachers to make assessments.
- Some projects are formally assessed. Others work towards performances, without formal assessments.
- We assess musically - in other words by watching and listening. Is this great playing? Are these children achieving the best they can? If not, what could be better and how can they achieve it? Do children have a

clear musical concept of the piece, good visual and aural awareness and great time?

- Dependent on school. We insist on concert performance as essential part of the process and teachers take notes on progress of pupils and liaise closely with their classroom counterparts. In most cases we use a simple system of 'at expectation' or 'above' or 'below'.
- where schools request this we provide
- We have developed assessment criteria but it is not yet used
- Curriculum teachers who deliver as part of their delivery do formally assess.
- Feedback collated by school and music leader

These responses show a range of views already on this topic, and cover such aspects as assessment being time-consuming, as well as those using external examination agencies, such as ABRSM or Trinity College London to conduct assessment and certification.

The details of formal assessments, where they are used, are also of interest. Here are the free-text responses which respondents gave with regards to these:

- Teachers are given expected outcomes and asked to indicate whether students are at expected level of attainment, above or below. Certificates are also provided which can be awarded to classes as progress is made.
- Targets set at the beginning of the term for each week with initials for pupils using the school terminology for the 3 stages of a child's progression (emerging, etc). Introducing observations of tutors through the Hub Lead as part of tutor membership to the Hub. Tutors producing short reports for the children at the end of the year (or mid year as required by the school) to inform progress. Also linking this to Charanga assessment now that every school has access to this online subscription.
- Assessments in agreement with HT.
- Mainly simple observations (e.g. are they holding the instrument correctly, able to play in time with the class, able to play a simple range of notes, do they engage with the singing aspect of the lessons, have they demonstrated understanding. we encourage staff to identify assessment milestones when planning and to then build a picture of holistic attainment during the year. We acknowledge the reality of trying to do this in a limited time frame whilst managing a lesson on 30 instruments. Where possible we ask school staff to assist.
- music medals
- In line with school policy. If no school framework, we do have a framework to offer if needed.
- Usually a chart calculating different factors to playing a musical instrument.
- In most cases we use a simple system of 'at expectation' or 'above' or 'below'.

- Corresponds with school's criteria e.g. indicating levels of achievement and attitude to learning
- Locally devised assessment framework we have developed. Primary based around audio and video recording of evidence. The emphasis being on assessing musically.

Categorising assessments as being either formative or summative is overly simplistic, as Harlen reminds us:

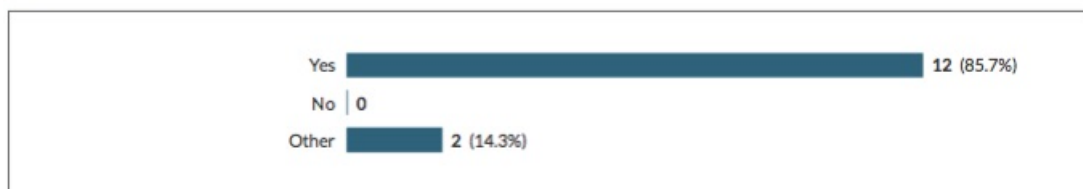
The notion of a simple distinction between formative and summative assessment, defined in terms of use either to help learning or to report on learning, has been challenged...Both uses are central to effective educational practice, but there are issues relating to whether it is useful to consider them as conceptually or pragmatically distinct...(Harlen, 2011 p.87)

Even so, we can distinguish in the responses some distinctions between WCET assessments being used for formative or summative purposes, with some interesting variants on the ways in which such data are collected.

Of those MEHs/MSs that do undertake formal assessments, all of them share details with the schools.

Figure 5.3: share WCET assessment with school

If you do make a formal assessment, do you share WCET assessment information with the school?



Even the 'other' statements here corroborate this sharing.

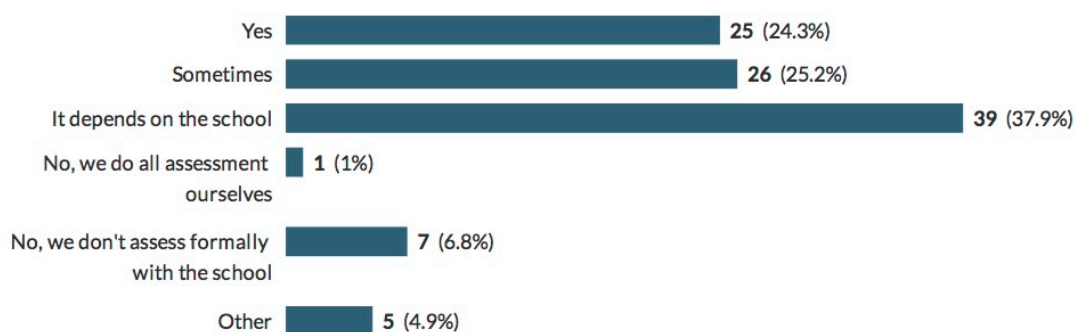
- The 'I Can' system is collaborative with class teachers. It is formative and summative. Information is retained by schools at all times.
- With a devolved funding model, this system is being designed by the Hub lead, but implemented through the contractual obligations each tutor has with each school.

Later on in the survey, respondents were asked the question

Do your WCET teachers liaise with class teachers from the school regarding assessment?

Here are the results from that question in chart format:

Figure 5.4: liaison with class teachers



What this chart shows is that much depends on the school, according to 37.9% of respondents. 25.2% sometimes liaise with the school for assessment purposes, and 24.3% do this with some regularity. The picture that is being presented here is one where conjoint assessment between MEH/MS and school is a not uncommon occurrence, whereas not doing this with the school is relatively rare.

The 5 'other' responses are again of interest here, and once more are cited verbatim:

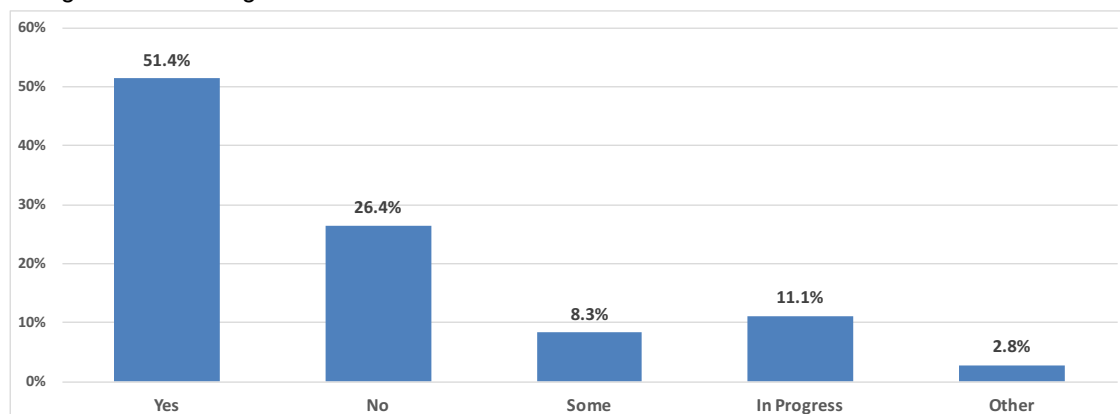
- Class teachers often assist in the recording of the assessment, and we often put these into a format the school wish to use for reporting to parents.
- We encourage them to do this - stating that it is the class teacher's responsibility to report on progress BUT they should do it in partnership with the music specialist.
- There has been limited liaison in the past. There are some models of excellent practice of this happening (*Schools named here*). In general it hasn't but the introduction of our monitoring progress systems over the past year, and the implementation across all schools with all tutors over the next 18 months will help address that. Also Charanga will be used to enhance communication between schools and their tutors.
- Only through feedback from the school
- Yes they are expected to but in reality probably only sometimes do they actually do so, it depends on the school.

Written assessment criteria

Participants were then asked about whether they had written assessment criteria. Using the modified form of grounded theory described in section 1, with its *post-hoc* categorisations, it was possible to allocate responses to one of five categories: 'Yes', meaning they did have; 'No', meaning they did not; 'Some', meaning that they did for some instruments, families, or sections, but that these were not universal across the MEH/MS; 'In Progress', which as its name suggests, means that they were being worked upon; and 'Other', for responses which did not fit one of the previous categories.

Figure 5.5 gives a graphical representation of this data.

Figure 5.5: Having written assessment criteria



51.4% of respondents do have written assessment criteria, whilst a further 11.1% are in the process of producing these. 8.3% responded that they had some, normally for a family of WCET instruments. However, over a quarter of all respondents, 26.4%, had no written assessment criteria at all.

Of the two 'other' categories responses one was rather gnostic, stating simply

- We assess the tutors

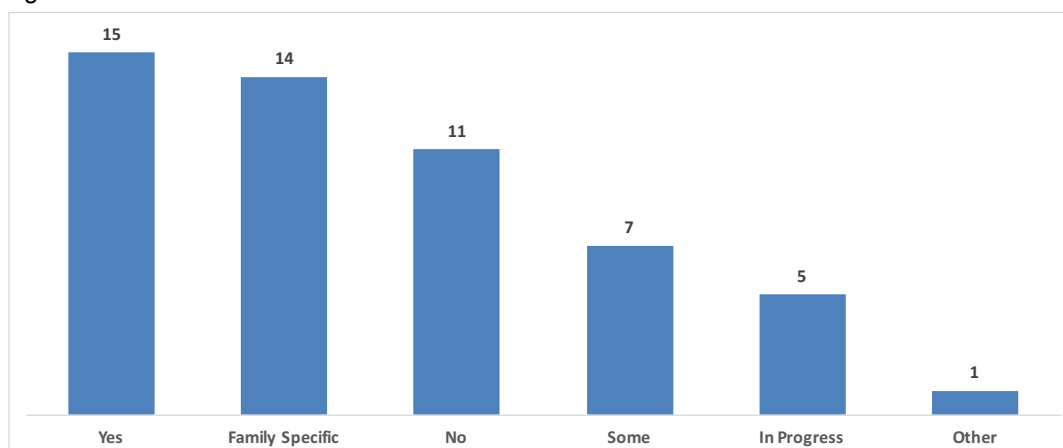
It was not entirely clear what was meant by this response in this context, but it sounds as though it is the staff, rather than the children and young people who are assessed – which may be the case, of course!

With a variety of instruments being used in WCET, we wondered about the specificity of assessment criteria, where they exist, being common across instrumental families, and so the question was posed

If you do have written assessment criteria for WCET, are these assessment criteria common across all instrumental families?

There were 52 free-text responses to this question, for which the results are shown diagrammatically in chart form in figure 5.6.

Figure 5.6: Common assessment criteria across WCET



These responses show that from the 52 responses, having some form of common assessment criteria, either completely (15 respondents, = 28.3% of 52) or specific to a family of instruments (14 respondents, = 26.4% of 52) is not unusual, with 54.7% (28.3+26.4) of respondents stating that this was the case for them.

Formative assessment in WCET

It is known that formative assessment plays a huge part in developing learning (Black & Wiliam, 1998; Gardner, 2012), and that music teachers traditionally have strengths in this area. However, anecdotally it can sometimes seem the case that formative assessment is under-conceptualised in some branches of instrumental teaching and learning. To be able to provide some definitive data on this, respondents were invited to respond to the next question,

Do your teachers make use of formative assessment techniques in WCET? If so, are you able to briefly outline what these consist of?

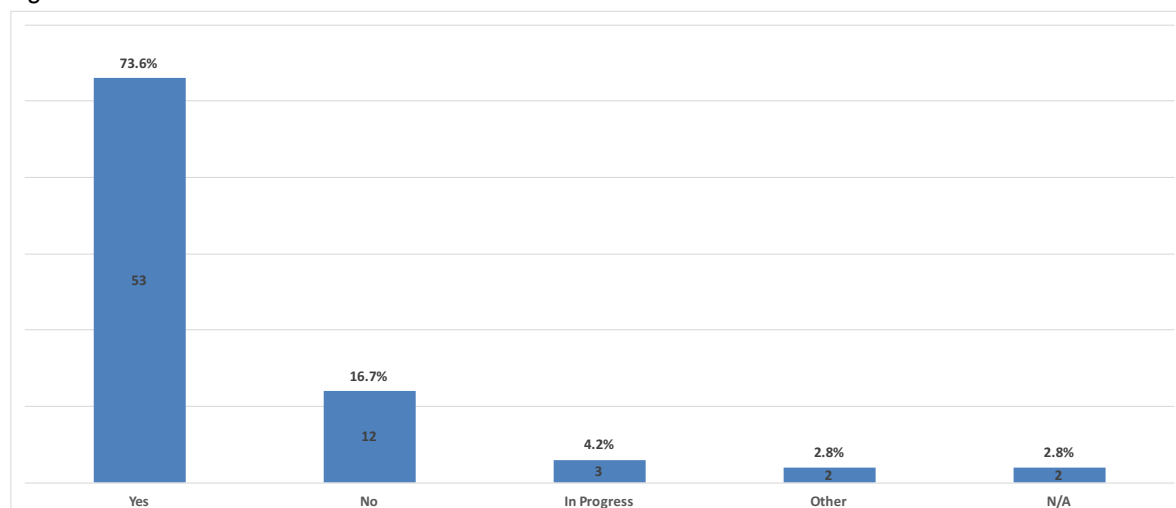
This was another free-text format question, and elicited 72 responses. Coding the responses shows that they can be placed into 5 categories, as table 5.2 shows.

Table 5.1: Formative assessment techniques in WCET

	Yes	No	In Progress	Other	N/A
Number	53	12	3	2	2
%	73.6%	16.7%	4.2%	2.8%	2.8%

Figure 5.7 gives the information from Table 5.1 in graphical format as a bar-chart.

Figure 5.7: Table 5.1 as chart



What we find here is that the 'other' category answers are both variants on 'already answered elsewhere', but which are hard to decipher from the other responses, hence receiving this coding. The 'not applicable' (N/A) category is exactly what 2 respondents wrote, so whether this means 'no' is not entirely clear in this instance.

A significant majority, 73.6% responded that formative assessment techniques were used in their MEHs/MSs. However, closer investigation of the text reveals that some of these were more likely to be summative assessments, or, at the very least, the formative use of summative assessment (Fautley & Savage, 2008). But following from the Harlen (2011) citation above, the uses and purposes of such assessments are not always clear from the answers, and so we will use the self-alignment of the 53 responses. As there is as yet little research into this area, it is worth citing the 52 respondents who wrote more than a simple 'yes' answer in this free-text response:

- Instrumental technique 2. Singing 3. Musicianship 4. Rhythm 5. Improvisation & Composing
- AfL is used (with varying effectiveness) by all our teachers. Recording of formative assessment is limited due to the time constraints of sessions (40 minutes)
- AFL throughout teaching e.g. peer and self appraisal.
- All appear in our badge criteria
- All teachers are expected to assess pupils' prior learning in the early part of the programme. Formative assessment is also constantly used during the programme as in any other teaching and learning situation - building communication and trust so feedback on how to progress is more effectively received.
- Assessment for learning principles are embedded in the schemes of work. AfL techniques are a part of regular INSET. Teachers are

required to meet with class based teachers at the start of the programmes to discuss how pupil progress will be tracked (by the school).

- Built in the good teaching and learning practice. We've focused assessment for learning techniques in recent CPD training. All tutors use audio and video recordings to ensure pupils reflect on progress.
- Constantly reviewing and responding to pupil achievements as lessons progress and adapting teaching accordingly.
- Continual pupil feedback Peer assessment Performance solo Performance group Video recording and analysis Audio recording Discussion with teaching staff
- Each has their own based on the programme that they have created for that class
- I would say it would be impossible not too.
- Most of our tutors are fairly confident
- Musicians observe, listen and give feedback to individuals and to groups all the time. Students are taught to give supportive feedback to each other. There is planning time with the class teacher built into every lesson so they can share observations and reflect on progress etc. in order to feed into planning future sessions. We have an App to collect feedback from pupils which can be used at the end of every lesson.
- Observations, leading and open questioning, performance
- Ongoing feedback through delivered sessions.
- Planning formats for lessons provide a space for teachers to reflect on the lesson and to make assessment notes to inform their planning.
- Praising children, allowing paired work so teacher can give feedback,
- Primarily staff are encouraged to make extensive use of recordings both audio and video - we have done a lot of training on the use of recordings to enhance progression.
- Pupils are given 'working towards', 'working at', 'working beyond' against assessment criteria
- Recordings form a big part in assessment
- Some teachers assess effectively as part of school assessment systems. Tutors range from basic note taking. We have a working document which is being trialled which enables staff to identify pupils at 'emerging', 'expected', 'exceeding', and 'master' levels. This is completed weekly and assessment made formatively
- Teachers report on levels of engagement with the lesson and apparent progress for each pupil each lesson - based on impression
- The formative assessments are being introduced as part of the monitoring progress documentation. There is a limit to how much time can be put aside for planning and preparation for WCET when taking into consideration music being squeezed out of the curriculum both in primary and secondary school anyway. All paperwork that is produced does need to be realistic and practical to implement for either freelance practitioners or classroom teachers.
- The pupils complete an evaluation at the end of each term. Students also complete an 'I can' bank of statements.

- They will do - listening to groups perform on instruments, or with the voice or just rhythmically. Quizzes on music theory.
- This is clear in our Year 4 programme and looking at instrumental technique, holding of the instrument, tone production, making a good sound, music reading etc.
- Verbal feedback only.
- We ask them to - something like 'thumbs up', 'thumbs down' and 'somewhere in the middle' to indicate how well they thought they did at something etc.
- We carry out a baseline assessment at the beginning of the project and then we report at the end of the year using a simple three point assessment sheet along the lines of expected progress and above and below expected progress.
- We encourage teachers to assess as they go, using whatever method they choose. These assessments feed into recommendations to parents and schools, especially in connection with continuing beyond the first year.
- We have an agreed set of outcomes about where pupils should be at the end of the programme. However, we don't formally assess them because schools did not want it where only one class in the year group was receiving the lesson. It was deemed unfair for those pupils who were not getting the chance to have a lesson.
- We have general goals we want tutors to achieve and these are presented through Schemes of Work at this stage.
- We incorporate Arts Award discover into all our WCET delivery. The logbooks are marked and assessed.
- We use a set of guidelines based around the national curriculum.
- We use Charanga targets
- Weekly assessments as part of short term planning
- Yes Very simple observation and feedback
- Yes - ongoing feedback to pupils from teacher
- Yes - our award scheme utilises a formative approach
- Yes - questioning
- Yes - using observation, discussion and questioning, peer/self assessment
- Yes - verbal feedback, circle work (to identify how individuals are doing); developing a three stage assessment/feedback approach for post-WCET
- Yes - we often use video assessment - for example we will film a group's musical response then play it back to the class so they can make their own judgements about next steps. (It's often a fun way to start the next lesson)
- Yes, they include info about the instrumental achievement, composition, rhythm skills, singing skills. This is all included within the planning of the programmes
- Yes, it involves giving feedback to pupils against our assessment criteria to enable them to achieve the expected progress (though they are only aware of it as informal support and advice)

- Yes, they are encouraged to use brief formative assessment techniques such as 'thumbs up/down', 'who can show me...'
- Yes, to enable them to judge the pace and content of lessons. We don't have a formal outline but expect teachers to do formative assessment at all times in all situations
- Yes. Correction; performance; improvisation; games and warm-ups; review and evaluation; prior learning discussions; Q&A
- Yes. Questioning pupils to check understanding; pupils modelling to other pupils; peer and self assessment.
- Yes. Each teacher has their own methods.
- Yes. Teachers are flexible in their approach and are completely at liberty to use whatever schemes/repertoire as they choose. They give instant feedback throughout the lessons and if necessary, can break the group down to support those who need to develop the required skills to continue. This is where it is crucial to have the class teacher with you - where possible. The sessions last 45-50 minutes so there is plenty of time to do some breakout work. In the early stages posture/hold and technique are crucial in getting the best tone on the instrument, so a lot of time is spent engaging with pupils and if needed, using pupils led learners to help their peers.
- At teacher's discretion, not formalised

These 52 responses reveal a huge amount of assessment strategies taking place in WCET classes, from simple 'thumbs up' for immediate reflection-on-action, through to more sophisticated techniques. It is interesting to note the responses who mentioned the use of audio and/or video recordings for use in assessment. This seems to be a significant area for further work in researching how this is done, and the ways in which the results are then utilised.

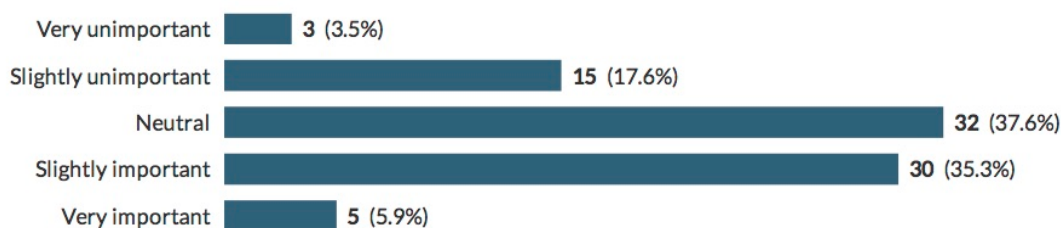
Assessment as success measure

In later sections of this report, respondents' views of possible and actual WCET success criteria are discussed. However it is apposite at this juncture to discuss one of the statements from that section, where survey participants were asked to respond to the statement

Success [of WCET] is...good assessment grades and levels for WCET music for pupils

Respondents were asked to rank their reactions to this statement using a 5-point attitudinal Likert scale. Figure 5.8 gives the results of this.

Figure 5.8: Success is good assessment grades



What is worthy of note here is that this is one of the few attitudinal response questions in this survey where the 'neutral' selection garnered the most responses, with 37.6% saying that this was the case for them. Otherwise those who thought was important in some way, totalling 41.2% of respondents (35.3+5.9) does outweigh this, but there are still significant figures who disagree, this being the case for 21.1% (17.6+3.5) of respondents.

Reporting to Parents

The final part of the assessment-recording-reporting procedure is that of reporting the results of any assessments undertaken to parents. In the survey, we asked this question:

Do you give grades/levels/attainments marks on reports to parents for pupil work in WCET?

Here are the responses:

Figure 5.9: grades/levels for WCET



From this it is clear that the significant majority of WCET classes do not report grades, marks, or levels to parents in school reports, with 65.1% of respondents saying that this is the case for them. This is interesting in that a small minority (17.4%) of MEHs/MSs say that they do report to parents in this way. Once again the 'other' comments offer considerable illumination into custom and practice in this area. All 15 'other' responses are cited here:

- We contribute comments and sometimes grades to reports prepared by curriculum teachers
- All children receive a certificate of participation, most also awarded their first [name of area] Music Star if they meet the criteria and complete the tasks.
- Only for those schools that request it. We do share our assessments with schools, although very few do anything with it.

- We give a generic/instrument specific paragraph on where the pupils is with their learning, offering advice on how (if applicable) to develop skills if they wish to continue into the next year of learning.
- We encourage our staff to liaise with/advise the class teacher regarding report writing. 'Can Do' Certificates are awarded.
- Some schools ask for attainment marks on reports and others don't.
- Not that specific - more of a general indication of how well pupils have assimilated certain tasks/skills and shown increasing levels of music al understanding
- The class teacher/TA is involved in this aspect and may choose to provide this information in the child's end of year/term report. That is a matter for the school; however children performing in smaller groups/individually is a normal part of a lesson, and this is how assessments take place
- We give our reporting to schools. Some then hand to parents, some keep for their own records only.
- If a school requests us to we report on progress by writing a report statement.
- Pupils are awarded badges for achievement at different stages of the scheme of work
- Schools which request formal parental reports (in single figures) get them, most grading is for internal purposes only
- The school may choose to do this under their own framework. Many local schools use 'working towards' and 'working beyond'. The Music service provides a sheet of Expectations for a First Access programme and documentation about Aims and Objectives.
- We advise and schools report
- When requested staff will contribute to school reporting but this does not usually take the form of grades/levels more likely 'achieved milestones' noted in a statement

There are doubtless good arguments to be made both for and against reporting attainment grades for WCET to parents. The fact that some schools seem to require this information from the MEH/MS and others do not is probably an indication of the lack of consistency in school practices nationally. With assessment driving so much of what takes place in schools at the moment maybe the fact that WCET is continuing with such little reporting arrangements is a matter to be celebrated. On the other hand sometimes there can be a view that, as Thorndike stated,

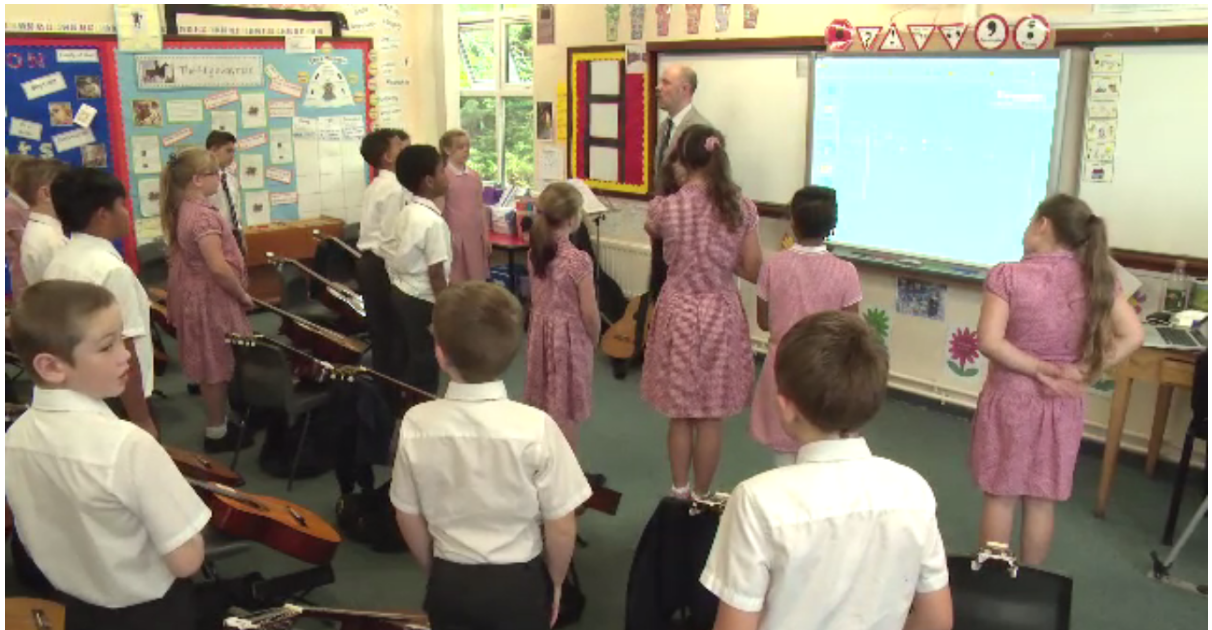
Whatever exists at all exists in some amount. To know it thoroughly involves knowing its quantity as well as its quality. (Thorndike, 1918 p.18)

Which may mean that *not* providing reports means that the very existence of WCET could be called into question in this age of performativity. After all, there seems to be a view at the heart of contemporary education policy that, as Ludlow observed,

If it exists, it can be measured; If it can't be measured, it doesn't exist.
(Ludlow, 1996)

We can but hope that this will not prove to be the case! As we discuss elsewhere in this report, lots of hubs say that enjoyment of WCET programmes is central to their philosophy, and we do not want to have to start measuring enjoyment!

Assessment has many roles to play in teaching and learning, with one of those roles being delineating progress made by classes, groups, and individuals. It is therefore to notions of progress that we now turn our focus of attention.



6. Progress in WCET

Progress has a number of meanings in general education, and this is also the case for music education. It can mean the movement from one task to another, the journey through stages in attainment, and it can also refer to the speed at which attainment takes place, we speak of ‘rapid progress’, for example.

In order to investigate what MEHs/MSs think about progress in WCET, the survey asked an open-ended free-text response question,

Do you have a view as to what good progress in WCET consists of? If so, are you able to articulate this?

There were 78 responses to this question, which elicited over 5,200 words, making this an area in which clearly the respondents felt that they had something to say. Analysing the responses was difficult, as there were lots of points of commonality. Employing a *post-hoc* coding methodology, not unlike the grounded theory approach described above, and after much deliberation, it was decided that three broad categorisations of responses would be used. It is important to note at this juncture that these categories are not necessarily exclusive; indeed, they should be viewed as being somewhat porous. It is also the case that it is possible to disagree with these categories, and the placing of the responses therein. The four categories used are:

1. Music *starts with* the instrument
2. Music *via* the instrument
3. Continuation
4. Other

The first two of these are the categories where the greatest number of responses fall, and it is these which cause the most problematic zones of delineation. Essentially the way the descriptions are being used are shown in table 6.1.

Table 6.1: Coding categories MSWI and MVI

Music <i>starts with</i> the instrument (MSWI)	In this categorisation it would seem to be the case that musical learning starts with the instrument, and that it is proficiency on the instrument which will lead to more broad music learning as a result.
Music <i>via</i> the instrument (MVI)	In this category music learning takes place through the medium of the instrument. It would seem from the answers given that it is a general music education which is important, and this education is achieved through the mediating power of playing the instrument, but also going beyond it.

Continuation	Here it is continuing with instrumental learning that is seen as the main signifier of good progress
Other	Unlike other 'other' categories elsewhere in this report, in this case this is being used for responses which cannot be coded, maybe due to lack of sufficient information, or where there are incomplete answers

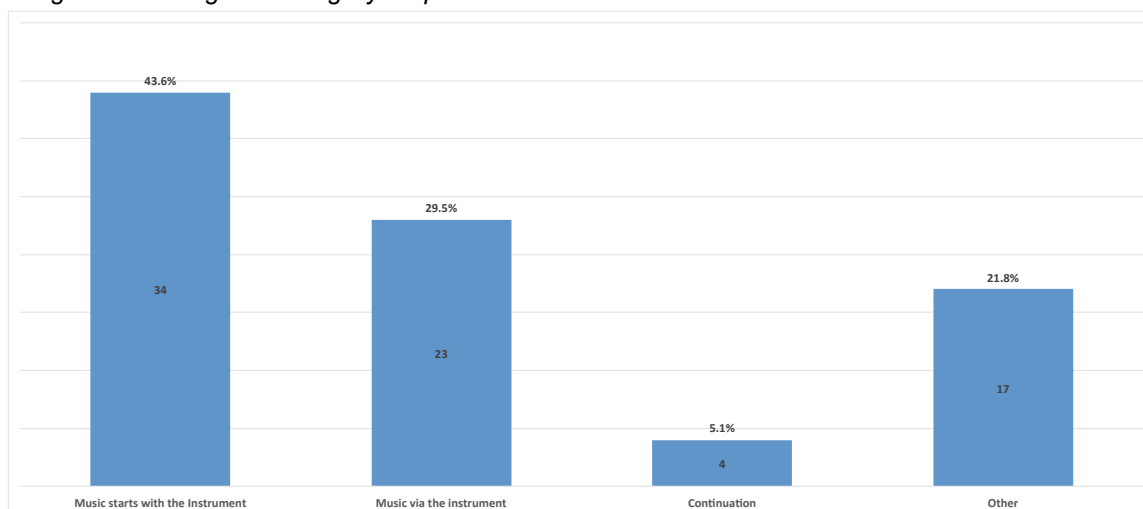
It is the first two categories which are likely to cause the most disagreement with regards to the codings that have been employed, and there will be some who disagree with the placement of responses into whichever category they have been put. There is also a significant amount of crossover between the categories, and so a 'best-fit' approach has been adopted for these. However, the intention here is to help reflection from MEHs and MSs, and so these categories are offered as potentially helpful ways for participating hubs and services to think about their own stance on WCET. It is also to be hoped that these categories will help with conceptualisations of WCET as we move forward.

Responses for each category are shown in table 6.2, and these numbers are then presented as bar-charts in figure 6.1.

Table 6.2: Progress category responses

	Music starts with the Instrument	Music via the instrument	Continuation	Other
Number	34	23	4	17
%	43.6%	29.5%	5.1%	21.8%

Figure 6.1: Progress category responses bar-chart



The number of responses that have been coded for the first category, that of music starting with the instrument, is the highest, with 43.6% falling into this category. The second category, that of music via the instrument, has fewer respondents, at 29.5%, whilst the continuation category has only 5.1% of MEH/MS responses.

Owing to the reasons outlined above, unlike other sections of the report, responses in the 'other' category will not be presented here. The full text as provided for the remaining three categories, however, is included.

Music starts with the instrument (MSWI)

Here are the free-text responses in full for the category *music starts with the instrument*.

- Development of good posture, ability to play an increasing range of notes and a range of simple rhythms in 2, 3 and 4 time. A developing understanding of what playing musically feels and sounds like. The development of self and peer assessment, in particular with relation to quality of tone/sound/intonation. Having the experience of performing solo, in a range of group sizes and in whole class ensemble in a range of settings including public events/concerts. Developing the ability to maintain simple, differentiated lines in pieces with up to 4 parts in line with individual progress and attainment. The development of the ability to improvise within simple harmonic contexts.
- It depends on the instrument but in general be able to produce at least 5 notes on a melodic instrument, control pitch, repeat and understand simple rhythms, play the instrument with good posture and manage a few simple pieces
- We have a festival open to all schools in the summer term and this is a main focus for many projects over the year. In best cases pupils are able to perform repertoire around a bronze music medal / Grade 1 standard after a year of tuition. For some pupils good progress will simply be making a contribution to the class performance and enjoying playing simple parts. If we don't start the journey for pupils to become grade 8 musicians, we will at least build an appreciation by others of the skill it takes to achieve this and build a musically appreciative audience of the future.
- In our view it is essential to have strong musical foundations. Good technique from the start and matching instruments carefully to pupils physicality. For example if you do an entire class of trumpets it simply will not work as embouchures are relative to individuals and from our experience mixed brass will have far better end results. Our Band on the Run programme combines small group lessons with whole class in Year 4 typically and this has been the secret of our success. Coupled with prior learning normally on recorder in Year 3. Our most recent statistics are hitting a 60% transition rate to individual/small group lessons and continuation in school ensembles. We also have a strong

structure of [*name of area*] ensembles. Example - 6 Wind Bands and 6 Orchestras across the ability ranges.

- Yes - we discuss this with staff and forms part of our performance management strategy. Although we recognise that grades do not reflect the totality of musical attainment, they remain a constant measure that everyone understands. We therefore have a notion that any child should be at a standard where they could pass a grade one after 2 years of learning an instrument, regardless of how they started. (less time for an older student/may be more for child with learning difficulties). We apply this WCET in the form of how we look at students a year after should they carry on with the same instrument. Part of this concept is to encourage the thought that a WCET project is the start of something rather than a closed programme with a finite end.
- Pupils enjoy their experience and achieve basic skill level on the instruments they are being taught. They are able to read notation (if applicable) sing a variety of songs in unison and in parts and are able to perform as a group. They are able to express themselves creatively on their instrument and are hopefully motivated to continue with their musical development.
- Pupils at the end of Year 1 should be ready to work on ABRSM grade 1 or similar) or actually have taken it (or at least done the work). Reading traditional notation is not a pre-requisite for this (the sight reading option is an issue in this scenario)
- We have clear schemes of work which teachers follow either closely or loosely. We have learning objectives which we share with class teachers. e.g. Learning Expectations, end of Year 4 Strings Programme. Every child in the class:
 - Is able to play with a good tone with free movement across all strings
 - Is able to play with a flexible bow hold and well formed left hand shape
 - Is able to experience playing with a good posture ie balanced and able to move whilst playing
 - Is able to recognise, clap, play and create rhythmic patterns using crotchets, quavers crotchet rests and minims
 - Is able to recognise, sing and play pitches within a one octave major scale
 - Is able to read the stave notes on D & A string (1 8ve scale)
 - Is able to learn new repertoire through singing and pitch actions from a variety of written notation (stave, letter/finger chart etc)
 - Is able to prepare, play and perform repertoire of various styles and speeds
 - Has developed performance skills within a variety of contexts
 - Is able to sing and play back simple pitch patterns by ear on all strings
 - Is able to improvise short patterns and experiment with question and answer
 - Has experimented with the instrument to create different sounds and sound pictures

- Will have increased awareness of the musical elements through experience of musical opposites, particularly: high/low, fast/slow, loud/quiet/silence, long/short
 - Will have learned to appreciate the value of practice
- Developing/improving appropriate level of instrumental skills/technique i.e. correct posture and developing as young musicians: performing with an appropriate level of musicality, for example using dynamics; reading basic staff notation; aural skills; ensemble skills; singing; awareness of different styles/genres.
- Basic skills on a instrument - a few notes, correct posture, embouchure... Playing in time with others Basic reading skills (not necessarily traditional notation) Confidence in singing Basic understanding of the musical elements and being able to apply these A confidence with improvisation/composition A focus when listening to others A inspiration to continue with their musical journey
- At the end of 30 sessions ALL children should be able to play at least 5 notes and ideally 8 (depending on the instrument). They should all be able to read those notes on a staff appropriate to that instrument. They should be able to control the instrument in line with playing those notes. They should be able to improvise based on those notes. They should be able to comment on each others performance. They should be able to play in time with a backing track, or with another player. They should be able to take care of their instrument
- We expect the pupils to be able to play a range of notes commensurate with the instruments used in the project. We expect them to have some basic knowledge of note reading, we expect them to be able to sing to a good standard and also have a good knowledge of the elements of music. our projects link in with the curriculum plans for each school and every project culminates with a performance at school and also the schools take part in our Wider Opportunities 'Extravaganza' concerts each June. These involve different schools coming together each day over six days; two days of strings; two days of wind and brass and two days of percussion (glocks, samba, African drums); approximately 500 pupils per day playing and singing together.
- Progress within WCET has historically been led to being able to perform at the end of the school year at a large scale venue. Work has been undertaken with Gary Spruce to develop some of this thinking and to be able to define outcomes of the WCET programmes in more detail.
- Good progress will be indicated by the confidence of the students and the view of themselves as musicians. The class will be able to give an accomplished performance and the notes that they have learnt will be played musically. The class will have learnt to play as an ensemble and respond communicatively through the music they play with varied dynamics, articulation, tempo etc. They will be able to control the instrument that they play sufficiently to achieve this. They will have good posture and awareness of technique. They will have learnt various strategies for learning music - aurally, through some notation (standard or non standard), through imitation and also had the chance to create their own music through improvisation and composition. They

will also be able to evaluate the playing of the whole group, themselves and others. The class will have experienced giving a performance.

- In summary: children are better able to play the instruments by the end of the programme; they have more confidence and musical knowledge; they are more able to use musical words with understanding; they are more able to respond musically and cooperatively within a group playing context.
- Good progress with regards to WCET mainly consists of an enjoyment of music and an ability to play in an ensemble context. Elements such as being able to play in time, know how to hold a part and basic improvisation should all be included. Improved general musicianship should also be considered good progress. For some advanced pupils good progress will also mean demonstrating a particular aptitude for play on an instrument.
- Total engagement by the whole class. Good progress with instrumental skills and techniques (e.g. mastering embouchure, violin hold, bowing etc.) Good progress with rhythmic patterns and recognition. Good progress with melodic recognition -pitching notes sol fa etc. Good singing techniques, pitch, part-singing, How to perform well - participation in schools concerts and Hub showcase days
- Some elements of good progress in WCET pupils should demonstrate that pupils :
 - Have an understanding of their instrument, its history and the genres in which it can be used
 - Be able to assemble and disassemble the instrument confidently and respectfully without damage
 - Be able to hold the instrument correctly with good posture
 - Understand the technique required to make a sound on their instrument and be able to do this confidently and consistently
 - Understand the basic elements of music and be able to use them and identify them when playing their instrument
 - Be able to read simple notation fluently and independently understand the importance of playing together and in time either in unison or on and independent part.
 - Be able to improvise on their instrument
 - Be able to perform a piece confidently for and audience
 - Be able to play fluently and accurately without stopping
 - Enjoy the experience!
- We have an agreed set of outcomes for pupils. This has been worked on over time with our teaching staff. e.g. Pupil should be able to play the first five notes of a scale on wind and brass instruments by end of term 1. They should be able to play simple tunes in unison and harmony as an ensemble.
- Children will gain the technical skills on their instrument to be able to control musical sounds, enabling engagement with musical activities: playing tunes, reading notations, call and response, playing in parts, composition , improvisation
- We have wide benchmarks of instrumental attainment that we would expect as the norm. Obviously these vary from instrument to instrument but in general terms we would expect knowledge and

understanding of pulse, rhythm, pitch, improvisation, unison, harmony, the ability to hold a line whether vocally or instrumentally, a rudimentary knowledge of notation, and a range of notes of at least a 5th (or 5 different pitches, not necessarily scalar) allowing the playing of basic tunes.

- Depends on length of project - able to assemble and care for instrument, learn basic notation, (rhythm and pitch) and play these on the instruments To be able to perform 6-8 pieces at the end of the project in a concert for school and parents To be able to describe types of music through listening and discussing different genres and the concepts of music. Class singing is also part of the project
- Being able to play good quality consistent notes and play along with the Charanga tracks and other members of the group
- To some degree but this is nuanced. Good technical and musical progress with developing ensemble skills. For certain pupils an enhanced engagement with music and consequent enjoyment exhibits some sort of progress even if the elements listed above are not achieved
- Each week the children should become more familiar with the instrument and more adept at the technical aspects of playing it. they should have a greater understanding of how to produce and manipulate the sound of the instrument. They should also have an increased awareness of musical elements and be developing critical listening skills. By the end of the year, all the children in a class should be able to play a number of simple tunes on their instrument. Most will be able to read and play tunes with developing musicality. Some will be able to read the written music (in whatever form) and play new pieces quickly, with an enthusiasm for performance and composition. Above all, wherever the children have got to, the children should be musically aware and enthused, with a hunger to get to the next stage.
- Good progress in WCET is when the students are able to perform as an ensemble to an audience regularly during the year.
- Children are able to take part in the end of programme concert with accuracy and confidence. Children are confident enough to take the year 6 instrumental exam. We are also exploring use of an 'I can' sheet showing progress. Progress is harder if instruments don't go home.
- Yes, we have used a record of achievement style document with the children to underline the learning that has taken place with them. we are also very keen to ensure that children are able to make an informed choice about instrumental learning as a result completing one of our programmes.
- Pupils feel more confident Pupils able to play an increasing number of notes Pupils developing good technique Pupils able to read and play simple rhythms Pupils able to read and play notes Pupils able to perform a piece of music
- Everything that Sue Hallam presented in her research for WCET. The schools that attended were reassured they are on the right track. They have strong SLT and parental support, with high levels of buy in from

school budgets and parental contribution. They adapt their instrument choice and model to suit the needs of the children and are now keen to introduce monitoring systems to ensure they can evidence progress of music in instrumental tuition, linking to classroom delivery to deepen and enhance the child's learning. Charanga will form a key central point for upskilling classroom teachers (non-specialists) to be more confident in delivering music and WCET, to free up funds and make more effective use of music specialists. The skills of the person delivering WCET are essential, with behaviour management and encouraging engagement as strong as the music specialist requirements for the particular instrument. Visible progression routes and performance opportunities are also essential for children to understand why they are taking part in this musical learning activity. Either a small performance in school, or taking part in larger area WCET performances (preferable if possible) are an essential aspect for inspiring children to continue to play. So beginner ensembles either in the school or local for children to access are essential too and a number of schools in [*the area*] are now considering beginner ensembles to encourage continuation for children to then progress to larger ensembles.

- Being able to hold instrument correctly with good posture and technique
 - Play several short pieces on the instrument well
 - In the case of a wind or brass instrument, be able to play up to 5 notes and read them on the stave
 - read semibreves, minims and crotchets
 - understand the meaning of pulse, pitch, rhythm, dynamics
 - have increased confidence when singing, be comfortable singing as part of a group
- A child is able to master the basics on an instrument and can play and keep a part in a class ensemble piece.
- Most children achieving foundation technical level all children achieving basic musicianship skills to take further
- Simple(!): Moving a child from being disengaged from music / instruments towards them wishing to study an instrument and explore music more deeply.

Music via the instrument (MVI)

These are the responses for the *music via the instrument* category

- Yes. Varies with individual instruments but basically covers all the skills you would find in a traditional curriculum lesson, singing, reading notation, composition etc., but using the chosen instrument as the focus.
- Children who access WCET should be able to demonstrate by the end of the year progress in basic music notation reading, pulse, rhythm, they should be able to sing in two parts and on their own confidently and understand concepts of expression, style etc. Whilst an instrument is at the centre of their learning, we do not expect all pupils to have

become proficient in the instrument. For us, the instrument is to be used as a tool for music making but the musical elements above are the key factors to a good lesson and therefore good progress.

- We have worked as a music service team to articulate this in order to produce music service documentation. This is too long to write into this small text box. Fundamentally, our aim is for children to enjoy making music, to gain some understanding of playing instruments and to be motivated to continue to learn when the First Access programme has finished. There are instrument specific objectives that we would like all children to be able to do, musical knowledge that we would like them to understand and other aspects ('attitudes') such as confidence and dedication that we would like them to experience and develop.
- Our expectations of good progress are set out in our [Hub area] criteria, which cover playing technique, performance, improvisation / composition, knowledge and understanding (including some music reading), evaluation and personal and cultural development.
- Originally when Wider Opportunities started we had a detailed scheme of work and assessment criteria, this is currently being reviewed. As the programme has developed our teachers have developed their own schemes of work and we need to formalise the assessment of progress with pupils. All our teachers work within the Teachers' Standards framework.
- Centres around children beginning to feel musical and having developed enough skills to want to continue playing and instrument and/or sing.
- Expected rates of progress are aligned/adjusted with our instrumental schemes of work and A Common Approach. Good progress will be through a wide range of repertoire & musicianship activities. Pupils demonstrate clear understanding of what they have learnt and what they need to do to achieve the next stage. Understanding of good technique and what is required to produce a good sound is important as is the development of aural and vocal skills.
- We assess playing, understanding, performing, listening and thinking and use 'all, most and some': The statements below would apply to completing 'preliminary level' by the end of a year of WCET. All pupils: will have an understanding of the elements of technique and co-ordination that will enable them to play simple melodies and chords and will take part in singing and warm up activities confidently. Most pupils: will feel confident about producing a sound on their instrument, be able to correct basic faults in technique and posture and be able to recognise and understand simple musical elements. Some pupils: will consistently produce a good sound, have a confident grasp of musical elements and will be creating their own music both by ear and through use of graphic notation.
- With one term on each instrument the progress/attainment on individual instruments is limited (although sufficient to end each term with a concert) but we expect the musical learning to continue to develop in line with appropriate expectations for the age group.
- all children.....will enjoy taking part in group activities where they sing and play musical instruments; know about care of instruments and the

importance of good posture when singing and playing; perform simple rhythmic and melodic patterns with voices and instruments; understand and describe duration and pitch; listen, watch and maintain a rhythmic pattern in an ensemble; listen and respond to music; have an awareness of a variety of performance situations. some children..... will sing and play with good posture controlling their voice and instrument to produce a musical sound; handle instruments with care; sing and play short musical phrases by ear, from symbols and, where appropriate, from simple notations; improvise short musical patterns rhythmically and melodically; understand and describe pulse, duration, pitch and dynamics; display a good sense of aural awareness in their control of pulse, duration, dynamics and tone quality; listen discerningly to music and be able to describe what they hear; have an awareness and an experience of a variety of performing situations. a few children..... will be able to sing and play short musical phrases and more extended tunes by ear and from notation; demonstrate care for their own and other instruments; perform freely with good posture, accuracy, fluency and expression; improvise a musical pattern as a solo activity in relation to a given pulse with musical relevance to the ensemble; understand and describe pulse, duration, pitch and dynamics in appropriate musical terms; talk about their performances with clear musical understanding; suggest how they can improve their playing; listen discerningly to music and be responsive to different rhythms, textures and styles; have an awareness and an experience of a variety of performing situations and enjoy communicating with an audience.

- Good communication between class teacher/music coordinator and instrument tutor. All are working towards common goal. - Children can independently perform songs that they have been working on in class. - Music is valued as an integral part of school life - Children enjoy the lessons and participating each week. - Children develop an interest in music, perhaps not playing that particular instrument but more generally. - Parents are aware of the WCET programme and the benefits their child has received
- Improved performance, enjoying music, desire to carry on.
- Evidence of musical understanding and enjoyment - reaching expected levels for whatever instrument is being used - achieving as musicians
- WCET should establish firm musical foundations in all of the key aspects of musical learning. It should also develop singing beyond the scope of a non-specialist. Regular performance should be encouraged to increase confidence. WCET should also inspire and enthuse pupils well beyond the realms of the initial input and instrumental technique should be taught from the onset. There should also be some aspects of curriculum music throughout to mop up any gaps in school provision
- Yes and No! I think I am clear in my mind about what progress is in WCET but I think I would find this hard to articulate if I am completely honest. This is because I am convinced that the progression in WCET valued by schools, is not always musical in its nature. For me it is about engagement, enjoyment, breadth of skills, as well as musical progression (for ALL children as opposed to only a few). When it

comes to specific musical progression however I view it in the same way as I would view mathematical progression, for example. It will be different for each child experiencing the lessons. For example for some this might be a more 'traditional' 'more notes/better technique' form of progression (even that is hard to quantify) but for others it might manifest itself in increased participation and confidence. I'd be really interested to know if any teacher could say what any kind of 'progression' consists of, in general terms at least, though really.

- Focus is on musical development through learning an instrument. Teachers are encouraged to address musical development whilst introducing aspects of technique. For example children should be able to display a firm grasp of pulse, rhythm and pitch through performance of simple pieces.
- It all depends on what has happened in the school prior to the WCIT session taking place. We treat every school separately and before any session starts a conversation takes place finding out exactly where the class/pupils are at with their musical learning. In [*name of area*] our sessions are very much a 'musical' lesson, not just an instrumental lesson. We insist to all our staff that it is all about learning music through playing an instrument and not just an instrument lesson. So obviously there is lots of playing each week and in the early months depending on the instrument delivered, then more time may be spent on posture and technique. Performance is key, we expect 3 performances a year. Singing is a large part of the learning and all staff receive regular training in this area. This year we have provided every teacher with a Charanga login so that they can feel more confident in this area as well as other areas of delivery. Listening and having a creative discussion. This can be by the teacher or through any media format. Improvisation and composition. Rhythmic and or melodic reading. Games and fun activities to break up sessions. So, bearing all this in mind, progression can mean any one of a multitude of things, also depending on any needs that a pupil has can make a difference in what exactly progression looks like and sounds like. In one school it may well be to get pupils to learn/play a range of a 6th, to have an understanding of the elements of music and how to create and form good posture/technique - depending on the instrument. To be able to listen to a live/recorded extract and to be able to use the correct language and to have an understanding of what it takes to perform and sing in public.
- There is lots of variation - we think a lot about the difference between technical progress and deeper musical understanding and where the balance lies.
- Good progress in WCET consists of the following outcomes:-
 - pupils explore music and NC attainments through an instruments
 - they develop techniques of playing, listening, internalising, as well as knowledge of their instrument
 - they sing, listen, perform, compose, work together, create and read music.
 - they develop personal, social and cultural skills through working in ensemble playing an instrument.
- Progress in WCET will demonstrated both in progression within each lesson and long term progression throughout the term and then year.

Improvement in technique / performance A focus on progression in musical awareness is just as important, if not more so than musical ability and technical improvement.

- The pupil improving in skill, musical awareness, confidence, ensemble techniques, self & peer evaluation. Would need to give it more thought for a more detailed answer!
- Yes broadly speaking the aims and objectives of the programme are to support the progressive development of the following:
 - To foster musical creativity amongst all the children and to value each contribution.
 - To develop an awareness of different styles of music and to develop active listening.
 - To build a solid foundation of good posture, musicianship and theory.
 - To promote as far as possible the creative ownership of the project by the young people and to empower them through musical composition and improvisation within a given structure.
 - To build a team of motivated and inspired young musicians who will be encouraged to continue instrumental learning and/or participate in other musical activities which they may not have previously considered.
- Good progress in WCET should be similar to that of any music programme - a deepening of musical understanding and greater development of skills, together with increasing commitment, enthusiasm and personal responsibility for learning. I do not believe that progress in WCET is solely measured by instrumental skills - although this is a part of the holistic process.

Continuation

The final texts to be quoted here are from the *continuation* responses.

- Good progress in terms of our pilot programme is that children are engaged for 1 term in our First Access programme and then choose to continue their learning either through 1-2-1 lessons, small groups or join in with our wider opportunities including county choirs and ensembles. If schools are able, we encourage them to engage with the programme for further terms - many opt for 2 or 3 terms per class. We are currently reviewing how to monitor individual progress as this is a pilot year for our new First Access programme.
- This is something we have been working on to try to ensure consistency between providers. Currently each provider defines good progress for themselves. Progression to individual lessons or a music centre has often been used to define good progress.
- Where schools are committed and school teachers on board, more children make progress.
- Mastering skills on instrument Improvement in general musicianship skills, including, aural, sight reading, ensemble playing
- We have schemes of work which make it clear the expectations at the end of the half year. All will take part in a performance at the end of

the project. This is differentiated but we expect all pupils to confidently perform at their level.

- A progression of at least 30% electing to take forward their instrumental tuition; this is more likely through a three term offer that provides a selection of opportunities in term 1 and term 2, with a final term taking forward one of the instruments learnt in 1 or 2, to the next level. However the funding available to our Hub doesn't currently enable this model and as such, there is a real question concerning the meaningful impact of a one term offer.
- Yes. Having large numbers of children who want to carry on and then do so. 40% of ours continue.
- 1. Positive engagement by school to include headteacher and class teacher
2. Positive engagement by children and parents
3. WCET programme seen as high profile and of value in the school
4. Instrumental lesson take up of at least 20%
5. Year on year growth in terms of engagement by the school with [name of hub]

What these responses show is that there is a very wide range of thinking as to what progress in WCET entails. The quoted text responses hopefully capture much of that complexity of thinking.

Progress and Progression

It may be the case that the words themselves are not as clear as they could be. In music education we use the words 'progress' and 'progression' in two ways, but which are not necessarily exclusively defined. For the sake of simplicity in this report these two meanings can be considered thus:

A) Progress	- to make progress, to get better at something, to have greater depth of understanding or breadth of experience
B) Progression	- to go from WCET to a school band (etc), then to an area band, then a music centre band, and so on. In other words to make progress as in (A) above, and then avail oneself of progression routes available via the local hub

Progression in this sense is used by many in music education as if it were isomorphic with *continuation*. Indeed, in many aspects of WCET the two are used interchangeably. In this report we will distinguish between *progress* and *progression*, and use *continuation* when that is more appropriate to the circumstances.

Whilst these distinctions might seem a tad pedantic or academic, they are nonetheless helpful in considering the various ways MEHs/MSs use the words

involved. It is also important to note that these terminological niceties are not necessarily observed elsewhere in music education.

Progress in WCET – discussion

Progress and progression are significant issues in education at the moment, and WCET is no exception to this. The daily, lesson-by-lesson use of formative assessment is clearly evidenced in the ways that MEHs/MSs describe their teaching and learning activities. We can see evidence of a variety of types of progress being made, which then can lead to progression routes. One of the things which it would be helpful to know more about is the type and nature of progress and progression within the different conceptualisations of WCET. This section has outlined and labelled three basic conceptualisations of WCET, and these will have an effect on the ways in which it is both operationalised in schools, and in planning for learning. There will be differences in *progress* between the two principal classifications outlined in this report, namely those of *Music starts with the instrument*, and *Music via the instrument*. This is because the underpinning theorisation (sometimes tacit, granted) places differing emphases on what will be taught and learned, and this, in and of itself, will lead to different results in practice.

What we do need to be mindful of, however, is that these differing conceptualisations are part of a broad range of views on what WCET is, and what it entails. In order to develop this a little further, this report now turns its attention from assessment to success, and questions what various forms of success in WCET might look like.

7. What factors make for success in WCET?

Section 4 considered attitudinal responses to the statement *success in WCET is measured by how many children carry on playing afterwards* were discussed. For the next part of this report we would like to investigate attitudes to success in WCET in more detail. In order to do this, the survey once again posed a series of attitudinal statements, again with 5-point Likert scales for people to use to respond to. We asked the question:

What, for you, in your Music Service/Music Education Hub, are the main success criteria for WCET.

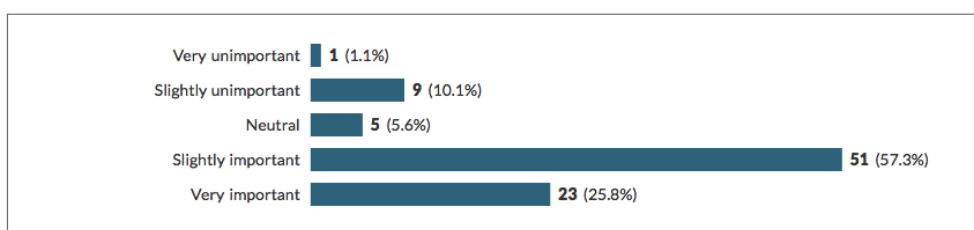
All these questions should be prefixed by “Success is...”

Continuation

In section 6 we saw that one of the categorisations of WCET success was to do with continuation of playing. That is a *post-hoc* categorisation, but usefully the first statement in this section anticipated those responses by posing the statement that success in WCET involved the numbers of children who carry on playing, as figure 7.1 shows.

Figure 7.1: children carry on playing

23.1.a the numbers of children who carry on learning to play the instrument after the WCET programme



This question cuts across all categorisations from section 6, as for many respondents there is interest in wanting children and young people to carry on with musical learning after the period of WCET engagement is over. The respondents here answering with either ‘slightly important’ or ‘very important’ total 83.1% of answers. Clearly this is an important aspect of WCET, and this is reflected in these figures. What is also worthy of note is that for 11.2% of respondents whether children and young people carry on playing afterwards is of little consequence to the success or otherwise of the WCET programme.

We do need to be mindful here of other factors which could inhibit post-WCET take up. These include (but are not limited to):

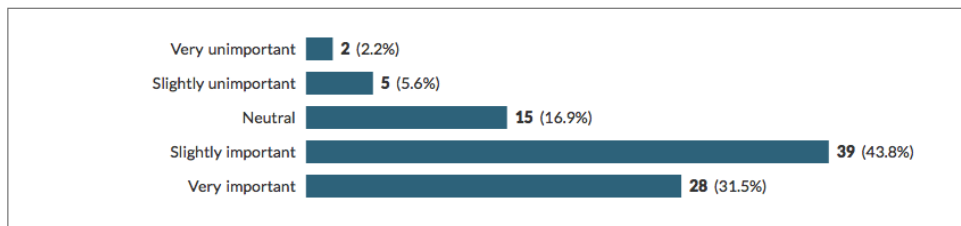
- Financial matters. Not all schools are able to afford to buy-in further musical teaching and learning, neither are the parents in a position to be able to afford this themselves

- Cultural matters. Not all societies and cultures across the country value music equally, this can inhibit post-WCET take-up.
- Provision. Some MEHs/MSs are stretched, and cannot offer universal post-WCET teaching and learning as much as they might wish to.
- Geography. Some parts of England are relatively remote, for these, children and young people travel to central provision can be a daunting, expensive, or impossible feat.

In a similar vein, the next question asked about school buy-in of more time as an indicator of success. Results are shown in figure 7.2.

Figure 7.2: purchase more time

23.2.a the numbers of schools who wish to purchase more time from us



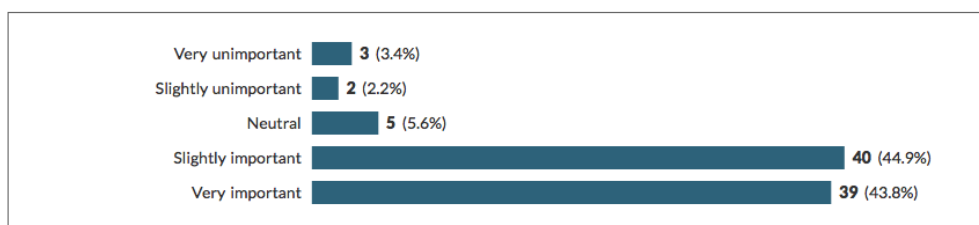
Once again there is little to be surprised about here. There are, however, some issues which will need unpicking in future research from those MEHs/MSs who appear not to charge, and the major charging differentials uncovered in section 3, but here it seems logical that schools wanting more is a useful proxy indicator for success.

Ensemble playing

Music is a cooperative act of conjoint creativity, and so wanting children and young people to participate in ensemble music making is a useful way to conceptualise WCET success. The numbers who play in ensembles is therefore a logical part of WCET activity, and we know from section 6 that ensemble performance is viewed favourably. The statement for reaction here was *Success is...the numbers of children who play in ensembles*

Figure 7.3: children play in ensembles

23.3.a the numbers of children who play in ensembles



There are high numbers who agree in some way that this is important, these total 88.7% of respondents. It is not at all surprising that this is the case. However, interestingly there are some for whom this is very unimportant, and

so once again there is a big spread of opinion, as in so many other aspects of WCET provision.

We presented a series of other provocations concerning success in WCET involving a variety of performance situations. As these have a considerable degree of similarity, the response data from four separate statements are presented together, and then they are discussed as a group.

Firstly, *success is... when WCET ensembles play in assembly*

Figure 7.4: when WCET ensembles play in assembly



Secondly, *success is...when WCET ensembles play in school concerts*

Figure 7.5: when WCET ensembles play in school concerts



Third in this sequence is *...when WCET ensembles play in MS/MEH concerts*

Figure 7.6: when WCET ensembles play in MS/MEH concerts



Finally, in this sequence, the fourth statement is *...when WCET feeds into our MS/MEH ensembles*

Figure 7.7: when WCET feeds into our MS/MEH concerts



All four performing options are seen as being important. Tallying the two 'important' categories for each shows that all four score over 90% of respondents, figures 7.4 and 7.5 at 91% each, figure 7.6 at 91.1%, and figure 7.7, responding to 'when WCET feeds into our MS/MEH concerts', coming out on top at 95.5% of respondents.

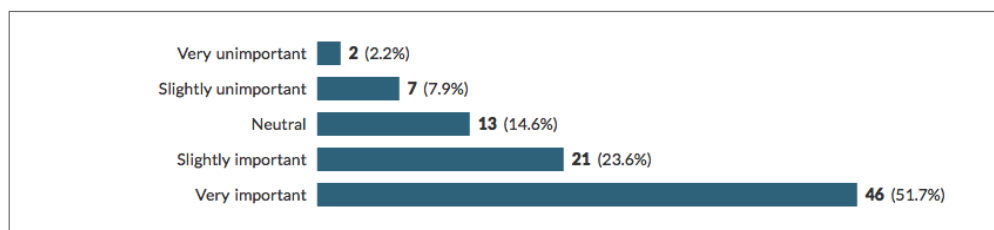
There is little to be surprised by here, the performing modality being well to the fore in WCET activities. Learning to play, and learning music, through the medium of an instrument means that MEHs/MSs will prioritise performing. What is good is that it seems many WCET children and young people learning are given opportunities to perform in a variety of settings, and this will hopefully be of benefit to them both intrinsically in their musical learning, and also extrinsically in taking part in community-based activities too.

Teaching staff attitudes

Moving now to looking at the attitudinal responses of participating teaching staff as indicators for the success of WCET, the next question inquired about the feelings of those at the front line of delivery: *Success is...happy peripatetic staff*

Figure 7.8: Happy Peri's

23.4.a happy peripatetic staff



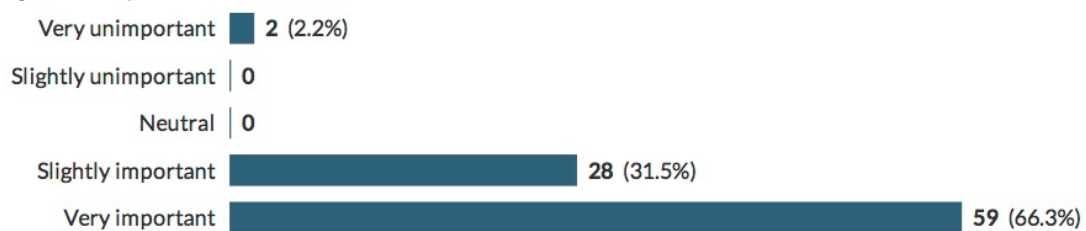
WCET is complex, and in other sections of this report we comment on how there is a view amongst some MEHs/MSs that WCET pedagogy might not suit all visiting instrumental teachers. On those grounds it is therefore of interest to investigate the response range shown by figure 7.8, where there is a steady decrease from the 51.7% of respondents who believe this to be a very important aspect, reducing steadily down to those who believe it to be very unimportant. Whilst we can interpret this to mean that it is the wants and

needs of the children and young people that are being put before those of the staff, nonetheless, there is something to think about for MEHs/MSs here.

The next statement caused one of the most extreme spreads of responses from any that were posed during the course of this survey. The given statement was: *Success is...positive evaluations from school staff*

As can be seen from the response figures shown in figure 7.8, there were no respondents who thought this was slightly unimportant, or were neutral about it. Instead we have a very significant majority, 97.8%, who think this is important.

Figure 7.9: positive evaluations from school staff

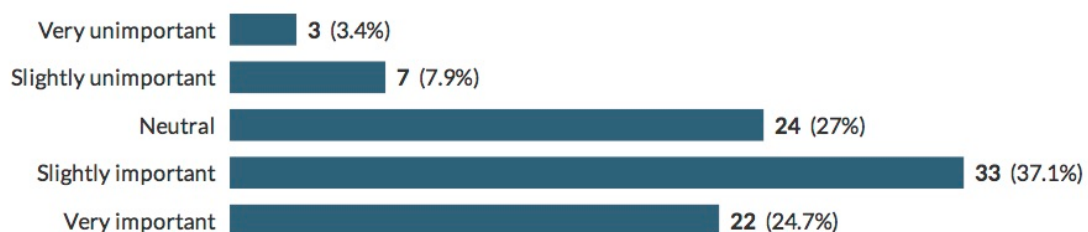


These statistics for importance are amongst the highest response ratings we have in this survey, showing how nearly all MEHs/MSs think of this aspect. However, at the other end of the scale there are 2 respondents who think this is very unimportant, so clearly there is something that has caused these attitudes. This is another area that warrants investigation from the hubs and services concerned.

This is complicated by a later statement which proffered the notion that: *Success is...when schools say so*

Resultant figures for this are shown in figure 7.10.

Figure 7.10: When schools say so



This gives a different spread from figure 7.8, with now only 61.8% of responses coming in to one of the 'important' categories, and a neutral response rating of 27%. Cross-tabulating the results of these two statements reveals that the two respondents who felt that positive evaluations from school staff were very unimportant previously, have now moved to the neutral

category for the effects of positive evaluations from school staff, as can be seen in table 7.1.

Table 7.1: Cross-tabulation of 23.6a and 23.13a

when schools say so	positive evaluations from school staff					No answer	Totals
	Very unimportant	Slightly unimportant	Neutral	Slightly important	Very important		
Very unimportant	0	0	0	2	1	0	3
Slightly unimportant	0	0	0	4	3	0	7
Neutral	2	0	0	9	13	0	24
Slightly important	0	0	0	11	22	0	33
Very important	0	0	0	2	20	0	22
No answer	0	0	0	0	0	1	1
Totals	2	0	0	28	59	1	90

Question	Response count
23.6.a	89
23.13.a	89

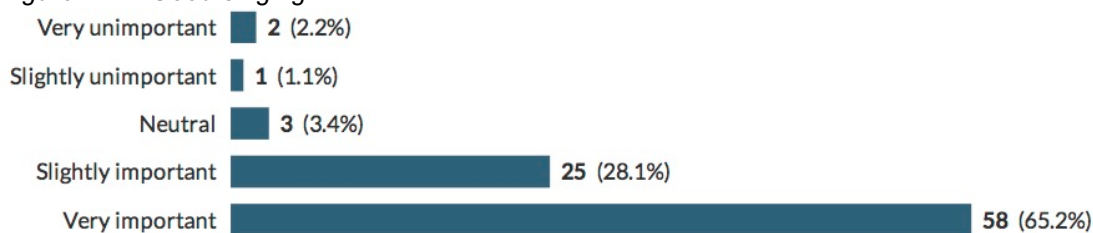
There is significant overlap of 'slightly important' and 'very important' responses from both these questions, though, showing that there is some internal consistency in the ways in which many of the respondents view these things.

What we are able to take from this is that there are some complex dynamics at play here that are not immediately apparent from these statistical attitudinal responses.

Curriculum aspects of success criteria

Aspects of curriculum music teaching and learning have already been discussed in earlier sections. Finding out whether MEHs/MSs felt that these could be used as success criteria is a different issue, though. To address this, a number of musical aspects regarding WCET were posed to survey respondents. The first of these concerned singing. The statement to respond to was simply: *Success is...good singing*

Figure 7.11: Good singing



Singing is evidently highly valued as a success criterion, with 93.3% of respondents believing it to be important. Once again cross-tabulation reveals some interesting contradictions. In Table 7.2 the results of statement 22.3a *Singing is an important part of WCET* is cross-tabulated with this current question, 23.8a, about the importance of singing as a success indicator.

Table 7.2: Cross-tabulation 22.3a and 23.8a

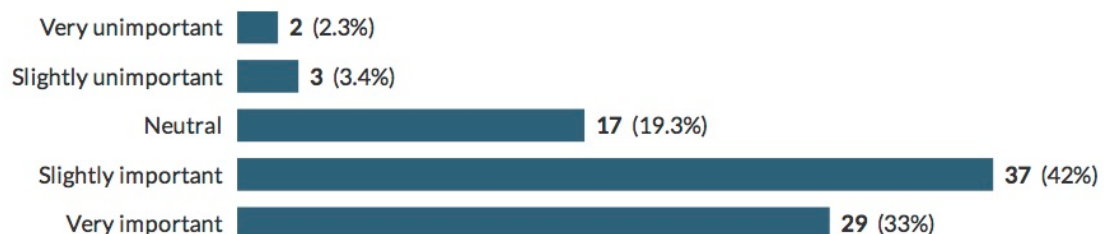
good singing	Singing is an important part of WCET					No answer	Totals
	Disagree Strongly	Disagree slightly	Neutral	Agree somewhat	Agree strongly		
Very unimportant	1	0	0	0	1	0	2
Slightly unimportant	0	0	0	0	1	0	1
Neutral	0	1	2	0	0	0	3
Slightly important	0	0	1	8	16	0	25
Very important	0	0	0	4	54	0	58
No answer	0	0	0	0	0	1	1
Totals	1	1	3	12	72	1	90

Question	Response count
22.3.a	89
23.8.a	89

As might be expected, the one MEH/MS respondent who disagreed strongly with singing being an important part of WCET also felt that it was not a good success criterion. Intriguingly the other respondent who thought that success being evidenced by good singing was very unimportant agreed strongly that singing was an important part of WCET. Maybe what these results show is that WCET providers are concerned about being judged externally on the quality of their WCET provision by the quality of the singing that results from it?

The next statement in the *success is...* section was about composing, and simply added the words *good composing* to the statement stem.

Figure 7.12: Good composing



What we find here is that 75% (33+42) of respondents judge good composing to be a useful success criterion for WCET, with 19.3% neutral, and only 5.7% (3.4+2.3) believing it to be unimportant.

Cross-tabulating this with the attitudinal responses to the statement *Composing music is an important part of WCET* gives us the results as shown in Table 7.3.

Table 7.3: Cross-tabulation 22.15a and 23.9a

good composing	Composing music is an important part of WCET					No answer	Totals
	Disagree Strongly	Disagree slightly	Neutral	Agree somewhat	Agree strongly		
Very unimportant	1	0	0	1	0	0	2
Slightly unimportant	0	3	0	0	0	0	3
Neutral	2	1	11	2	1	0	17
Slightly important	0	2	7	24	4	0	37
Very important	1	0	7	7	14	0	29
No answer	0	0	0	1	0	1	2
Totals	4	6	25	35	19	1	90

Question	Response count
22.15.a	89
23.9.a	88

Once again we seem to have some internal attitudinal mismatch issues here, but, by-and-large, there is considerable congruence, matching ‘very unimportant’ with ‘disagree slightly’; ‘slightly unimportant’ with ‘disagree slightly’, and so on.

The place of instrumental technique as a central thrust of WCET has been investigated, and been found to be a highly significant aspect statistically too. It is therefore to be expected that, as figure 7.13 shows, *success is...good instrumental technique* finds favour with 90.9% (50+40.9) of respondents.

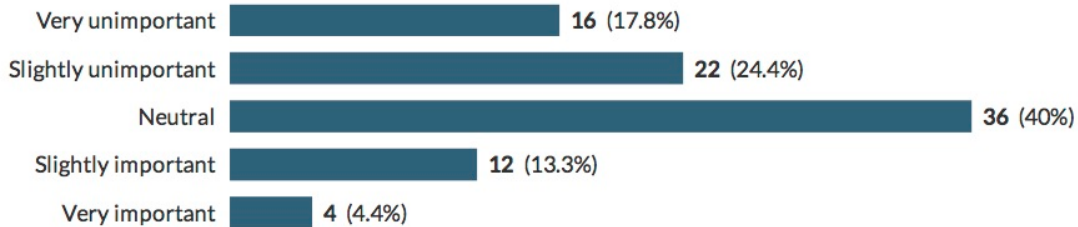
Figure 7.13: good instrumental technique



Financial matters

Section 2 has already looked into WCET and its financing, and so asking whether WCET is profitable was a logical extension of those inquiries. The statement posed was: *Success is...when WCET is profitable for us*

Figure 7.14: WCET is profitable

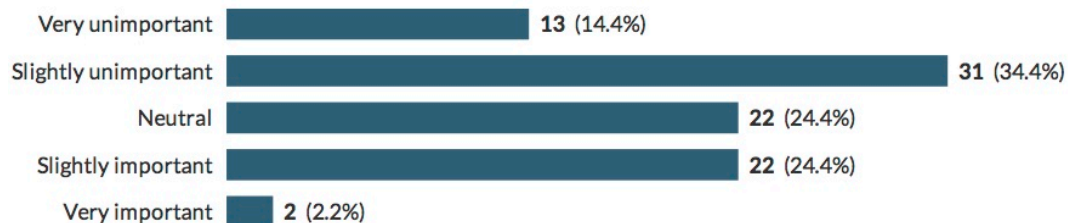


WCET obviously needs proper funding, but it is an educational course, and so providing a quality product which covers its own costs, or runs at a loss, as the costs are provided by central government, need not necessarily be a quality indicator. After all schools do not generate profit as a mark of quality. This helps explain why the neutral category garnered the largest number of responses here, at 40%, and that the 'unimportant' responses together account for 42.2% (17.8+24.4) of responses, as opposed to the 'important' categories, which accounted for 17.7%. Taken together, the 'neutral' and 'unimportant' categories together account for 82.2% of respondent views, and so clearly WCET is not viewed primarily as a profitable activity in order to assess its quality.

Graded exams and music medals

Summative assessment, covered earlier, is a key performativity indicator of school success. However, WCET, as we have seen, is not primarily viewed as an instrumental music learning methodology in many quarters. In that sense the responses to the provocation statement: *Success is...when WCET pupils take graded exams or music medals*, reflect these views, as figure 7.15 shows.

Figure 7.15: when WCET pupils take graded exams or music medals



Here the 'slightly unimportant' category is by far the most selected option in response to this statement, with 34.4% of respondents. The two 'unimportant' categories together take up a little under half of all of the total views here, with

48.8% (34.4+14.4) of respondents selecting this. The 'neutral' responses form the second largest single category responses here, with 34.4% of respondents choosing this option. By way of contrast, the two 'important' categories summed together are selected by a little over a quarter of all respondents here, at 26.6%.

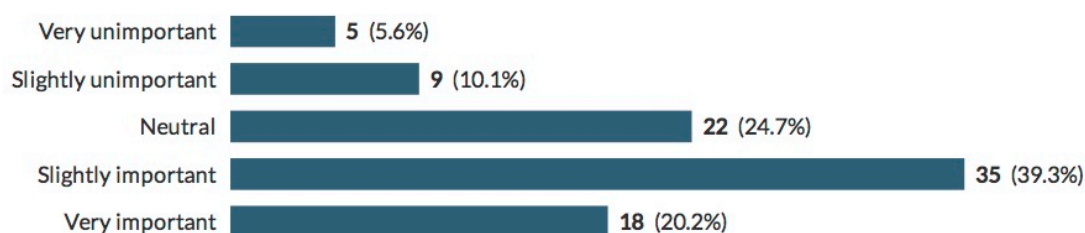
The responses to this provocation seem to indicate that although music medals and graded exams are nice to have, they should not necessarily be viewed as a proxy measure for the success or otherwise of WCET teaching and learning programmes.

WCET and the National Curriculum

The final attitudinal response provocation in this section appertains to the place of WCET in providing National Curriculum musical teaching and learning. The statement offered to respondents was: *Success is ... when we cover the National Curriculum for schools*

The response data for this question is presented in figure 7.16.

Figure 7.16: National Curriculum coverage



Here it is the 'slightly important' category which has the most respondents, 39.3%. Taken together, the two 'important' categories account for over half of the responses, 59.5% (39.3+20.2) showing that National Curriculum coverage is deemed important. Conversely, 15.7% of respondents think that this is not an important aspect of WCET success criteria, and 24.7% are neutral about this.

Cross-tabulating this question with Q22.3a, 'WCET can replace the National Curriculum for music' produces some interesting data, as table 7.4 shows.

Table 7.4: cross-tabulation 22.13a and 22.18a

when we cover the National Curriculum for schools	WCET can replace the National Curriculum for music					No answer	Totals
	Disagree Strongly	Disagree slightly	Neutral	Agree somewhat	Agree strongly		
Very unimportant	3	1	0	1	0	0	5
Slightly unimportant	8	1	0	0	0	0	9
Neutral	5	12	3	2	0	0	22
Slightly important	10	9	3	9	4	0	35
Very important	4	4	1	6	3	0	18
No answer	0	0	0	0	0	1	1
Totals	30	27	7	18	7	1	90

Question	Response count
22.13.a	89
23.18.a	89

There is a difference between ‘covering’ the National Curriculum, and ‘replacing’, and that is clearly evidenced in the two ‘disagree’ columns, where 10 of those who disagreed strongly with the statement about WCET replacing the National Curriculum feel that covering it is slightly important, likewise 12 who disagreed slightly are neutral about covering it. These are useful findings, as they show that WCET and the National Curriculum are being thought about at a range of levels within MEHs and MSs, and the ways in which school interactions are dealt with follow from this.

Section 7 Conclusion

The attitudinal responses to thinking about potential success criteria for WCET show that there is a range of opinions on this topic. It also shows that different hubs and services prioritise different aspects of WCET provision, and so looking for common ways of evaluating provision requires knowledge and understanding of the ways that the respective MEHs and MSs conceptualise, and then operationalise their various WCET programmes. Evaluation, and self-evaluation are important actions undertaken by hubs and services in their reflections on WCET, and so it is to that aspect that we now turn.

8. Success and quality in WCET

Evaluating the success of WCET internally

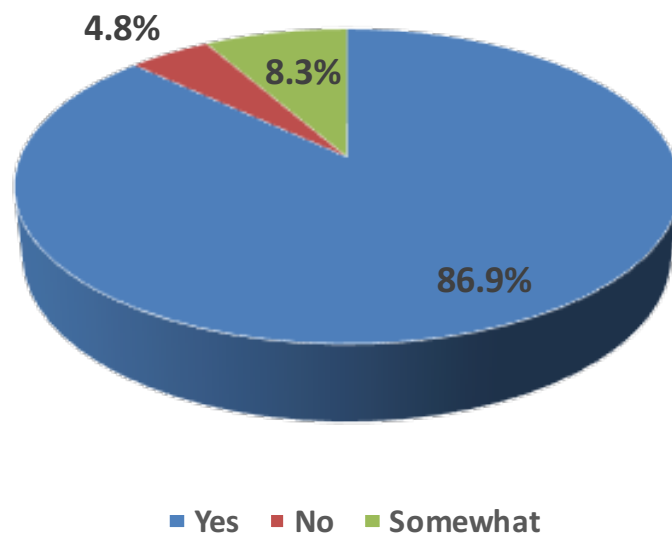
We wanted to know how MEHs/MSs went about evaluating the success of their WCET provision. We wondered what strategies they adopted, what techniques they used, and who they consulted. To address this, we asked an open-ended question, and allowed a free-text response to this. The question posed was:

Do you evaluate the success of your WCET programme internally? If so, what criteria do you use?

We had 84 responses to this question, and it generated over 3000 words of text in response to it. Using a modified grounded theory approach again, as described earlier, eight categorisations of responses were produced. These are discussed, and the verbatim scripts of responses provided.

The first part of the analysis was to ascertain whether some form of self-evaluation of WCET provision was taking place. From the free-text responses, it was possible to code this into three categories – ‘yes’, ‘no’, and ‘somewhat’. The first two should be self-explanatory, the ‘somewhat’ category was used when respondents said they were partially doing this, they had just started doing this, or were only doing so in some instances. Of the 84 responses, 73 (86.9%) said they were doing some form of self-evaluation, 4 (4.8%) were not, and 7 (8.3%) were in the ‘somewhat’ category. This information is represented in pie-chart format in figure 8.1.

Figure 8.1: Pie-chart of self-evaluation responses



Categories of self-evaluation

The grounded theory process described above involves an iterative series of processes, from which eight categorisations of self-evaluation methodologies were produced from the responses. It is important to note that this is a highly reductive procedure. There are many more possible categorisations at a finer level than these eight, but for widespread understanding and replication of what is being done, these eight categories represent, in essence, what these MEHs/MSs are doing with regards to self-evaluation.

The eight categories are:

1. Ask Schools
2. Ask Pupils
3. Ask Parents
4. Measure progress
5. Progression/Continuation
6. Measure provision
7. Lesson Observation
8. Ask Hub/MS staff

Hopefully categories 1-3 and 7-8 are self-explanatory. Categories 4 'measure progress' and 5 'Progression/continuation' come from the discussion concerning responses in section 6. They are being used here in the same way that they were there, in other words 'progress' is about attainment developing over time, and 'progression' is used for progression routes, here it has been elided with 'continuation' to mean that follow-on work ensues. Category 6 'measure provision' means that school buy-in of the MEH/MS offer is used as a self-evaluation tool.

It is important to note that multiple codings have taken place from a single answer, this means that there are more categorisations than responses.

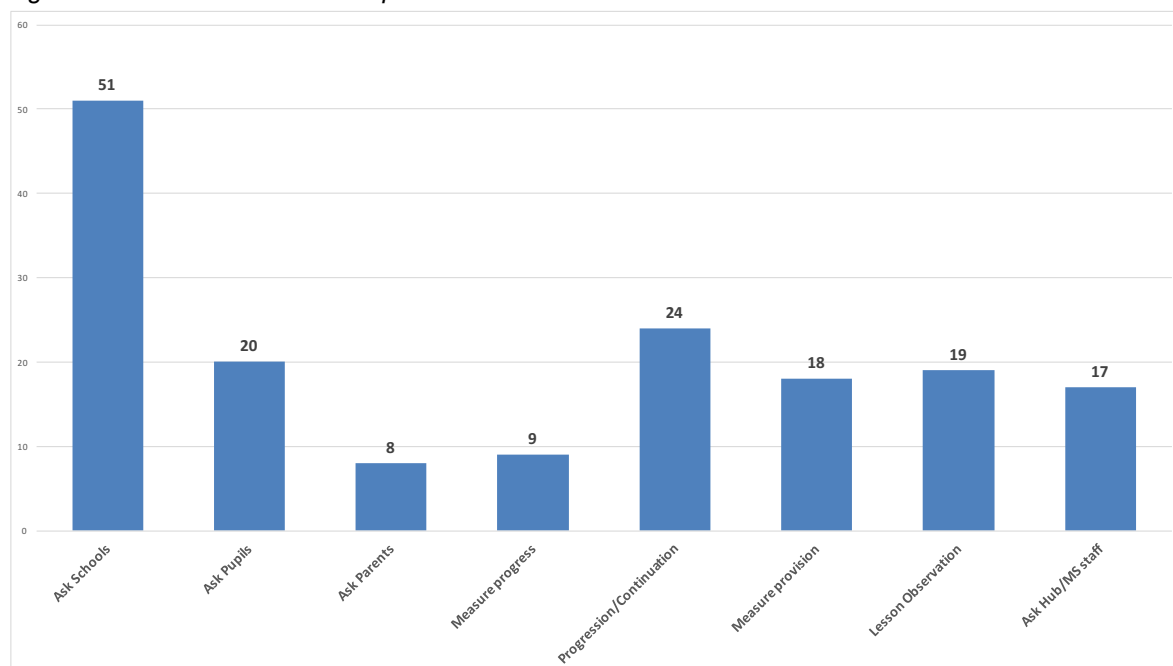
The dataset of coded responses is given in table 8.1

Table 8.1: dataset of coded responses

Ask Schools	Ask Pupils	Ask Parents	Measure progress	Progression/Continuation	Measure provision	Lesson Observation	Ask Hub/MS staff
51	20	8	9	24	18	19	17

This information is represented in chart format in figure 8.2

Figure 8.2: dataset of coded responses



The largest single category by some margin is that of ‘ask schools’. This is clearly a logical way of proceeding. What is interesting is how relatively underused pupil voice and parent responses are. This may be something that MEHs/MSs may think about looking into in future. Lesson observation, in this case of WCET classes by members of the MEH/MS also seems little used, again, this seems a logical way of addressing self-evaluation, to actually observe the WCET lessons as delivered.

The measurement of progress, in other words of speeds of attainment, seems underrepresented here. Instead progression and continuation rates are used by considerably more respondents. Maybe this is because they are easier to quantify, or perhaps because financial matters are to the fore in MEH/MS business managers’ minds?

Taken together, it seems that MEHs/MSs are taking seriously the issues of self-evaluation and quality assurance (QA), the free-text responses which follow certainly emphasise those aspects.

Free-text responses

The first set of free-text responses to be presented here are those whose answers show that they are undertaking some form of evaluative activity. The answers are presented here verbatim, as written by the respondents themselves.

- Yes. We know that some of our programmes work better than others. Through monitoring visits, discussions with head and class teachers

and the quality of performances in and out of school we are able to evaluate the success of the programmes.

- We ask Schools to complete an evaluation form
- We observe WCET as part of our performance management process and use current Ofsted framework to feedback to tutors. We send out an evaluation form to schools on an annual basis to ensure schools feedback and share ideas of how to improve in the future.
- School evaluation is an important part as this informs how we assess internally to be able to provide a better offer year on year.
- We look at the data from all of the programmes we are running and look specifically at continuation and context, which types of pupils and schools are having better continuation and why that is. Also looking at where Pupil Premium or [area] Young Musicians Fund can support less privileged pupils who are making good progress. We measure that across all instruments as well as having an overall picture. This is then discussed with Heads of Department and looking at training opportunities for staff as well to support good WCET.
- We do. The head of WCET and Head of [music] service observes all WCET lessons throughout the year. We look at pupil progress on the instrument (usually in performances), compositions, improvisations and their singing. We also have 'I CAN' sheets where pupils completed their sheets, ticking what they can do with their WCET teacher. Over the course of the year we expect all pupils to have ticked some of the boxes and some or a few to have ticked all. Head of WCET and Head of Service then look at these results to ensure progress is being made. We moderate in selected schools.
- We review the programme in the context of our hub strategies for curriculum learning and instrumental studies, measuring the contribution to the overall goals of the organisation in this area. We also review the evaluations and feedback from those involved in activities and the buy-back demand for further activity. We review the progress made and the delivery as part of observation structures and use this for individual training and reflection on the usefulness of the programme itself.
- We monitor and evaluate projects in line with general Ofsted criteria
- We use Pupil Voice app to gather feedback from students and match this against continuation data collected. For example; 80% of pupils say they would like to continue to play instruments (Pupil Voice) but only 25% pupils actually continue beyond First Access (ACE data). This gives us a story that we can investigate further and work to improve. We observe teaching and note good points and development points that we can act on. We work as a music service team, and in instrumental teams, to share resources, ideas and develop good practice.
- Yes - progression, engagement, feedback from stakeholders
- Yes, quality of teaching, standards attained and numbers continuing in whole class or small group / individual lessons
- Yes - data is collected and number of schools and pupils are recorded. If our delivery is stable or increased we regard this as a success.

- WE QA a lot and provide appropriate CPD with this intelligence. The quality of our product is really important to us
- We do attempt to monitor both quantity and quality but schools require a great deal of help when making assessments. With 363 schools and 7 people in the Music Service, we have to be strategic in our approach and work with many partners, including schools and a wide range of music practitioners.
- As said before, we have many, many variable of programme. We see how provision fitting into each school's particular need and aspirations. Therefore, our evaluation is based on different criteria every time. We regularly speak with our schools and teachers, to ensure the success of it for both the school and the pupils.
- Feedback from class based assistants 2. Pupils feedback 3. School satisfaction survey 4. Continuation rates (pupils and schools)
- Assessment of pupils progress. Positive feedback from schools. Positive feedback from pupils. Positive feedback from parents. Positive feedback from colleagues.
- We have a yearly survey which this year was carried out on Survey Monkey for both students and teachers. This is used to evaluate the success of the programmes but only by me so there's no formal internal evaluation. However, the hub has commissioned research to evaluate the programmes through an independent source this year.
- Annual review of the offer using a variety of data sources such as survey, feedback forms, Hub audits, from staff and soft intelligence.
- We measure the numbers who go on to continuation programmes The value schools place on the programme; The numbers attending central ensembles after term 1
- Questionnaires about pupil and teacher satisfaction, impact on school musical life, impact on pupils and overall behaviour/achievement, school buyback is also a very important measure of them seeing it as a success under whatever criteria they are using. Continuation is often more related to how proactive the school is in capturing the interest, however good the session the is no continuation through the school without them being committed to it.
- Yes. We have a strong progression programme and numbers of children following that route is one measure of success. We quality assure the teaching by a programme of lesson observations. We also gauge success from parental and school responses and questionnaires to schools. We measure success by schools continuing to sign up for subsequent years. We measure success by the proportion of schools that engage with the programme.
- Positive feedback from pupils and school via surveys and pupil questionnaires; school liaison visits, increase in orders for tuition
- We look at the progress made by pupils across different instruments, different schools, different teachers, different socio economic communities. We consider how different school environments, from those totally unengaged to those fully engaged, affect outcomes. We question whether it's worth delivering in schools where the teacher is treated like little more than a babysitter. We look at continuation levels

and the standards achieved. We explore how what is being taught links with the wider school music curriculum, and indeed the wider school curriculum. We ask senior school staff to tell us this to understand if they see it as being a core part of their school. If they don't THATs when we have a difficult conversation.

- Yes we do - we observe these lessons as part of our QA procedures. We judge the quality of the singing, the engagement of the pupils, their understanding of the elements of music, their ability to play in tune, posture, note reading. The criteria we use is pretty much the same as for small group and individual tuition except that we do not expect the same amount of progress over time. We also judge success by the numbers of pupils who wish to continue and by the schools' willingness to then invest in the progression routes.
- We observe lessons to support teachers with their CPD and to maintain the quality of the teaching. We do look at numbers continuing after the initial free programme (as we have to for the data return). Success is also gained from whether schools continue to buy into it.
- Regularly observing WCET tutors to ensure delivery is of the highest quality for our schools. - Listening to feedback from tutors, schools and parents who choose to continue with lessons - Continuation data
- Yes, by the number of schools engaging with the Service. SMEP [*School Music Education Plan*] visits have allowed the SMT to evaluate the school's perception of the WCET programmes,
- We look at numbers of schools buying in, especially those repeating a purchase. We listen to school feedback. Lesson observation by senior leaders look at quality of learning and teaching. Peer mentoring enables staff to improve skills and seek solutions to problems.
- Teaching quality is monitored annually and satisfaction surveys are completed by schools.
- Annually we undertake a pupil evaluation and a teacher (school) evaluation. we then prepare an Executive Summary of the findings, which feeds into our planning for the following year. We also carry out Quality Assurance observations of our instrumental teachers
- We observe lessons, which take the format of a feedback discussion with a tutor where areas of strength and areas for development are identified. We also seek the view of the students who are learning. This was done for some programmes last year through interviews with students. We also sought feedback from tutors about how they felt WCET classes were going in a meeting last year.
- We have agreed a quality strategy between partners and we will be using this for the first time this year to evaluate the success of WCET.
- Yes. Feedback from tutors and schools indicating success from their perspectives. Pupil success is judged by their progress (as detailed above) and also by their comments.
- Formal and informal quantitative and qualitative feedback from the schools. At the end of programmes the pupils and the class teachers are given feedback forms to fill in. Lesson observations are also delivered on our tutors, as part of a successful WCET project also includes tutor delivery improvement.

- We always evaluate our work through evaluation feedback forms and monitoring our feedback and adjusting WCET delivery when required. We monitor through talking to our tutors and encouraging them to use self-evaluation tools. We monitor through talking to the head teachers and music co-ordinator in schools and discussing the best model to work in their school and linking in with school partnership networks.
- Yes we try to evaluate annually Based on school feedback, pupil / teacher feedback Numbers taking part and continuing or playing anywhere
- Ofsted criteria
- WCET is evaluated through survey monkey, pupil evaluation forms and staff evaluation methods
- Progress reports from staff Visits to see programmes in action and evaluate
- We measure it by the conversations we have with schools and staff. There are too many variables as to why a pupil does not continue in to individual lessons or small group so this is not a good measure of success. Principally, pupils and schools ability to pay is now key and this is creating a postcode lottery in rural areas. The loss of LA budgets has completely undermined the programme and where as we were able to offer it free to schools we are now charging. For schools with 50 or less pupils, of which we have many, this becomes a real challenge. Small rural schools rarely have a member of staff who is a music specialist. This makes it difficult to apply a measure of assessment when the larger schools have a specialist and those children have access to a full music curriculum. For many of our schools we are the music curriculum providers.
- We continually monitor the quality of delivery, numbers of schools and pupils learning and the impact on numbers of pupils/schools engaged in small group and individual lessons.
- Yes
- We have set criteria that we assess by. There is no minimum requirement but we have guidelines as to what is attainable.
- Yes Qualitative -anecdotes from a range of stakeholders Quantitative - numbers of schools re-engaging, students carrying on, becoming engaged on other areas of music, etc
- Yes Data Feedback from schools, staff, pupils and parents
- Yes. Mostly school (teachers and pupils) evaluation sheets. Lesson observations by MEH.
- We monitor the quality of all delivery as opposed to just WCET using observations (Ofsted criteria), but I would say quality and 'success' while linked are not necessarily the same thing. 'Buy-back' is key in monitoring if the programme is successful in terms of the relationships with schools. What constitutes 'success' in WCET programmes locally, interestingly, is also forming part of the basis behind my own doctoral research.
- Continuation and other quantitative data.eg from the DfE data template. Feedback from parents Level of performances Outcome of session observations.

- Through take up and continuation, but the success of further learning is dependent on parents being able to pay or contribute financially to the cost of small group lessons 'I can do' individual assessments completed by children and tutor reports Feedback from school/parents
- we use progression data feedback from schools teacher / head teacher feedback parent feedback performances
- Monitoring and quality assurance visits by manager
- We spend a great deal of time on support visits. These are either from myself, heads of departments or their assistants. We also communicate regularly with all our WCIT schools. As of yet, we do not have a questionnaire that schools fill in at the end of the year, but we do talk to schools and write to them around June time.
- Assessment Feedback from schools WCET buy-back from schools
- Yes, in a very detailed manner and redesign our programme to meet the needs of schools regularly - so much to put here - happy to provide more info if required
- Number of schools buying in Feedback from schools Feedback from staff Numbers of children learning in smaller groups Numbers of children in ensembles
- We evaluate our WCET programme internally by:- lesson observations staff reflections staff sharing and feedback school buy back School evaluations, verbal reports (currently no formal process of this as schools didn't return evaluation forms) pupil achievement and evaluations (I can statements)
- We evaluate the success of our programmes by asking for feedback from schools via an online survey. We ask about the success of the project, is it valuable, have the schools noticed a difference in pupils both attainment and behaviour as a result of participating in the project. We also ask if it is value for money.
- Evaluations from participating schools through the class teachers that have been working with our staff. Criteria include evaluations about musical, creative and non-musical skills developed through the programme.
- Yes; We assess, how musical understanding, skills or interest increase, changes in levels of confidence, whether behaviour in the group changed in response, whether attitudes towards learning music changed and how the input enabled students to contribute creatively. In addition, we look at how the Hub communicated project aims, whether these were achieved, the appropriate use of time, professional development (formal and informal), readiness of the leader and progression routes.
- School evaluation forms, school and head teachers doing it again next year
- Yes, we looked very closely at what we were providing last year and tried to apply some common principles that would underpin each different instrumental programme. we offer our programme in a manner that schools need not, if they wished do any additional music with the target classes. When we looked we felt that some tutors/instruments did this better than others and so set to rectify this.

- Yes - data analysis, assessment, talking to school and Music Service staff, feedback from parents
- Numbers of schools delivering WCET. Numbers of schools who contact and actively engage with the Hub for support and advice about delivery. Numbers of schools/teachers who take part in networking and training events. Numbers of schools who actively feedback children's responses and progression. If the SLT is actively supporting and promoting WCET in the school. Numbers of parents who support children to then access ensembles out of schools. Are aiming to consult with children too - but numbers of children who take up instrumental tuition by choice has to be a good indicator too.
- Evaluation is made annually and success is based on uptake of WCET by new schools and on continuation numbers of pupils choosing to continue on their instrument in a small group setting. We aim to increase continuation numbers by 20% each year across all our schools and to provide WCET to approximately 20% more schools per year.
- Use pupil & teacher feedback forms - although not all are returned.
- Yes. We assess the standards achieved over a year.
- Yes - are the kids enjoying it so much they want to carry on and do they sound great!
- Take up of lessons feedback from schools feedback from colleagues delivering WCET Pupils moving on to play in area groups Engagement by school with Hub in musical activities other than WCET satisfaction levels of colleagues satisfaction levels of schools
- school feedback levels of progress levels of pupil engagement continuation teacher performance (appraisal)
- YES. Quality of teaching. Through observation of teaching and learning in schools. We aim to visit all of them in a year. Number of pupils continuing beyond WCET Number of pupils invited / attending our free Summer Term WCET G&T Classes at Music Centres Anecdotal evidence / feedback School resubscription rates
- Yes. Criteria: Number of schools and children taking part. Number of schools taking part year after year. Number of children who have shown an increasing enthusiasm for music-making and wishing to pursue this (may or may not involve continuing playing an instrument). Anecdotal quotes for children. Formal and informal evaluation form schools. Motivation of WCET staff to develop new ways of delivery and keeping things fresh.

There are many activities undertaken here, and the range of methodologies MEHs and MSs are using to evaluate the success of their programmes are quite significant.

Somewhat

Presented next are the responses from the 'somewhat' category. Again, these are verbatim.

- We probably should do in a more formal way. We discuss the success of each project with school leaders and the programme is constantly evolving (e.g. much feedback from 2015/2016 from schools centred on a need for WCET to cover all national curriculum music demands and as such we led some whole service CPD on that issue)
- We do look at the numbers of pupils who continue to learn instrumental music following WCET, but also have a system of evaluating opinion from school leadership and class teachers and instrumental teachers who have been involved with the programme, addressing additional aspects such as increased, confidence, social skills, behaviour of pupils etc. as well as impact on enjoyment of and interest in music.
- This is a pilot year for our new First Access programme so we will be evaluating as the year progresses. We do not, as yet, have any set criteria for this. We have criteria for evaluating projects, and this will be altered and adapted for use in evaluating WCET.
- In the past it has been on the numbers receiving WCET and a small amount of feedback. (this was not completed by many schools) I plan to have evaluation based on feedback from teachers, classroom staff, parents, instrumental staff and pupils. Also number of pupils taking part and the number continuing with instrumental lessons.
- This is under evaluation/development. Previously it has simply been the number of schools taking it up and occasional observation. We are keen develop more rigorous and robust evaluation, assessment, training and observation to develop WCIT into a more productive and beneficial tool.
- We are struggling to be honest
- Only through the annual data collection
- Not officially but we do ask schools to complete a questionnaire

These are all MEHs/MSs working towards competent self-evaluation, or in some cases ones who simply have not provided enough data to adequately categorise their responses.

'No' responses

The final set of verbatim comments are from the much smaller 'no' group.

- There is not an established tradition of internal evaluation of the success of the programmes other than anecdotally. Our WCET provision is in review during the current academic year as it has been in place, without any review, for 13 years.
- We have only recently begun expanding our provision and therefore the results of this questionnaire and the support we can be given in developing it will aid us immensely.
- Not at the moment. I have been in post for 3 weeks
- We don't do any formal evaluations

Here there are clearly two who just have yet to have time to do anything new, one who is revisiting a programme, and only one outright 'no' response.

Discussion

Completing the existing ACE data response form is already seen by many MEHs/MSs as a significant undertaking. What may be useful in regard to MEH/MS internal evaluation activity is for groups of MEHs/MSs to offer support with this, and maybe Music Mark, or ACE, especially via the network of relationship managers, could consider producing a toolkit of simple suggested ways of doing this, with exemplars shared at regional or national events. Having 'a common approach' to this area of work may also facilitate ready understanding on a national level as to what is taking place in the various WCET programmes.

Quality in WCET

Opinions: What makes for a good WCET programme

In thinking about what makes for a good WCET programme we are discussing matters of quality. There are issues with trying too hard to unpick quality, and what it actually means, and some of these were observed back in the 1970s by the American writer Robert Pirsig:

Quality – you know what it is, yet you don't know what it is. But that's self-contradictory. But some things are better than others, that is, they have more quality. But when you try to say what the quality is, apart from the things that have it, it all goes poof! There's nothing to talk about. But if you can't say what Quality is, how do you know what it is, or how do you know that it even exists? If no one knows what it is, then for all practical purposes it doesn't exist at all. But for all practical purposes it really does exist. What else are the grades based on? (Pirsig, 1974 p.178)

This notion, that of "... when you try to say what the quality is, apart from the things that have it, it all goes poof! There's nothing to talk about..." can be a real danger when discussing educational programmes. This research wanted to try to dig down into matters of quality, and find out in some detail from those actually operating WCET programmes what they themselves felt were aspects of quality worthy of discussion. That is what this section endeavours to do.

Grounded theory - revision

In previous sections of this report the utilisation of grounded theory coding methodologies has been discussed. For this section of the report it is worth reiterating that this involves the generation of coding categories which *arise directly from the data itself*. In other words these categories have *not* been produced in advance of analysis, and then data coded so as to fit these codings; there is always the danger of self-fulfilling prophecies in this way of working. So, in the discussions of analyses of responses here, multiple

codings have been undertaken so as to achieve the point of theoretical saturation (Fusch & Ness, 2015). What is also appropriate to emphasise here is that as these codings arise from the data, they were not offered in advance to respondents as a multiple-choice answer. Therefore the fact that an individual respondent does not include one of them in their free-text response does *not* mean that they do not think it is important, it means simply that they did not mention it amongst the things that they said were important to them. This point needs emphasising as the lack of response for some aspects cannot be axiomatically taken to mean that something was considered to be less important. Having said this, it is also pertinent to note that the things that respondents *did* include were clearly of import to them, and so the viewpoints and stances that are reported on here can be taken as being representative of MEH/MS positionality.

What makes a good WCET programme?

The issue of what makes for a good WCET programme lies at the heart of this research, and so we wanted to explore this in a little more detail. In order to do this, we asked an open-ended free-text response question about this very aspect. The question was phrased:

What, for you, makes for a good WCET programme?

This produced 82 usable responses. As has become standard by now in this work researching views on WCET, a wide range of views and opinions were evidenced. Using grounded theory methods described above and previously, 16 categories were identified which were common in responses. These 16 categorisations, and the meanings associated with them, are as follows:

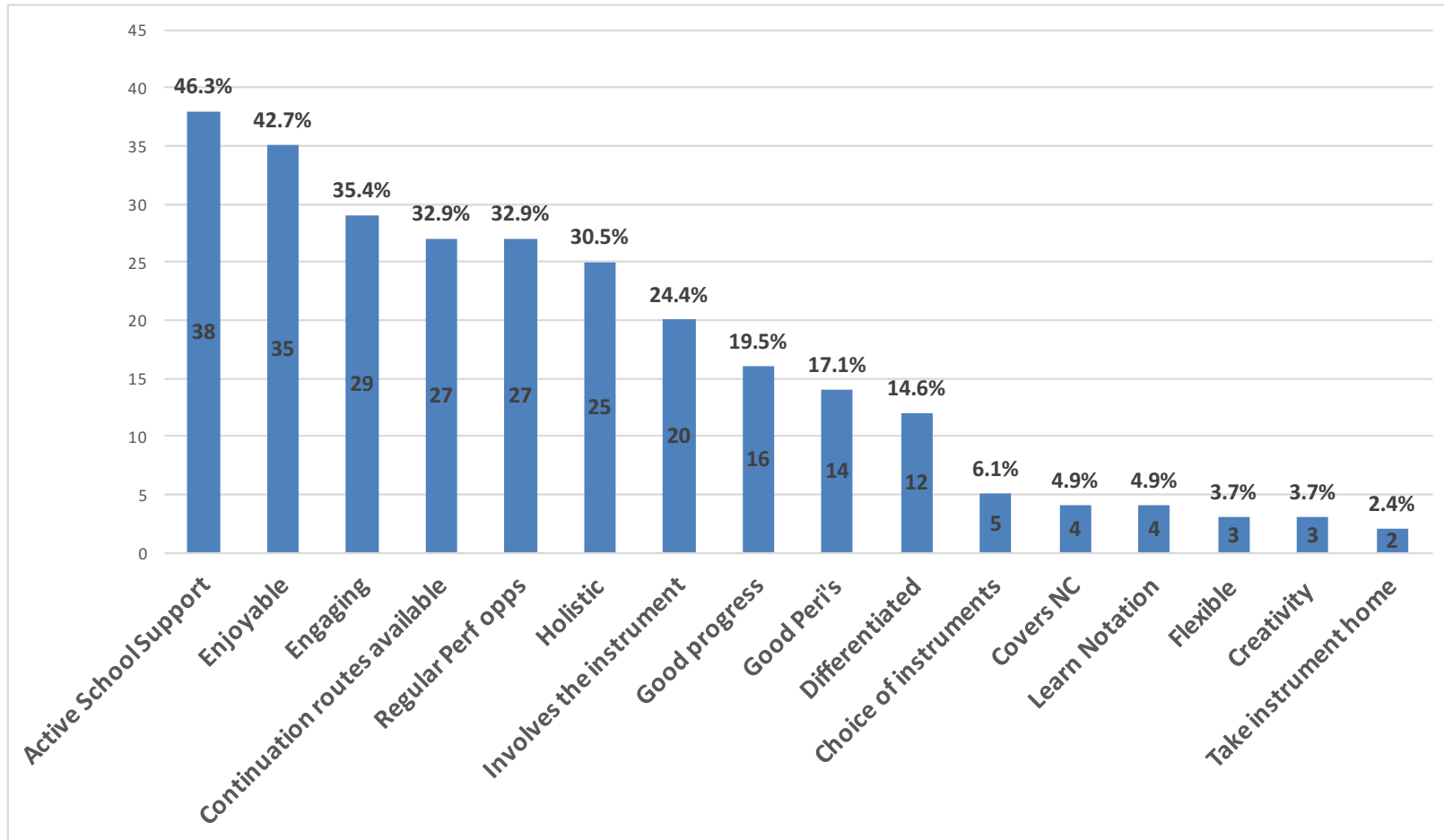
Active School Support	The school in which the WCET programme is located takes an active role in supporting the musical teaching and learning involved.
Enjoyable	The participating learners have an enjoyable experience of musical participation in WCET.
Engaging	This category is used separately from 'enjoyable' for when respondents describe pedagogies or programmes as 'engaging'.
Continuation routes available	This is being used in the ways described in section 6 of this report, about having musical activities to go on to after the WCET programme. In the way it was defined earlier, this is separate from the notion of <i>progress</i> .
Regular Performing opportunities	Self-explanatory, as it says, opportunities to play/sing are available

Holistic	This was used by a number of respondents to mean that they were covering music education 'in the round'.
Involves the instrument	This was used when respondents described specific aspects of musical learning which involved the instruments of WCET
Good progress	The specific use was that as described in section 6 of this report, namely making progress in breadth and/or depth of learning
Good Peri's ⁶	This coding was used when respondents talked about the need for high-quality music teaching staff.
Differentiated	This means that respondents discussed music teaching and learning that was focussed on the range of learners as presented in each setting.
Choice of instruments	Means that learners could choose instruments.
Covers National Curriculum	Self-explanatory.
Learn Notation	Teaching and learning of notation is important
Flexible	Used when respondents described being able to respond in different ways to different schools. Not the same as differentiation, as that applies to learners in WCET programmes.
Creativity	WCET involves some aspects of creative processes from learners.
Take instrument home	Self-explanatory.

Having arrived at these categorisations from the grounded theory coding process, a count of instances shows the prevalence of the number of times each of these aspects were mentioned. (However, the caveats discussed above about the ways in which data were analysed need bearing in mind here.) The results of this are shown in graphical form in figure 8.3.

⁶ Peri's = Peripatetic music teachers, visiting instrumental staff.

Figure 8.3: Opinions – Good WCET



As figure 8.3 shows, the active support of the school was mentioned the most times, with 46.3% of respondents saying how important this was for them. Notions of WCET being enjoyable and engaging came in as second and third categories here. What is worthy of note is that the availability of continuation routes for WCET learners was mentioned by 32.9% of responders. Implications of this can be considered in two contradictory ways, both of which need further unpicking.

1. The MEHs/MSs were considering the long-term impact of WCET on learning music, and wanted to ensure that those who wished to had suitable developmental progression journeys available to them
2. THE MEHs/MSs were not considering WCET as a learning programme complete in itself, as a musically self-integral course, but wanted it to lead to other music-making opportunities

It is not possible to disentangle these, but as part of the ensuing discussions about the nature and purpose of WCET, it would be useful to think about this more widely.

We have already seen how the ready availability of performing opportunities is valued by MEHs/MSs, also receiving 32.9% of mentions. Involving the instrument and making good progress also seem logical qualities in a WCET programme. The notion of the quality of WCET staff comes up a number of times in varying degrees of subtlety in this report, and in this case is mentioned as an important feature by 17.1% of respondents.

The issue of creativity is also interesting here, as creativity is seldom mentioned in other parts of this survey. This is interesting to consider, as we know that creativity is involved in all aspects of music-making (Burnard, 2012), and is an important part of music teaching and learning generally. Maybe the relatively low response count here is a reflection of the more widespread utilitarian turn in education, and MEHs/MSs are being strategic in the ways they describe their music programmes?

9 Designing WCET from scratch

WCET is a teaching and learning model which has grown up over a series of iterations. In earlier sections of this report various names which reflect some of these changes have been described. In this section we report on our investigating what MEHs/MSs would do if they were designing a WCET programme from scratch, with no legacy issues. As previously explained elsewhere in this report, a methodology based upon grounded theory was employed for the analysis of the free-text responses which were offered in answer to the question:

There were 81 responses to this question, which asked:

If you were designing a WCET programme from scratch, is there anything that you would do differently from your current work in this area? If so, what, and why?

From multiple codings of these responses, there were 25 reductive categorisations which emerged from the data. These categories, and the explanations for their use are shown in table 9.1.

Table 9.1: Categories for designing WCET from scratch

1	No cost to schools	Self-explanatory – there would be no costs or charges to schools
2	Not all schools, only disadvantaged or remote	WCET would not be available or delivered in all schools, only those that fit certain pre-determined categories of need
3	Offer more instruments	Self-explanatory
4	More singing	Self-explanatory
5	Buy better instruments	A number of respondents mentioned that their initial purchase of instruments had not been of the highest quality
6	Make it statutory	Government to legislate for compulsory WCET
7	Take instruments home	Self-explanatory
8	Limit Offer	This category was used when MESs/MHs said they would limit the offer in some way, not the same as item 2, as this is about only offering a limited range of options for schools to choose from
9	Involve Class teachers more	A number of respondents described how they would want more involvement from school-based class teachers
10	Don't start with instruments	This means that respondents thought that a WCET programme ought to involve

		musical instruments later, after initial work had taken place
11	Offer more choice of instruments	...to schools
12	More differentiation	Make WCET teaching and learning more individualised, depending on the participants involved.
13	Offer specific Instruments only	Only offer a small range of instruments, common across all WCET programmes. Not the same as 2 and 8, as this is about having a clearly delineated small core programme
14	Make optional within schools (pupil choice)	Let pupils in schools choose whether they are involved in WCET or not
15	Not in schools who don't value it	Remove WCET from schools who don't seem to appreciate it.
16	More tutors	Self-explanatory
17	More curriculum support	Use WCET to support teaching and learning in National Curriculum based music classes
18	Offer specific times/durations/year groups	Only offer WCET to schools at times and for durations that suit the MEH/MS, and/or limit it to certain classes/year groups within the school
19	More 'joined up' approach	Make WCET part of a broader view of music education, involving more stakeholders (e.g. secondary schools) and partners
20	Include small group lessons	Not just deliver WCET through whole-class modalities
21	No Change	These MEHs/MSs would not wish to change their programmes
22	More/better training for tutors/teachers	Self-explanatory – for both MEH/MS and school-based teachers
23	Currently Reviewing	Means that MEH/MS is thinking about what to change at the moment.
24	Continuation routes clear	To ensure that continuation routes are planned into WCET programmes from the outset, and that this is known to all participants and stakeholders
25	Change funding arrangements	Self-explanatory

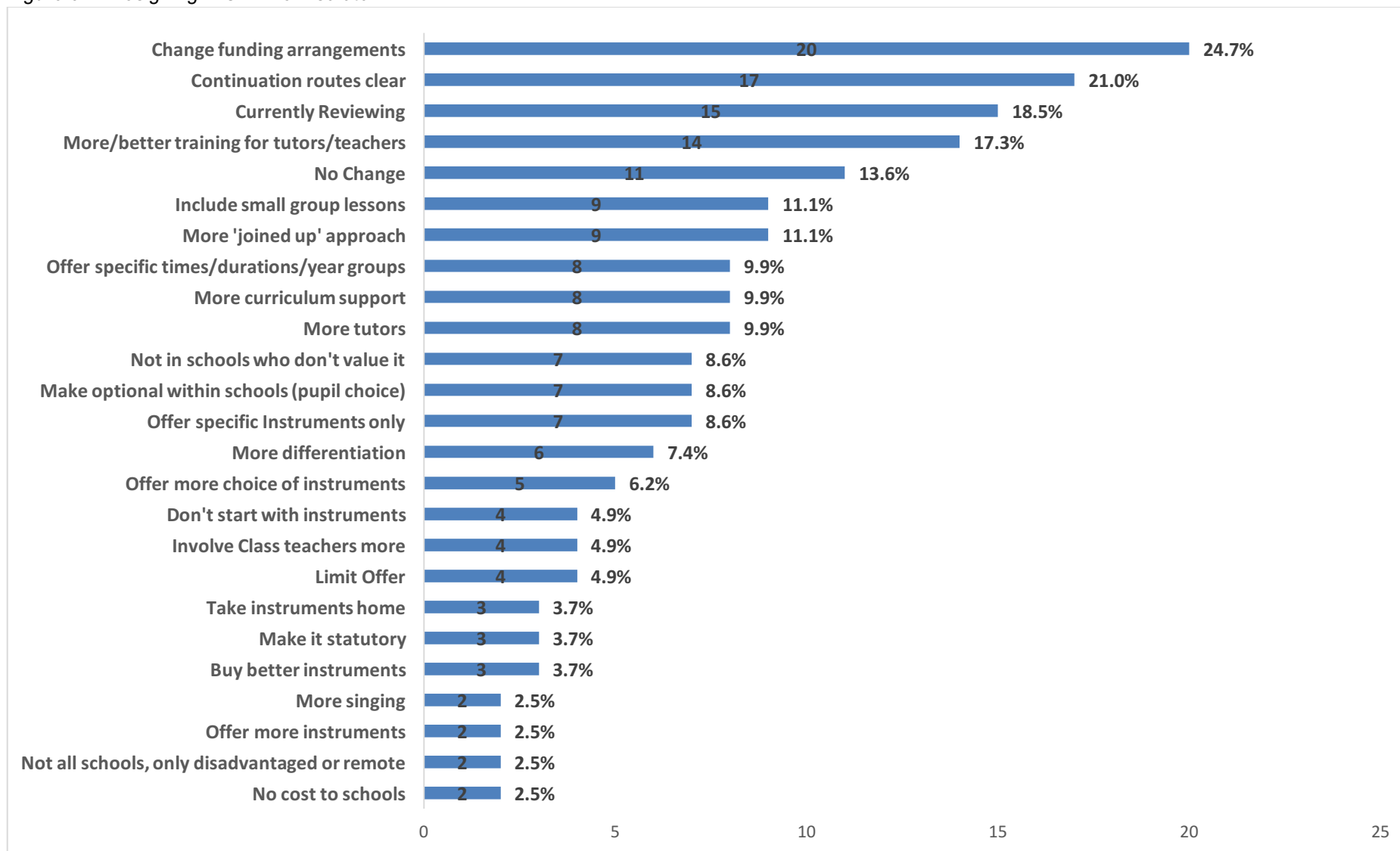
Table 9.1 reveals that there are number of fine distinctions being drawn by respondents to this question. These have been included as discrete

categorisations in this analysis as it is important for us to understand the totality of views on WCET⁷. The numbers of respondents for each category are shown in figure 9.1, with the number of respondents shown in the bar, and the percentage of respondents who mentioned that category as a % figure after the bar.⁸

⁷ It is worth reiterating that these are *post-hoc* codings of free-text responses, and were not offered to respondents to select from, and so the fact that only a small number may have mentioned them need not be taken as indicative.

⁸ N.B. Percentage calculations are % of respondents who mention it, *not* % of responses, as single respondents could be coded into multiple categories.

Figure 9.1: Designing WCET from scratch



From these figures, it is clear that the largest single category mentioned by respondents was that of changing funding arrangements. This applies to the ways in which funding is devolved to hubs, as well as ways in which hubs use that funding to support WCET activities in schools. ACE data return analysis reports (Sharp & Rabiasz, 2015; Fautley & Whittaker, 2017) give details of how this funding is given to hubs at present. Allied to this response are a number of categories chosen by respondents, many of which have a resource implication for schools.

The matter of continuation routes has figured a number of times in this report already. This question, where respondents were given the opportunity to think 'outside the box', has raised continuation routes as a matter where MEHs/MSs would do things differently were they to be starting again; 21% of respondents mentioning that this would be the case for them. The reason for this research labelling this category as 'continuation routes clear' refers to the fact that it was *clarity* of progression routes, with these being established at the outset that was of concern to the respondents here.

18.5% of respondents mentioned how they were currently reviewing WCET provision anyway, which, as this question follows on from section 8, means that such matters were already in their minds. However, it does add to the evidence-base that many MEHs/MSs do engage in continuous review of programmes anyway. Having noted that, 13.6% of respondents did note they would not change anything from their current WCET programmes.

17.3% mentioned the fact that they felt that there was a training need for WCET staff, both instrumental music teachers, and school-based colleagues. This ties in with this having been mentioned elsewhere in responses, and so although we know that a lot of work has already been undertaken in this regard, clearly respondents feel that there is still more to do. Provision of WCET teaching staff is another issue that seems to have a degree of commonality, and here 9.9% mentioned that they would like to have more tutors available.

Small group lessons were mentioned by 11.1% of respondents, who felt that being able to offer them alongside, or instead of, the more usual whole-class modalities that WCET operationalises would be useful. 11.1% of respondents also mentioned that they felt a more 'joined-up' approach to WCET would be logical, with more stakeholders, including secondary schools, being involved.

Provision of WCET arrangements was clearly in the minds of the 9.9% of respondents who felt that the programme would benefit from offering schools less choice, and leaving the details of programming to hubs and services. A similar response rate of 9.9% was also recorded for WCET being arranged so as to offer more support for the music curriculum in schools generally, rather than being what is sometimes perceived as a separate element.

Interestingly 8.6% of respondents felt that WCET should not be available at all schools who did not value it as a programme. There would seem to be a need for more work to be done looking into why those schools are not valuing WCET. 8.6% also felt that WCET should become optional for individual pupils within schools to choose whether they did it or not, and a similar figure felt it would be better if WCET was only offered on specific instruments.

Differentiation affects many offering WCET, and this was raised by 7.4% of respondents, who felt that a new programme could address this in a more satisfactory manner. In contrast with those who felt that WCET would be better were it offered on fewer instruments, 6.2% believed that more choice in this regard would be a good thing. From earlier sections in this report we have already discussed the ranges of WCET instrument choice available, so maybe this information will be of use to the MEHs/MSs should they choose to investigate this aspect further.

As can be seen, there were a number of responses that fell below 5% of respondents, and so to facilitate completeness of thinking about these aspects of WCET we are again presenting all of the responses verbatim here.

Verbatim free-text responses

- Yes. A number of instruments are not suitable to be taught in a WCET environment. We have found that pupils progress slower when attempting WCET on flute and guitar.
- We are currently undertaking review into this area.
- We would take it out of the core roles and only offer it free to those schools in disadvantaged areas
- On a practical note - Invest in the highest quality instruments possible with excellent cases / storage facilities. Some tutors spend too much time fixing problems with poor quality instruments that were bought in high numbers around 10 years ago. Wherever possible ensure Y4 are the year that engage in WCET, it's ideal to have then a further 2 years at Primary level before transition to secondary school. If funding wasn't as tight, create a support role to assist tutors with sticky valves, tuning, reed issues etc.... Especially in the first term when pupils instrument care skills aren't developed
- If funds would allow then the provision of 2 instrumental specialists and opportunities to offer more musical experiences over the year ie different instruments.
- We have been working very hard on our [name of] programme and they is reflection on best practice and constant improvement. We feel that this is now very successful for us in Wind and Brass but we have work to do in consistency of delivery and resources in other areas. e.g. strings.
- I feel that at the moment, WCET isn't always making children feel excited about music. Insisting all children learn one or two instruments all together doesn't cater for all. I would like to offer a whole school provision where children who WISH to learn an instrument can, whilst

those who don't are taught a general class music lesson which may allow children to engage with music in a different way. Children have strong opinions on music from an early age, not least due to the far easier access to all music on the web. A whole School Music Programme would cater to these needs far better than WCET.

- We would provide large group opportunities (groups of 7-10 pupils) on instruments for skill development and support schools to have specialist music curriculum staff able to develop and increase music education quality and activity in school. We would not do whole class single instrument for a whole year or programmes where the school has no ability or intention to support ongoing access and continuity for their pupils.
- All of our projects are bespoke and have been developed school by school taking account of existing strengths and weaknesses. Projects are reviewed on an annual basis and changed when necessary.
- Probably
- We now have a comprehensive strategy for continuation in classroom music as well as in small group lessons. I wish we had that when we started.
- Should be delivered free as part of the Music National Curriculum. Singing in a choir as a class activity prior to learning a musical instrument. A continuation year for small groups - tuition and instruments free for all pupils who choose to take this option
- No, we're happy with how our provision has developed so far
- We would probably focus more on technology to increase access in remote areas.
- Would limit schools from developing multiple programmes across several year groups. Would insist that each programme is for 2 terms with the third term used for a stepping stone between WCET and 'traditional music service style tuition'. Would insist that schools provide a related and subsidised opportunity for children to pursue an interest in instrumental learning the following year.
- Every programme is different. All our teachers' [have] ownership of the programme they deliver, using their own resources, methods etc. If support is needed, more experienced members of staff can mentor new staff to find the best planning for a new programme
- Single instruments. Simple instruments (djembes, recorders, violins, trumpets) that are easy to maintain and make sounds on. Flutes and clarinets have been a problem - very hard to tell if all pupils are using correct fingers and many, many broken instruments. Cheap trombones were also an error of judgement!
- I don't think I would as the programmes have evolved over time using feedback from teachers and pupils to constantly strive to improve them. Comments from staff: "Create lots more of our own resources. More starter ideas." "I would provide a lot more training and support for new WCET teachers involve them with successful WCET teachers. I think it is important to bring teachers from their instrumental area together to share good practice." "Yes the delivery needs improving and needs a more consistent approach"

- I think we would look again at the nature of our programmes, and whether we could include an element of pupil choice regarding the instrument learned, or whether a system with a shorter period of whole class learning on a more 'basic' instrument, for want of a better term, could be followed by funded group lessons on a range of instruments, rather than longer programmes where all the children are playing the same instrument, that the school has chosen for them.
- We have only just done this so will keep you posted! For next year, we are looking at how to monitor progression of individual pupils.
- Would look at a common approach - too many disparate methods Ensure that a school does not embark upon this without planning for continuation costs/rooming etc) - 1st access is not a one year deal
- Might have given schools less choice. sometimes they limit the pupils' aspiration "there's no point letting them use nice expensive instruments because the parents won't be able to afford to carry on with them, we'll just have recorder/ukulele and voice!" Also in a large [area] deploying staff effectively and making the best of their specialisms would be easier if we dictated instrument choice. However, there are benefits to school choice so hard to know if we would really change that.
- No, because what we currently do has been honed over the last 15 years. I would give some consideration to the formal assessment, following your earlier questions, but I am not sure I would choose to include it as an essential element, purely because of time constraints and our self-employed tutor engagement model.
- No. Our WCET has been designed and refined over the last 7 years in collaboration with schools.
- I am designing it from scratch. I'm using new, usual plastic instruments, providing training for the instrumental teachers and ensuring good relationships with the schools.
- We designed ours from scratch, in consultation with schools in 2009. We constantly review what we do and if we could do it better. We ask schools who pull out of the programme why they have (very few do)
- I would insist on the strong partnership in every school - the music service staff only see the pupils once a week and having the class teacher present enables them to focus on the music making without having to deal with behaviour management. I would also embed the process for continuation/progression routes into every project (an agreement with the schools that they must invest in small group tuition for those pupils who wish to carry on).
- If more money and resources were available (!), I would provide either a band set-up or a carousel set-up so that students try out more than one instrument. I would also allow 2 MS staff per session.
- No
- Ensure that the publicity around 'every child learns' is given the high status it deserves!
- Currently we offer schools an enormous amount of choice, days/times/instruments etc. which causes a timetabling headache. Once you have offered so much choice it is difficult to move away from this. We are looking at changing things though to offer schools half days or full days where they have to have at least 1 WCET class but

could have a smaller continuation group or even individual lessons delivered by our staff to aid progression but to also give our staff more variety in their working day. We hope that it will also help with timetabling!

- We need to develop our pupil assessment, and also our KS1 work. At the moment we deliver just 2 KS1 WCET's, but I would like to work on a programme that we can offer to more schools
- I would like to standardise approaches a little more between instruments. For instance, there isn't a consistent way that notation is taught. I would also like to ensure that teachers are more supported for the delivery of WCET, particularly about keeping up the pace, reducing teacher talk and having a range of linked activities. Developing our own material as a music hub would give us more flexibility to publish things online for schools to use in between sessions to practise and also allow us to customise repertoire.
- We have discussed whether we should be using some sort of screening or aptitude assessment to work out who would benefit most from large group instrument tuition. We are not convinced that the current ACE requirement really helps identify talented young people quickly enough to enable them to progress more quickly.
- If cost were not an issue, the ideal would be to employ enough tutors to deliver WCET, where appropriate as a 'band' (mixed instrument) ensemble. As well the musical advantages, this would also facilitate pupil choice over instruments.
- There is such a variety of WCET projects that it is almost as if every programme is designed from scratch. Outlining expectations before a project starts is integral. Some schools will invest in WCET specifically to build a culture of learning within the school, others will be honest about using it as PPA cover and some will buy into it to give pupils the opportunity to learn an instrument together and increase the levels of general musicianship within the school.
- Yes, have it either as a term or a year.
- Giving pupils the opportunity to try different instruments - but this is a problem for staffing. Giving pupils the opportunity to take instruments home to practise but this has other issues. Making a more joined up approach between schools so that high schools are more aware and support the work that is going on at WCET level.
- Start with a coherent vision about the offer in school and the wider area to continue
- No major changes
- I would focus the provision at Year 7 as progress could be made faster here and there would be more opportunity for progression based in an ensemble for those who couldn't afford to access peripatetic/private provision
- Pretty much everything! We have a huge amount of engagement but little continuation. I feel that the students are getting a vast range of experiences but unfortunately this does not encourage them to take up an instrument in the long term, and can actually be detrimental to their interest in taking up an instrument. A less *ad hoc* approach would give better results and outcomes in the long term. WCET gives amazing

opportunities to many of our young people who would otherwise not have this experience. Short bursts of this are enough for some of our children therefore a term of full class is adequate.

- Not currently but there should be a link between what we are providing and the National Curriculum. It should be part of the curriculum and built into it. This would truly mean all pupils have an entitlement rather than an opportunity - these are very different things. At the moment opportunities are governed by schools' willingness to buy in, or even make time for it in the curriculum. There must be a common thread that links the National Plan to the Music Curriculum.
- I am concerned that First Access has decreased the number of pupils accessing small group instrumental lessons in schools, so although more people get to start, fewer take the opportunity to progress further. To address that, if money were no issue ... I would like to see a year of First Access opportunities which build on a sound and secure Primary School Music Curriculum. Term 1: Drumming project -African drums or samba, establishing and reinforcing a sense of pulse; Term 2: Notation based instrumental sessions on instruments with minimal technical problems - e.g.: recorder; Term 3: On an orchestral instrument, concentrating on mastering basic instrumental skills, then using pulse and notational skills from earlier projects to engage in musical activities.
- When we started (2004), we set up a fortnightly model, where service staff went in once a fortnight, and school staff ran a practice session in the in-between weeks. This was partly financial, to encourage schools to try it, and partly to ensure schools fully engaged. We are gradually moving schools away from this, but some remain. Some of these do it brilliantly, and it's a real partnership - but others don't, and there's often a reason why the in-between practice sessions don't happen. Starting again, I wouldn't offer it in that way
- I did design and pilot the [*name of area*] Model. I like what we do and the inclusivity of provision.
- We are going to experiment with half-year programmes that lead into a school ensemble in the second half of the year, because, a year is too long for the whole class.
- I would have thought more carefully about the instruments purchased so that there was a wider range to cover more instruments. This would help to diminish the idea of 'endangered species' instruments, I would also look at plastic instruments rather than the cheap 'proper' versions. I would be keen to develop SOW for it with very clear outcomes.
- Ask someone central from the Government to convince all schools to have WCET in their schools
- Would like to improve resources that pupils can access at home.
- I would make it compulsory for all schools to deliver it either themselves or using delivery partners. I would make it impossible for a school to achieve an outstanding judgement from Ofsted with a weak music curriculum or extra-curriculum. With an increased budget I would train specialist "beginner standard" tutors to work alongside class teachers to develop a "menu" WCET where pupils could choose any instrument from a selection and learn alongside their class mates

on other instruments making it more of a scratch-band approach whilst retaining the elements of general musicianship and the emphasis of singing within the programme. Further investment in the training of non-specialist primary teachers would also support delivery here but until either Ofsted pick up their mandate to scrutinise music in schools more effectively or someone else (e.g. music hubs) is given this mandate it is very difficult to hold schools to account on this delivery.

- There are some logistical timetabling challenges with our model but we have mitigated these over time as far as possible.
- Happy with the programme - funding for continuation into small group tuition is more the missing piece that delivering the projects per se
- Make it cheaper
- More assessment by the tutors
- I think the only thing we could possibly do differently is to somehow get more of an insight as to what the pupils know either at the end of year 3 or at the start of year 4, thus making our assessment more worthwhile.
- In terms of delivery pretty much as we do but there are certain things that we have to compromise on and rather we didn't have to e.g. full involvement of the class teacher and continuation from the programme
- No, although we would like to establish more work earlier in school (Y2/Y3) many schools that have traditionally had Y5 do not want to change and this leaves little time to build a legacy of excellence in those schools.
- More training and support for non-qualified teachers to make the jump to whole-class teaching.
- I was part of designing the programme in *[name of area]* way back in 2003/4. As the years have progressed instrumental teachers delivering WCET have taken the approach that the lessons are simply a large scale instrumental lesson. They often concentrate on techniques of an instruments and disengage pupils from music. For me, it's about being creative with your teaching to explore the endless possibilities that music making offers to a child's development. I would insist on more singing/listening and internalising of music, the instrument would come much later in the programme. I would encourage staff to be innovative, know their goals and develop ideas to inspire their classes.
- Probably not. I would like to offer more world music instruments but we would do this at present if staffing allowed for this. With more schools teaching their own WCET programmes in schools now due to funding cuts and/or they have their own teachers with the skill set to do this, I am encouraging school teachers to attend our WCET CPD and trying to support them in their teaching. I would like schools to be more aware that we are supportive of them taking their own WCET classes and don't expect them to use our programmes.
- I would like to build in to the programme an earlier link to progression so that the more able students can advance at a quicker rate and can then be a help to all the other students in the class.

- Design the programme to take account of funding changes as we have had to remodel the original programme in terms of staffing, duration, session length and instrumental provision.
- Yes; structure the offer across the year offering at least two different instruments (percussion and one other from wind, strings, or brass); with a final term to offer an additional focus to gifted and talented and those who have expressed an interest in taking forward their tuition. There are opportunities within WCET delivery to further embed other aspects of the National curriculum. The real question however is more about how WCET sits within the diminished context that is KS2 music education.
- Start from a teacher's view - classroom management is key
- Put some of the subsidy on 2nd and 3rd years
- To find a way to ensure all that learn could come together to perform and share an experience, this is difficult when you have Bb and concert pitch programmes. our ensembles for WCET are organized locally so that strings, flute and percussion or brass, clarinet and percussion can come together to form orchestras or bands respectively and this is as close as we think we can get without specially commissioned pieces that don't fully reflect the repertoire that would inspire the children - i.e. something they might know.
- Ensure that schools do not see it as a one-off tick-a-box programme, and look for progression and exit strategies
- More information/case studies to hand as to examples of best practice for schools to inform their choice of delivery and instrument for WCET in schools. We were surprised by the Sue Hallam research as to the many different models that are included in WCET. We had thought it was predominantly either a single instrument activity, or perhaps an instrument type (different brass instruments to encourage harmony and arrangements). However, it was interesting to hear about models of WCET that deliver in sectionals to bring the different instruments together for group performance. whilst this seems an exciting option, we would question value for money as I'm assuming this particular model would require a number of tutors for the one class to deliver the sectionals.
- In schools where the correct parental support is in place, an option to take the instruments home to practice on would be preferable.
- I would include singing and musicality for the first term or half term before moving onto instruments. I would also suggest that the 'whole-class' instrumental element doesn't happen straightaway - small groups would be better first - with key milestones along the way where the whole class comes together to celebrate and perform.
- Make sure it came direct from DfE to schools of what they had to do and their involvement in it.
- More investment in training for peripatetic teachers. Because peripatetic teachers in [*name of area*] are self-employed, it is necessary to pay them to attend training.
- We would offer back up lessons (in small groups) in addition to the whole class lessons. This however, makes the work very expensive but if we had funding this would make all the difference.

- We have designed our programmes from scratch
- No
- No - we've had twelve years to hone what we do. This doesn't mean we're content to stand still though - there is always, always improvement to be had. Innovation and new ideas are still a priority.
- I would have started with a dedicated team to deliver WCET who were skilled in then developing beginner school ensembles. In an ideal world these same teachers would also direct the local music centre groups that children engaged in WCET would join.
- if money were no object we would like to be able to provide two teachers per programme
- YES - and we are. Stop doing full year WCET instrumental projects! These are fine for the small number of kids who 'fly' in a class, but most don't. A year stuck on an instrument you don't want to play, making a hideous sound is a miserable experience for many I'm afraid. We are moving to delivering full year delivery packages, but only one term (spring) will be whole class instrumental. So (in a nutshell).....
Term 1 - Foundation work ("Theory", "Elements", "Inspiration", "anticipation" - through musical, practical engagement) Term 2 - Whole class instrumental - They all do it and do it enthusiastically due to the "inspiration" and "anticipation" in term 2. They do better due to the foundation work. Term 3 - Only those that wish to, continue to play the instrument. in small groups. (get closer attention and more chance of developing good technique and making faster progress). The remained work with the 'well trained' class teacher continuing to develop their 'general musicianship' / 'curriculum' music. Point is they aren't 'forced' to play if they don't wish to.
- Ensure a wider variety of instruments for children to try - i.e. increase the emphasis on music making (individually and in groups) and reduce the emphasis on learning to play a specific instrument. Embed follow on groups right from the start for those who wish to continue developing their instrumental skills.

Discussion

The idea of starting afresh can be appealing, but it is also useful to consider in terms of how stakeholders might set about doing things differently with the benefit of hindsight. There has been a huge amount of learning from establishing and running WCET programmes over the years, and the experiences distilled into this section of the research report will hopefully be of benefit to MEHs and MSs more widely as a result of this reporting.

Closely linked to this reflective learning described here is the issue of overcoming challenges in WCET, and so it is to that area that we turn our attention.

10. Successes in WCET

With a variety of conceptualisations of WCET, and many ways of operationalising, funding, organising, and presenting it, thinking about what constitutes success is clearly going to mean different things to different people. One of the principal research questions guiding this piece of work, and outlined at the outset of this report, was the straightforward question:

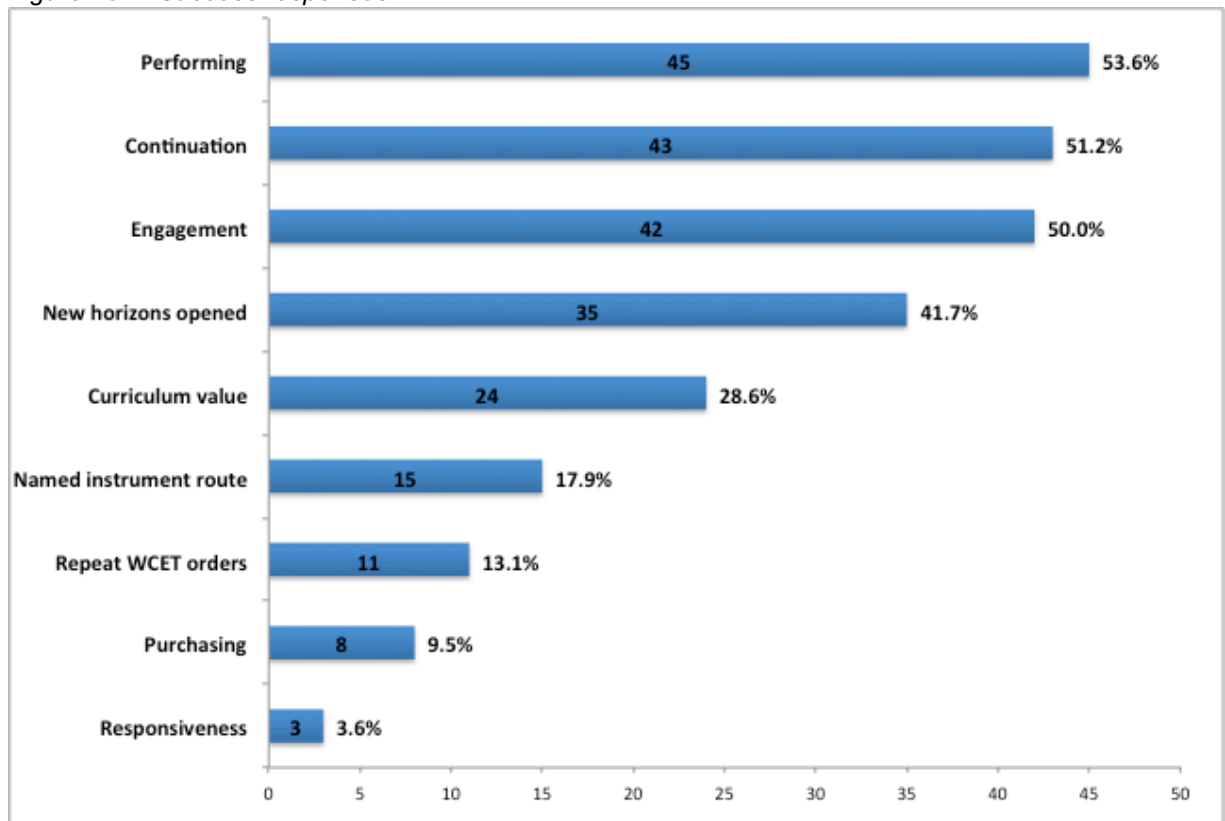
- In the various modalities of WCET, what constitutes success?

To begin to address this, respondents were asked the question:

What, for you, in your MS/MEH, are the biggest successes you have in your WCET programme?

This again took the form of a free-text box in which respondents could write as much as they wished. Using the established grounded theory methodology explained in previous sections, codings for what respondents described in these answers were derived from what they actually said. Nine repeating categories were identified from responses. These categories, and the numbers involved in writing about them, are shown in figure 10.1.

Figure 10.1: Success responses



What these response category headings mean are shown in table 10.1

Table 10.1: Response Category meanings for WCET success

Performing	Performing opportunities of various sorts offered
Continuation	In the sense used before in this report – learners continue with musical activity after the WCET programme is finished
Engagement	Learners and schools engage fully with WCET
New horizons opened	Things that learners – and schools, in some cases – would not have thought of being involved with musical activities otherwise
Curriculum value	Schools and other stakeholders fully recognise the contribution of WCET to the curriculum
Named instrument route	Where MEHs/MSs named specific instrumental (e.g. 'violin') routes as being successful
Repeat WCET orders	When schools order WCET again for subsequent years
Purchasing	When schools order more than WCET for subsequent year (NB different from previous category)
Responsiveness	When MEHs/MSs pride themselves on responding rapidly to changing demands and requirements from schools.

There were 84 usable responses to this question, and so again percentages have been calculated as being the number of respondents who mentioned the items in question.

There are three items where in excess of 50% of respondents mentioned the aspect in question. These are: *Performing*, which was mentioned by 53.6% of respondents; *Continuation*, mentioned by 51.2%; and *Engagement*, mentioned by 50%. The theme of performing has already been seen to be significant to WCET, and so it is no surprise to find that it is prominent again here. Continuation too has been seen to be a key factor in WCET. Engagement, here taken to involve both learners and schools, is, however, a useful addition. Here we are not simply counting delivery, important though that be to hub work, instead we are looking at purposeful engagement with the WCET programme. Full responses will be presented below, but at this stage two comments are particularly worthy of comment. This is the first:

The Head of Music at [name of secondary school] asked her new year 7 class if anyone played a musical instrument. The entire class put their hand up. Amazed, she asked what instrument they played, not entirely believing them. It transpired that every child in that class played the trumpet, because they had attended the same primary school where there was a trumpet project. Most secondary schools (where there is music) are reporting that they've had to redesign their

curriculum to cope with cohorts of year 7 pupils with far greater musical skills and knowledge than previously.

A number of things stand out here. That a secondary school is receiving a class full of trumpet players is significant. That the music teacher in the secondary school did not know in advance is worrying, as she will have to “...redesign [her] curriculum to cope with cohorts of year 7 pupils with far greater musical skills and knowledge than previously”, and this will need to be done with some speed – preferably by next lesson! This indicates that secondary schools are going to need greater knowledge of involvement with MEH/MS activities in primary schools. In addition, secondary schools will benefit from revisiting curriculum planning at KS3, as many children and young people will have had significant experience of music learning in depth before they come to secondary school. This also raises the issue of differentiation again, as it is also the case that some children and young people will not have had this experience, and be potentially in the same class as the other youngsters. Finally, there is the worrying comment “*Most secondary schools (where there is music)*” where the fact that music is not being taught in all secondary schools is becoming increasingly a matter for concern.

The second quotation from this section worthy of exemplification is this:

In many ways, WCET has turned our world round. From an industry at which the elitist label was easily used, we now teach everyone. (I would be interested in the % of children leaving year 6 who have learned an instrument now compared to that statistic from 10 years ago). For our service this is possibly the greatest success as we teach thousands of children who we wouldn't have done 10 years ago...

What is of interest here is the notion that WCET has “*turned our world around*”. We heard many stories of WCET being a problem, and staff struggling, here we have but one example amongst many of a success story as to how WCET has transformed musical learning in an area. Not only that, but “*we teach thousands of children who we wouldn't have done 10 years ago...*”. So not only has that MEH/MS been transformed itself, it has also made a significant difference to the lives of many children and young people in that area. This can only be a good thing.

New horizons and curriculum value

There are obvious linkages here to the fourth category of response counts, that of ‘new horizons opened’, where 41.7% mentioned this as important for them. One of the powerful aspects of this research is that we are hearing about significant numbers of children and young people being touched by WCET, as the second quotation above observes, the thousands of children who they would not previously have reached. This is what it means to have

new horizons opened. We are hearing about schools who were amazed by the musical work their children and young people had done, of parents astonished by this, and of individual youngsters who have gone on to have significant successes musically in ways which just would not have been open to them had they not begun their musical careers with WCET provision. This is an important aspect of WCET, and warrants wider recognition.

Curriculum value was mentioned by 28.6% of respondents, and this is another area worthy of discussion. We know that the National Curriculum for music is under threat in secondary schools, and that, as the first respondent quoted above noted, is disappearing from some secondary schools altogether. We have known from Janet Mills (1989) that at least since that date there have been issues with generalist primary teachers teaching music, and Holden and Button (2006) amongst others, have commented on similar issues. Therefore for WCET to be making a positive contribution is a good thing, as these are children and young people who are having new horizons opened, but also schools who, it seems, would not otherwise be able to offer a music curriculum to their pupils. The overlaps of WCET with National Curriculum are important to explore, but in many cases, despite what might be considered ideal, it does seem that WCET *is* the music curriculum for many schools, and not only that, in some contexts it is the *only* systematic teaching and learning programme of music in those schools. This is significant.

Responses below 20%

Of the four remaining responses, two are concerned with financial matters, repeat orders being mentioned by 13.1%, and purchasing, which represents an increase in take-up, by 9.5%. Named routes were mentioned by 17.9% of respondents, this means that specific routes, for example 'violin' were mentioned by respondents as marking successes for them. Details of these routes are to be found in the transcripts of verbatim responses later in this section. It is interesting to note that some instrumental routes within a MEH/MS seem to have had more success than others. As there seems very little commonality amongst these responses, not only here but throughout this report, it is not possible to say definitively that any one instrumental route is better than any other, which is good, as otherwise we would possibly have outcome-overload onto a single instrument WCET modality, which would be problematic for continuation, not to mention performing ensembles.

The final item on this list, responsiveness, mentioned by 3.6%, seems worthwhile for some hubs, but we may need to be wary of expertise-drift here. The MEH/MS is, or should be, the expert in music *in that locality*, and therefore providing a balanced offer needs to take into account not only the wants of schools, but also their needs, and these may be different. Likewise the MEH/MS has finite resources, and so providing every school with the same thing will not only just not be possible, but also what is more important, as observed above, is that single-instrument only modalities are problematic

for all sorts of reasons. Therefore whilst being responsive can be a good thing, there are also times when MEHs/MSs need to be able to lead, as well as follow.

Classification overlap

Returning to the classifications, and the observational statistics outlined above, these are useful in that they tell us what MEHs and MSs think makes for success in WCET provision. They also overlap somewhat with what Sue Hallam found in her WCET research, where she found success included these aspects:

- Partnership working between providers and individual schools
- The quality of teaching
- Opportunities for performance
- Progression routes following the programme (Hallam, 2016a p.17)

What is interesting here are the differences, though. In this current piece of research there are specific aspects of WCET which are identified as being significant by the respondents which go beyond those identified by Hallam. It is appropriate to develop ways which WCET can be taken forward, and these points are picked up again later in later sections of this research.

Verbatim Responses

Continuing with previous practice, the verbatim responses of each of the MEHs/MSs are presented here, again with only light-touch editing as previously.

- The year on year commitment of schools to continuing the programme.
- Schools in disadvantaged areas deciding to pay for the whole school to play an instrument
- School engagement is high as WCET is seen as a valued part of schools curriculum. 2. Staff have embraced and up-skilled in many areas and enjoy teaching whole classes. 3. Celebrations / performance opportunities 4. Brass / Woodwind WCET pupils engagement with additional ensemble opportunities
- Levels of buy back have remained constant and packages are flexible to fit around to ensure the needs of the school are more fully met.
- Established an outstanding Wind and Brass programme with over 60% transition to continued lessons. Band on the run programme concept and resources really work and I would be happy to share that in more detail if requested.
- For us the biggest successes are when we introduce WCET into a school with little other music happening and the school sees the value of music for that class and then is open to discuss and then implement a plan for their whole school. We use a Self Evaluation Tool Kit to help them assess the quality of their music provision.

- Our Music Explorers programme when delivered correctly over Year 2-4 pupils is successful. Our specialist string programme with large group tuition plus a combined ensemble on a separate day across all string family instruments is similarly beneficial
- When parents tell us that it wouldn't have occurred to them that their children might be capable or interested in learning a musical instrument.
- Engagement with schools
- The 85% of pupils who say in the end of year survey that they wish to continue playing a musical instrument, and the potential demonstrated by the students who have gone on to play in our senior bands and orchestras.
- Brass WCET in one area of the hub has grown from nothing to being very successful. Includes brass bands in schools and out of school for WCET pupils with a continuing band as they improve technically. Music has become 'normal' in schools - not just for the elite.
- Closer engagement in schools. They know us more.
- Success is patchy but schools/areas where WCET thrives are those who have access to music experts, either in house or within reach.
- In many ways, WCET has turned our world round. From an industry at which the elitist label was easily used, we now teach everyone. (I would be interested in the % of children leaving year 6 who have learned an instrument now compared to that statistic from 10 years ago). For our service this is possibly the greatest success as we teach thousands of children who we wouldn't have done 10 years ago. We could point at several individual schools/staff in terms of successful programmes. Last year we ran a big project with [*name of orchestra*] players and [*name of Conservatoire*] that was very successful although it is hard to measure any tangible outcomes.
- Our flexibility. We offer a fully bespoke method: Every year, Music Service managers and teachers consult with school leaders to discuss their individual needs. This allows us to sensibly link whole class first access to progression routes, smaller group learning and enrichment activities in a progressive and meaningful way.
- -Schools wanting to continue even after the 1st year of access and developing ensembles in school for pupils to continue where finances make individual or small group lessons difficult. -Pupils continuing on and entering for awards to continue provision. -Increased number of staff wanting to deliver WCET. -School who feel empowered to deliver WCET themselves having worked alongside the MEH lead teacher.
- String groups.
- Where schools who previously did not engage have bought into our programmes and then developed them to allow access to more year groups. The [*area*] Music and Arts Festival creating a class especially for us and providing grants for the schools Comments from staff: "Giving access to all"
- Our recorder programme.
- Schools where class teachers have been inspired to keep working with their classes on music/instrumental skills after the WCET programme has ended, and where children now have access to regular ensembles

to play their instruments, for example ensembles that have been set up by schools that didn't have them previously.

- We have some schools who have been so enthused by the offer that they ask us to provide First Access across every class in KS2. We also have examples of Head teachers consortiums sharing good news and new requests for this provision come in on a weekly basis.
- Pupils covering the entire ABRSM Grade 1 violin syllabus in year 1 (reading not included). Where the whole class continues into year 2 The numbers of pupils in after school ensembles When teachers can use 'technical' jargon and pupils know how to respond
- Groups that have gone on to perform alongside our Youth orchestra, Bands, chamber orchestras in prestigious venues. e.g. mixed string WCET performing with County Strings Vivaldi 4 seasons. Another string L2M doing composing project with externally sourced composer and performing result with a professional string quartet. These are opportunities that were not dependant on parental money or motivation.
- We have examples of young people that started in WCET and continued through our progression routes, onto individual tuition and membership of advanced ensembles, to conservatoire and even, in some cases, returning to teach either for the Music Service as peripatetic staff or in local schools as music specialists. We have also seen many examples of young people progressing to advance stages of musicianship who, without their start in WCET, would probably never have learned to play given their backgrounds. We have many testimonials from children, our staff, school staff, head teachers and parents celebrating the wider social, personal and educational benefits of the programme on individuals and whole groups of children.
- Increased take up of WCET tuition by schools following very positive feedback about the programme and our tutors.
- Too new to comment
- The Head of Music at [*name of secondary school*] asked her new year 7 class if anyone played a musical instrument. The entire class put their hand up. Amazed, she asked what instrument they played, not entirely believing them. It transpired that every child in that class played the trumpet, because they had attended the same primary school where there was a trumpet project. Most secondary schools (where there is music) are reporting that they've had to redesign their curriculum to cope with cohorts of year 7 pupils with far greater musical skills and knowledge than previously. That for me is success!
- The large scale events mentioned above. The numbers of pupils who started with WCET and have continued and gone on to music college/university to study music. The fact that we are working in 90% of the [*area*] primaries delivering WCET.
- Our ensembles have definitely grown due to students who took wider opps classes 4/5 years ago. Brass tuition has grown due to the high number of programmes we ran then. However this was largely down to the fact that we had more funding then and could afford 2 teachers per class which offers students more support and consequently they are

more likely to carry on...! The instruments offered were also in better condition as we could afford to get them repaired.

- A large number of our primary schools choosing whole class continuation after a successful WCET programme this year. The WCET festival we hold each year where 800 students perform together and are given an opportunity to hear our more advanced ensembles perform.
- - large scale performance events, where WCET pupils have participated - pupils from WCET groups joining ensembles - developing rounded musicians - all pupils have had this opportunity - development of new models, e.g. secondary links, musical schools
- Many, many children learning. A former lead cellist in the National Youth Orchestra started playing at a [area] WCET scheme (which proves it can work, as part of an integrated system with progression routes available).
- The number of pupils accessing a years project and the variety of instruments that are on offer. It is always good to see the progress made from concerts during the spring term to those in the Summer term and against those children who have had 2 years of tuition.
- A significantly higher number of children learning an instrument Projects for specific vulnerable groups, including LAC [*looked after children*]
- Our WCET programmes are very popular in some schools, with some schools having classes for up to 3 year groups. We have some highly skilled practitioners who are valued highly by schools, pupils and parents. Some WCET classes have participated at high profile events that we have run such as a concert at the Royal Festival Hall and also as part of [area programme]. Feedback from parents is always valued as is appreciation from schools.
- Where a school takes this on for themselves.
- That we are operating across 90+% of primary schools in our hub area.
- Bringing together a range of schools for massed performances, including some senior ensembles from [*the area*]. Schools that have invested in WCET over many years seeing an increased culture of musical learning taking place - including overall improved general musicianship and singing. Some rare, special cases where pupils have been awarded London Mayor's scholarships and have gone on to achieve great instrumental success.
- Too soon to say
- Our brass project work where 15 schools across 2 areas are all involved in the project and there are clear progression routes to mini bands in schools and to community brass bands. Schools that have embraced the CPD element of the project and the class teacher is now confident to deliver the project on their own. Performance opportunities which help with transition and link in with cultural partners.
- Number of schools engaging well - understanding that it is not separate from other music provision and confidence of pupils taking part
- Development of both our teachers and school teachers' skills and the impact on students' learning.

- Good continuation rates, quality outcomes and a newly-enthused workforce
- Children (and schools/parents) being proud of their progress Good levels of performance Quality teaching Good balance of all elements of our programmes Excellent feedback from the children themselves - including seeing skills being incorporated in to other areas of the curriculum
- We have some fantastic samba groups, ukulele groups have become a common sight across the borough and our satellite WCET after school ensembles are increasing in number. We run gifted and talented WCET mornings which enable pupils from across the borough to make music together. We are seeing lots of new string and brass players attending music centre activities. Pocket trumpet is a particularly successful instrument and a full class string project has brought us 5 new viola players!
- An agreed method of delivery that works well. Currently available to any school that wants it. Good progression routes for pupils. A dedicated team of full time teaching staff (but this is getting harder to sustain due to financial pressures)
- All schools have engaged with the programme. Thousands of youngsters have benefited from the programme. Staff accept whole class teaching as a natural and normal part of the job. Members of senior County Ensembles started playing in First Access groups. A member of our first First Access wind band is now at a Conservatoire
- 48% continuation rate; happy kids and schools; carefully designed progression routes, with significantly more than national average progressing from beginner to level 1; kids playing musically and using their ears
- School buy back, if it wasn't a good product schools would not keep coming back to us (there are other providers). Our continuation figures are quite good and we do have a considerable number of advanced players who started through WCET.
- Schools keep buying in Teachers are more proficient in delivering whole class Charanga is a very good resource, now.
- With really good Instrumental teachers they engage the pupils but also work well with the schools and the Hub, building close working relationships. Everyone is very open in this situation which allows for frank and honest discussion that can only ultimately lead to better WCIT for the pupils.
- Students who continue and join ensembles. Students who get a scholarship to the Royal Academy on their WCET instrument
- Seeing pupils continue. Providing access to pupils who would not have had lessons without this provision. Seeing younger teachers develop classroom skills and giving our teachers an opportunity to work together.
- 50,000 plus young people in [name of area] having the chance to learn or continue to learn a musical instrument over the 9 years I've been running it in the WCET setting.

- 95% participation from schools. High quality session leaders and assistants High levels of school support Maintaining a programme that is free to schools High continuation rates
- Creation of very successful ensembles i.e. full string orchestral, large brass bands etc.
- rotation of skills, schools bands as a result of WCET, children progressing
- school engagement affordable progression routes
- I think the main successes are: Staff that engage with the whole idea of WCET. Over the years we have gone through many changes. We used to do every session with two staff. We now doing single delivery and our staff actually prefer this and I think schools do too as they see it very much as CPD for their own staff rather than their staff not having to engage as there are two Music Service staff. there are still some sessions that are two teachers delivering - mixed instruments and where we have new staff joining the Service. The number of schools that participate - we now have over 382 classes across [name of area] involved with the programme. The range of instruments offered - This year we have grown our provision to include tuned percussion and more variety with world music instruments, including tabla, dhol, samba and orchestral. The number of pupils electing to carry on into the next stages of learning. These pupils are joining our Area Ensembles and working their way up through our ensembles.
- Excellence in delivery due to skills of MS staff. Happy schools and kids. Annual WCET Festival to finish off the year
- Reaching ALL the children in the city - before WCET we were a glorified booking agency for the leafy part of town!
- Massive increase in the number of children engaging in a musical activity Events involving hundreds of children Access to musical learning regardless of ability to pay.
- In [name of area], we have encouraged the use of non traditional instruments like Ukulele, PTrumpet, PBone, Pbuzz as well as traditional instruments too! These instruments are often easier for pupils to master so the experience is very positive for the pupils. We have many large scale events for WCET that schools/parents/pupils value. We have developed the skill set of the small group instrumental teachers, some of which enjoy WCET and feel it has developed their teaching. High numbers of pupils playing instruments, taking them home and sharing the fun!
- Engaging pupils in music that wouldn't otherwise have had this opportunity, whether this is because of cultural issues (such as Muslims not being 'allowed' to take part in music outside of the classroom environment, or Asian families not associating, say, brass instruments with music they would like to make or listen to) or due to deprivation (not having the money and / or mind-set to choose instrumental lessons). Bringing together 1500 WCET pupils over 3 days in the spring term (after 20 lessons) to perform together a 20 minute piece they had created through creative composition which incorporated singing, body percussion, soundscape, instrumental solos in addition to them playing together.

- Schools continuing to purchase the WCET package. Schools taking part in performances Pupils continuing to learn an instrument
- The biggest successes for us is when WCET classes perform in public where members of the general public hear them and are then amazed at what can be achieved.
- Every school in the city has engaged with the programme over time and consistently 95% of schools access WCET in any one year. The value placed on WCET and the gaps it can fill in some schools where music is not strong represent significant successes.
- The diversity of instruments available; where embedded CPD enables music coordinator delivery going forward; school investment enables and supports more advanced students to progress (i.e. the WCET sits within an articulated curriculum that consider the NPME and the Hub offer as integral); the WCET feeds into other extra curricular endeavours including starter groups and small ensemble activities.
- We actually have some happening quite successfully!
- The year 6 exam works very well. Samba and African drumming very well liked by schools
- Our MS was only set up 7 years ago and tutor job titles are 'Wider Opportunities Leaders' which might offer a clue as to where we began. we have also always worked in our Special Schools and PRUs and have aimed to be as inclusive as possible. We formed our first youth orchestra, took part in MFY and went on a tour this summer for the first time last academic year. Whilst we might not be playing the repertoire of some of the larger County Orchestras yet the vast majority of the young people involved began in WCET and so see this as a real achievement to have got this far.
- Number of pupils playing. Pupils performing
- As I've only been in post for 1 year, it is difficult to answer this question. I feel our consultation with the different models of delivery over the coming year will give more information to support the answer. Our biggest outcome would be demystifying music to non music specialists through Charanga to encourage more confidence in delivering music, so that specialism remains in the school and doesn't leave when the specialist does. Our Charanga twilight sessions for whole school staff have been described as inspirational. Ensuring the different access points for young people to get the relevant musical specialists/skills for their needs is the most important part of WCET leading into instrumental tuition.
- An annual summer concert at the [*name of venue*] for pupils from every school involved in WCET. This is a celebration of their year of the programme, and is an opportunity for the WCET pupils to play with a professional band and see older students from the music service perform. An annual increase in schools signing up for WCET programmes and continuation numbers increasing annually in each school is also a mark of success.
- The schools who see the benefit in music and don't see it as something they have to 'fit in' or they haven't got time for. The best schools have a structured vision for the music in their schools and give their children opportunities to be inspired by music specialist from the foundation

stage, through to key stage 1 and all the way through key stage two - building and developing musical skills as they go. The best schools also have an excellent singing tradition.

- Because schools have such a part to play in making WCET programmes happen, they have a real sense of ownership which leads to good numbers of schools running programmes and keeping them going.
- Hundreds of young people in [*name of area*] continuing after the two years and joining the Music Centres and ensembles.
- Well designed, bespoke resources that have impact.
- a whole class violin programme reaching grade 1 standard in the 1st year.
- The progression rates through to borough ensembles - six and a half years ago there was no borough orchestra. Now there are three symphony orchestras and a jazz orchestra. A fourth symphony orchestra is planned and a feeder jazz orchestra (due to demand for places in the existing ensembles) - choral work and contemporary music groups are starting to follow the same pattern.
- Constant positive feedback from schools and consistent engagement by schools despite many challenges "!"
- Schools engaging pupil numbers increasing responding to school feedback - a wider variety of programme types on offer small number of children progressing
- Two things..... World percussion carousel. 1 term on each of three disciplines: African, Samba, Tuned). Variety, achievement for all, immediately able to sound good and make fun, fulfilling music. Not the best for 'continuation / promoting individual instrumental learning but definitely the best music teaching and learning. G&T Scheme. We work really hard not to allow those kids that show potential to be 'swallowed up' in the project. They receive a special invite to attend free 'fast track' classes at music centres and become members of Music Centre ensembles. Very good uptake. Very good continuation among these. Many individual success stories.
- Encouraging more WCET groups to play at the annual Hub Music Festival. Being commissioned by a primary school to use principles of WCET to radically develop music provision, continuity and progression across the entire school from nursery to Y6 - as a long term process. Development of schools 'self delivery' models where schools can evidence that they have the in-house expertise. Development of staff to explore new/different ways of delivering.

Discussion

Once again we can see that there are many different success stories and success factors here. WCET is a broad activity, and there are many ways in which we can view what has taken, and what is taking place. But in amongst these responses some other strands can be detected. It is likely that the most significant of these on an individual learner basis has to be the one labelled as 'New horizons opened'. For many children and young people in schools, WCET is providing a route to success on a personal level which may

otherwise just not have been possible. The very real success stories in the text above of conservatoire, orchestral, and other musical performance routes bear witness to WCET making a difference to lives.



11. Other comments

The on-line survey ended with a free-text box in which respondents could discuss any other aspects of WCET which they felt worthy of mention. The question statement here was this:

Finally, we have asked a number of questions about your WCET programme. Are there any other aspects of what your MS/MEH does in this area that you feel it would be useful if we knew about?

This has been a very comprehensive survey, requiring long and detailed responses, but even so:

Seven respondents politely filled in variations on “no”, whilst two were suffering from survey fatigue and said they could answer no more! This left 42 usable responses. The grounded theory approach adopted elsewhere was repeated here, and it was found that three reductive categories could be identified in what respondents wished to discuss. These were:

- a) Responses which focussed mainly on organisational matters
- b) Responses which could be described as broadly questioning with regards to aspects of WCET. These were not negative, but critiqued aspects of current provision.
- c) Responses which could be described as broadly positive in support of WCET

There were 26 responses in category a, 6 in category b, and 10 in category c.

The verbatim⁹ responses of the *organisational* category are these:

- In infant and special schools we have organised the three term model to: sounds I can make with my body, sounds I can make on my own, sounds I can make with others. The emphasis is on the music making through the instruments, learning control, following direction, etc. Correct technique is encouraged but is not the driving force in these sectors.
- Each year we aim to form one massed WCET ensemble who perform at our Schools' Proms. This gives parents the opportunity to see their children performing on a prestigious stage.
- Our progression routes are integral to the success of WCET, which we run in parallel with our individual/paired tuition programme which parents pay for (and/or receive free/subsidised provision linked to free school meals eligibility, funded by an annual block allocation from schools). The year 5 continuer programme provides for up to half a class to continue for a second year at no additional cost to the school. In some circumstances schools buy in additional time and may or may

⁹ But again lightly-edited

not pass all or some of this cost on to parents. We have also introduced more flexible models for continuers, including a band session led by both tutors, small group tuition led by a single tutor, freedom to include year 6 students (i.e. continuing for a 2nd year) within the year 5 cohort where appropriate. We operate a series of "Fun Days" where we encourage continuers from across the borough to come out of school for a day and learn ensemble repertoire alongside others who have been learning individually or in pairs for about a year. The Fun Days, which usually have around 150 attendees, always end with a short concert to parents, during which we advertise our "[area] Young Musicians" weekly ensembles programme and encourage parents to sign their children up to the "Training" level groups. This generates a lot of recruits who then progress through intermediate to advanced levels over subsequent years. NB, although I have referred to the "year 5 continuer programme", in some cases where the WCET was not in year 4 this may actually refer to a different year group. We consider improvisation as an essential element of learning and include it in all WCET programmes and concerts.

- Vocal Strategy is currently outsourced and we would be interested in tying in with other hubs so see how they engage with 100% of schools in their area
- We have worked hard to keep our WCET programme affordable to schools, which has meant providing instruments free of charge, but also only having one teacher per programme. Most teachers are happy with this arrangement, but it does mean that we are more dependent on the support of the school for the success of the programme. Teachers can get stressed when instruments need repairing mid session for instance. Behaviour management can also be an issue in large inner city schools when the school choose to only support the programme with either a supply teacher or teaching assistant.
- We have a number of transition strategies beyond WCET including further whole class teaching, free Achievers sessions and performance alongside a music centre ensemble for those who achieve Star 1 by the end of the second term, interaction with the full range of orchestral / band instruments as an alternative to continuing with their instrument and a free term of ensemble membership after the WCET year.
- Use of SmartMusic as a teaching tool, fantastic assessment tool and high quality backing tracks. In my opinion, much more useful than Charanga for specialist music tutors!
- It really works well if children get to know tutors who also work at our Saturday centre - they are more likely to continue then. We have a scheme of work which means all children learn the same way and we know it is of high quality. We have 2 tutors who manage the scheme Very difficult if headteachers want their year 2s to learn the recorder - too young We also run a curriculum partnership programme in over half our schools - we sometimes include the recorder and ukulele programmes as part of this. Overall this is a good model although I wouldn't ask non specialists to teach strings or brass.
- We have been doing WCET since its first inception and we have a very highly-skilled team who deliver the projects. We have partnered with

Charanga and have their software programme in every school - this has proved very beneficial and contributed to the success of our projects.

- We have begun offering 'Arts Award Discover' and 'Explore' as part of the programmes (schools pay extra for the accreditation). this has gone down very well as schools see a benefit for this
- I have responded to this survey very much from the viewpoint of wanting to promote a musical experience to pupils. We do not expect to create the next generation of virtuoso soloists, but are happy with engaging pupils in music in some way that is a positive experience for the individual. I do think that instrumental technique is important if you have the pupils that are able to achieve this. If, however just getting a pupil to hold and appreciate the feel of the instrument or to clap along to the pulse of the music the other pupils are playing is an achievement for them then that's just fine.
- We offer, at no extra cost, for 10 pupils from every class to continue on into a second year of tuition. These pupils are jointly selected by school and our staff depending on benefit, enthusiasm and potential. This additional boost can encourage pupils to continue further and provides a stepping stone between whole class and small group/ individual tuition.
- As a rural county we use a large budget on delivery and upkeep of WCET instruments. There have been no grants available to help with the replacement and repair of instruments since the beginning of the programme Core Role A of National Music Plan - we provide the opportunity through schools for pupils to learn a musical instrument but there is not enough funding to offer this free at the point of delivery to every school on an annual basis As a rural county we find recruitment difficult and this is one of the reasons we choose to pay our staff on Teachers pay and conditions so the delivery of our teaching is costly. We believe this ensures quality teaching and stability of teaching staff for schools.
- Our approach to WCET has become more flexible, e.g. at one point all programmes were for a year but we now have some one term/shorter term models.
- We encourage clusters of schools to work together. This includes primary and secondary schools. When we support development with animateurs, results are much improved.
- We developed a new training programme for our Tutors which means, that when qualified, they are put on to an enhanced rate of pay for this provision. FAST (First Access Specialist Tutor) tutors are invited back each year for top-up training and mentored at least once a year.
- I don't believe that we are particularly distinctive in any particular area but we have fully embraced real rather than tokenistic partnership working especially with community music groups .These partners are now beginning to enhance what we deliver even if traditionally we would have undertaken some of this work ourselves. Asking ourselves the honest question of which group is best suited to deliver a particular activity and if it isn't us then being honest about that. As a fully-traded service about to set up as social enterprise this could be viewed as

counter-productive but we have to believe that brokering these partnerships will enhance our reputation, credibility and success in the medium to long term.

- We now have very close links between our WCET programme and weekly Music Centre. All children engaged in the WCET programme have free access to any 'first access' activities - such as beginner bands, choir, drumming groups and steel pans. The music centre also offers competitive instrument hire and free small group lessons for beginners wishing to make further progress.
- World Music programmes are delivered by hub partners [*name*]
- Currently looking at assessment of WCET .- - looking at our 'I can statements' - Linking WCET and the common approach in 10 aspects of music making to encourage a more holistic approach to delivery and assessment. Many of our WCET teachers, teach many classes a day.....can be 200 pupils a day, therefore difficult to ask them to assess individuals, so looking at this issue.
- We are constantly monitoring and changing our model which is necessary to ensure schools get the best value and best practice. We use experienced tutors to help support new tutors. We have regular training for tutors e.g. recent work on embedding singing into all projects. There is sharing of resources between tutors.
- We are looking at central 1st access courses for pupils/parents interested but where the child's school isn't.
- We host regular joint concerts with our WCET projects and Music Centre ensembles to try to inspire pupils and give them the best possible standard of final concert. We have set up magnet centres across the borough to allow for reduced continuation of group lessons - this has been especially productive with our drums school that runs from [*name of venue*]
- The clarity of offer to schools is very important and we have worked closely with school head teachers to support our documentation. Clarity of programming, progression and good delivery all important.
- Our programme includes 2 training days for school based assistants to better support the lead teacher in school which allows the lead teacher in the Summer term to plan for and support those who have made significant progress in the Summer term with a view to supporting their progression.
- Probably an important thing to mention is our DLM programme (Developing Leadership in Music) which is a programme I run for Primary and Special schools to develop the skills of music coordinators to support their own school workforces (who are predominantly non-specialists in music) to deliver the National curriculum in music and develop their extra-curriculum offers. This is also tied in closely with the role of WCET and how this fits within a whole school curriculum.

Here are the six responses which critique WCET or its provision:

- I think it's potentially dangerous that hub members have developed views/opinions on the programmes without having any knowledge of them or having seen them. This could potentially impact by the board

deciding to change what is delivered and how for the sake of it rather than working on what's successful already and developing it.

Comments from staff: "Give music services more money, more time, and more resources to ensure that all children have the opportunity to learn a musical instrument" "Small group lessons are the main thing we do!"

- No - just find it very hard to deliver properly
- Whilst I understand the value of WCET and will continue to deliver the programme to schools, I am looking at ways to change it into something that serves our students better. I'm looking forward to the outcome of your research and indeed that which our own hub is doing in readiness to make changes in [name of area]. We do find that schools where we used to have a high number of parent paid for instrumental lessons happening, once WCET is introduced to the school, we see a dramatic drop in the number of parent paid for pupils. This is having an impact on standards and as a knock on effect, standards and numbers in our ensembles.
- The projects which we are delivering are excellent and are based on sound musical and educational principles. They are well received by the schools and enjoyed by pupils and parents. The staff have worked very hard to produce excellent teaching schemes. The concern for us is this excellent musical experience is being viewed by many as a "topic" for a term, rather than the start of a musical journey. Clarinet this term, basketball next. The net result is more beginners, but fewer progressing to grade 3 level than we used to see with a traditional small group teaching model of elective beginners. I am concerned that the slow pace of a whole class experience is squashing the excitement of some who might have been really excited by the opportunity to play an instrument in a small group setting and would have flown in their early lessons and relished the opportunity to do something "special" rather than something everyone did to an introductory level. If you are to flourish as a musician: instrumentalist, vocalist or composer, at some point you have to take the decision that this is something you really want to invest in as an individual. You then need a network of opportunities around you that will support your pace of learning, and individual needs. Inspired teaching in a small group teaching situation, with good group music making opportunities allows precisely that. It is much harder to cater for those individual needs in a whole class and it is possible that aspiration is being blunted. These are personal views, but I am becoming more concerned that the net effect of egalitarianism is an overall decline in the highest levels of achievement.
- Schools choosing to deliver in-house is often a challenge - SLT forcing MC's to save money deliver and quality is sometimes lost.
- We remain concerned at the reduced numbers of young people choosing to study longitudinally in small groups or individually. It is difficult to understand whether this is the current national economic situation or as a result of experience perceived to be had through First Access that does not get developed or is felt unnecessary. There is sometimes an assumption made that all children want to develop instrumental skills - this is not so, just as not all children want to be an

excellent footballer. Correctly delivered curriculum music in a school by a specialist teacher remains the best way of ensuring a strong music education understanding in school and usually larger numbers of instrumental learners plus ensembles. In our view, First Access has not improved this and in some cases may have reduced the quality of in-school provision where it is perceived as a replacement. We would like more flexibility in the core role in order to be able to support schools in the way that most improves their music provision which may not always be a First Access project.

And here are the ten which are broadly positive about WCET:

- We recently issued a similar evaluation questionnaire to both our own teachers and schools. The results of similar questions were quite different in a lot of cases, especially about the purpose of WCET. This made very interesting reading. Our teachers felt that the most important aspect of WCET was to get more pupils to learn instruments afterwards. Schools felt the most important aspect was to cover the NC, and to raise the profile of music. I would really interested to see if this is mirrored nationally.
- Our WCET tutors are employed specifically to teach WCET. They are not peripatetic teachers who have it simply added to their timetables! This ensures a high level of commitment to and enthusiasm for WCET and high-quality delivery.
- Yes - in our attempt to revisit and redesign our programme we have developed some really innovative tuned percussion workshops in a number of schools which may be of interest and have had an AMAZING impact.
- We offer a range of models which I feel is successful
- Am happy to talk about WCET and the rights and wrongs about it all day. We had started to experiment with WCET before the Wider Opportunities pilots and have managed the service through the boom years of increased standards fund/instrument grants through to the reduced hub funding (sorry, I meant new government funding!) and the simultaneous removal of LA funding. We went from giving schools free single term programmes with 2 members of staff through to schools paying all the costs and only one staff member delivering the programmes - so much change within WCET during its short life. Regardless of what we think, my belief is that schools put huge value on WCET and in many cases this is now so cemented into the arts offer that even if we stopped supporting it that schools would want to continue with other providers. Our challenge therefore isn't 'should we or shouldn't we do WCET', but more of 'What should a school provide for its music offer and therefore how does WCET fit into that bigger picture'.
- We need a change in mind-set slightly. People tend to judge the success of WCET in the same way as small group or individual instrumental lessons. often it is deemed to have been unsuccessful if the children don't pursue their instrumental learning further. If a child progresses well in chemistry, but decides not to study it at GCSE we

don't deem his chemistry lessons up to that point to be a waste of time. WCET should add to the richness of a child's education, not just be a funnel into further instrumental tuition. When looked at through a wider angle lens WCET is a huge success. We should celebrate it as a giant leap in the democratisation of music rather than belittle it as inferior to the self-selecting, elitist individual model.

- One school has decided to use music throughout the school as a behaviour management tool.
- Our teachers love the programme as they're not nearly so solitary but become part of the school community. It's important that our teachers have variety in their timetables and a balance of WCET, small group & 1:1 lessons as well as ensembles is positive and healthy for them. It also ensures teachers see that the WCET child can end up as the grade 8 pupil in a 1:1 lesson! We now have pupils in our Youth Orchestra who started lessons through WCET. WCET is totally embedded in our service!
- We follow a Sheila Nelson style approach and have seen much success similar to many other better funded projects. Despite new Schemes such as El Sistema and In Harmony we remain the home of [name of area] String Project and we are achieving success in this way. Instrumental tuition for all pupils remains free and also there is no hire charge for instruments. In short there is no barrier to success. Over 11,500 pupils learning instruments on a weekly basis and over 4,500 are engaged in Whole Class Tuition. Continuation rate is just over 50%.
- WCET very much integrated with In Harmony. Inclusive first access - with real, inclusive progression routes - is at the absolute heart of our provision

There is a huge amount to digest here, but one comment in particular resonates with much of what the positive MEHs/MSs say about WCET:

We should celebrate it as a giant leap in the democratisation of music rather than belittle it as inferior to the self-selecting, elitist individual model

And it is this comment which lies at the heart of what WCET means to the many involved in it.

Survey Section

The survey section has created a wealth of data, and there is a huge amount of rich material here which MEHs/MSs will hopefully find of interest. We return to this material in our commentary at the end, and so in the next section of this report we turn our attention to the one-to-one interview phases of this research.

12. Interviews

Alongside the online survey delivered via the Bristol Online Surveys system, the BCU research team conducted 24 semi-structured interviews with hub leaders to explore key issues emerging from the wider survey. In most cases, the interviewees had been responsible for the completion of the online survey as part of their role as leaders of the hub lead organisation in regional Music Education Hubs. In addition to interviews with MEH leaders, the research team also engaged in recorded conversations with experts in the field. These figures have significant experience at policy and nationwide levels, and thus are able to offer a broad context and perspective to the respondents discussing more localised issues. The interviews represent a wide range of MEH/MS locations and contexts, from inner city to rural, and across a range of cultural and socio-economic contexts too.

From these interviews, several recurrent topics were seen across the discussions. These themes, which have broad applicability to MEHs working in a range of WCET contexts, are outlined below in more detail, with representative quotes drawn from interviews to draw attention to some of the challenges and successes that specific MEHs expressed they had experienced in the delivery of their WCET programme. It should be noted at the outset that the sheer variety in WCET programme delivery model, and the myriad terms used to describe such activities, means that the definitions of terms in quotes from interviews may be used interchangeably, i.e. First Access instead of WCET. We have retained these for the purposes of this discussion.

Wider Learning

When asked about the type of learning that took place in WCET sessions, interviewees often cited a range of wider learning aims that were fulfilled through WCET provision. For almost all interviewees, WCET was about more than simply giving young people the opportunity to learn a musical instrument. Instead, it was an experience filled with broader social and academic benefits, as the following quotes demonstrate:

They will be learning through instruments but also social aspects of leaning to: team working, performance, improving relation between parents and schools, we have a lot of social deprivation so it is good to increase school engagement between schools and parents. We do have very specific musical guidelines but these aspects are also important. **R1**

The hope is that children get a good grounding in musical basics. As well as learning to play their musical instrument, they're learning about being a musician through doing that, but also a huge part of it is elements of teamwork and playing together that we feel are certainly core elements. **R2**

These aspects of wider learning were also supported by broader musical ambitions, with WCET being viewed as a 'way in' for young people to begin to explore their own musical capabilities, experience music making, and ultimately reach a point where they could make an informed decision about their own musical journeys, whether this constitutes continuation or otherwise.

As a hub the outcome for us is to instil a love of music and for them to continue in whatever way that may be. **R3**

Thus, for the interviewees, WCET played a vital role in opening up opportunities for young people to experience music making and to benefit from the wider learning benefits that are often discussed in music education literature. In some cases, however, when asked specifically about the learning that takes place in WCET, detailed musical outcomes, especially related to musical technique and score reading abilities, were linked to this wider learning.

All pupils arrive in Year 5 as musical beings with a range of musical experiences. Our aim is after a year of learning an instrument, pupils will have experienced and developed their own musical context through music making, be able to play as an ensemble with others having developed a sense of pulse, sing confidently in tune and on time, developed instrumental technique to enable them to make a good sound for musical effect, to listen to a variety of musical styles and genres, and be proficient with rhythmic and melodic notation as a transferrable musical skill. **R4**

Even where specific musical outcomes are highlighted, interviewees all stated the importance of WCET in wider learning and as part of a broader range of musical experiences. The interviews conducted for this research therefore illustrate that there is a broad recognition of the wider learning that can take place within WCET, even if it is framed within the context of specific musical outcomes.

Musical Value

Although the idea of promoting musical value to school leaders did not emerge in the vast majority of the interviews conducted for this research, one MEH leader highlighted this as an important determinant of the success of WCET and its place within the school environment.

I think for many head teachers who are not musical, they just want to see a performance or a showcase to share with parents. The head teachers who know more about music value the process and understand that learning an instrument is difficult and that's good. **R5**

This particular response draws attention to the outward and inward facing aspects of many WCET programmes, and the importance of the assumed wider value of music making and, by extension, the WCET programme. It also demonstrates the value of having head teacher and SLT support for WCET provision in order to ensure that the programme operates in conditions through which it can be successful. Implicit in this remark is that there are some head teachers who recognise the value in having a musical performance to showcase to parents, with this being prioritised over personalised musical experiences. Indeed, in our discussions with an expert in the field, one case where a school had appointed a governor with responsibility for music was raised.

So WCETs had half an hour small group tuition, half an hour of a sectional rehearsal, and then half an hour of a band in a half a term. And by the end of that half term they could play four or five notes, and they were playing in a band, they performed to the parents, and the school highly valued it. You can imagine the disruption to the school of having kids, small group, whole classes. But they valued it sufficiently that they therefore thought it was worthwhile doing this. They even had a governor who had a responsibility for music. And that worked in that school. **Ex1**

Thus, despite the practical issues associated with negotiating whole classes being involved in musical activity, the school management structures allowed for WCET to operate in a meaningful and worthwhile fashion. Head teacher and SLT support, or lack of, was also raised as an issue in some other interviews.

It [WCET] is done very well when the head teacher is fully engaged with it. When it doesn't work is when you have schools that just see it as a bolt on or a covering session. **R6**

...we sometimes have difficulty with schools who rather sneakily buy it in and then try to use it for PPA which we don't condone. **R7**

These insights raise an important point about the perception of WCET within the school, especially with regards to its place and function within a broader set of experiences for young people. In particular, the notion of WCET being used as PPA cover as it was often subsidised and cheaper than arranging other forms of cover does foreground questions relating to the ways in which it is valued by some schools. Is it about providing a musical experience for young people, or is it simply a cost cutting measure that is propped up by MEH subsidy?

Continuation as a measure of success

Continuation rates in WCET programmes are among the principal measures against which MEH performance is judged in the annual data return process, administered by Arts Council England. Many interviewees spoke at great length about the challenges that continuation rates posed and questioned the value of such a measurement as an indicator of success in WCET programmes.

I think that's a national issue. That's how we've been judged nationally in terms of the effectiveness of our programmes. Literally we were, back in the Dick Hallam days...that's basically what he said. He said 'if your whole class programmes are of a high enough standard, then the continuation should look after itself'. Absolute rubbish and it's created a lot of problems with the whole continuation thing. You've got to aim for 50% continuation. Some people spin figures just to reach targets. I don't think anyone, being completely honest, ever achieves 50% continuation. We are getting a genuine 20% and I'm very proud of the 20% we do get. **R8**

In honesty, there are so many factors that allow children to carry on, I'm not sure it's a fair criteria to use to allow you to measure the success of programme. Certainly, for some of our schools, cost is going to be an enormous barrier to them continuing. The schools are unlikely to be able to support fully children continuing, so much depends on parental ability to pay. **R9**

That's what they [DfE and ACE] look at. When we are working with schools on their musical plan for the following academic year, we have a high expectation that they do have something in place to allow children to continue as cheaply as possible and, if possible, free... We expect schools to put something on to allow them to continue but they don't always want to, or have the means to, and that's frustrating. **R2**

The viewpoints set out above demonstrate that there is a widespread acceptance across the sector that there are a whole range of factors that impact upon rates of continuation, not just the quality of the WCET provision. The diversity of WCET funding and delivery models adds a further complication to this already complex picture, with the ability of some schools to be able to pay to provide continuation opportunities being challenged in the current funding environment. It is noteworthy that one hub leader referred to planning for continuation within their WCET offer, and this almost certainly is present in other SMEPs. However, parental ability to pay is still referred to as a challenge for young people wishing to continue beyond the WCET offer, whether this is entirely free or heavily subsidised. Implicit in these responses is the importance of continuation rates as a performance indicator in the

annual data return required by DfE, and the rather limited picture that this figure provides on the overall quality and success of WCET provision. Other issues were raised by interviewees when asked about continuation rates, relating specifically to instrumental choice and provision.

Some children are switched off because they didn't get to pick their instrument and struggle. But that doesn't mean they can't play another instrument. But by that point they have been switched off.

R1.

I think a lot of it is the money side of it, cost of lessons is high so parents are happy for them to have the lesson in school but when it comes to paying for lessons and buying instruments it becomes a parental responsibility a lot of parents don't see the value and the cost of lessons which is pushed onto parents. **R10.**

Related to continuation rates is the provision of progression routes, something that we did not discuss explicitly with MEH leaders. MEHs should consider the relationship between continuation opportunities and their charging models. On this point, one of our expert interviewees observed:

You needed the available and affordable progression route so you can interrogate and try and have charging policies that help all of that. Again, it's always healthy if you ask the opposite question isn't it? What are we doing subjecting children to a programme, to a year if at the end of that experience only 20 per cent of them want to carry on? What about the other 80 per cent? **Ex2.**

Important questions regarding the extent to which students get to choose the instrument through which they engage in WCET were raised by a few interviewees, with one linking this directly to sustained engagement with music making. MEHs and WCET providers need to think carefully about ensuring that the instrumental offer is a good fit for the students they will work with, whilst balancing this with instrument availability and funding restraints. One hub leader drew attention to the cost of purchasing instruments to allow young people to continue beyond WCET.

In another of our conversations with experts in the field, issues relating to the reliability of continuation data emerged, particularly with regards to MEHs that operate outside of a Local Education Authority remit. A senior hub leader noted the difficulties that some hubs might have in accessing reliable data in this situation, and thus the reliability of continuation data, one of the principal measures of reported success in WCET data gathering, needs to be interrogated carefully. He also noted that 'we find it quite difficult to connect a child to a whole class, and then to have followed on that whole class experience', going on to say that, if they had the choice of what was measured, they wouldn't make any assumption around continuation. This is

an area that MEH and school leaders should continue to explore going forward, especially if continuation rates continue to be an important measure on the annual data return process.

Curriculum

One of the questions which attracted a range of responses on the online survey asked whether WCET sat alongside or replaced the National Curriculum for music. In the interviews, the BCU research team explored this issue further, leading to some interesting responses. The overarching theme of these responses was that, in an ideal situation, WCET should support and extend the national curriculum for music. However, in reality, it was often having to act as a replacement for the national curriculum, presenting challenges to WCET delivery.

The NC is already in schools and the funding for WCET is on top of that provision. Schools will already be providing music in school and we will go in and embellish and reinforce that with our instrumental teaching. However, I know that this is not the case. I think some schools just cannot or do not want to have the duality going on. They might buy some additional WCET so that it covers the NC. They might do a whole program of instrumental teaching over the years and that is their musical learning. WCET is musical learning and it's hard to separate it from the NC. There is a natural crossover anyway. Schools have got to be practical and if they are not doing their NC music learning on top of the WCET it is difficult for us to say to them 'oh you should be doing NC music as well as'. It is not straight forward, it's complicated. **R3.**

Most of our members of staff deliver everything that's in the NC for music. We visit the schools for an hour a week to do that. In the best cases it compliments, but in the vast majority it replaces the NC. **R5.**

It should complement it however in practice and reality it's not. A lot of curriculum teaching is not taking place in schools. **R1.**

The seemingly widespread acceptance of WCET as a de facto replacement for the national curriculum was accounted for by a number of issues. In particular, school staff expertise and confidence, and lack thereof, was raised as a key factor in whether national curriculum music was taking place regularly in the school to sit alongside WCET provision from an external provider.

I would say for many of our schools they do not have music specialists. So for many schools WCET replaces the NC because the school cannot deliver it. I think they rely on us to say that this is their music entitlement. It is circumstances that have forced that.

Unfortunately however the children are not getting the breadth in a whole class situation that they should be getting in the NC because we are focusing on the instrument. Circumstances make it so that it is replacing the NC. **R6.**

We try to cover a lot of curriculum as well. We have a problem in that a lot of our classroom teachers don't feel confident. A lot of them are not teaching curriculum music at all. So what we try to do is to add in elements of listening and composing to our lessons so that the kids are getting a balanced curriculum as well as learning an instrument. It's like learning curriculum through instruments. **R1.**

It is significant that these impacts are highlighted in these responses and those of a number of other interviewees. In particular, the concerns over the breadth of learning, with aspects of the national curriculum having to be shoe-horned into WCET provision suggests that there needs to be a more detailed investigation into the extent to which the national curriculum for music is being delivered in schools. This is an important enquiry to undertake as WCET and the national curriculum are often conflated in public policy announcements as 'music', even though both sets of policy documentation marks these as discrete areas supported by different DfE funding streams. Separating these two aspects would reveal some interesting insights into the challenges that MEHs face with having to deliver the national curriculum for music and WCET within the same provision space, using funding supplied for WCET and other core MEH activities alone.

Singing

The value of singing in schools is recognised widely, with MEHs being asked to support the delivery of the national singing strategy. In terms of WCET, which focuses upon learning with musical instruments, singing was discussed in all of the interviews conducted for this research. Interviewees discussed the integral nature of singing to WCET sessions as a learning aid, and the wider musical value that it has for those participating in WCET programmes.

Singing is a core skill, our first term is all singing. **R11.**

I think singing is very important. If they are struggling with a musical element on their instrument they will get it on singing. It is another angle they can learn music through. **R10.**

Thus interviewees viewed singing as an important part of the WCET learning process and saw a close relationship between developing singing confidence and instrumental learning. For some, singing was seen as a way to overcome technical limitations and challenges on their instrument, presenting the opportunity for physical engagement with a musical challenge without the additional complications of a musical instrument presenting an unnecessary

hurdle to progression. However, there was an acknowledgement that some WCET teachers were not that comfortable with singing and might prefer to stay focused on learning through the instrument alone, with this having an impact on the session content.

When I'm delivering we'll quite often sing what we're going to before we play it so they know what it sounds like. Or use it as warming up exercises. Other teachers might just go straight into the instrumental side because singing isn't something they're really happy with or comfortable with. **R2**

The notion that the amount of singing in a WCET session depends upon the confidence of the WCET teacher in this regard raises an important area that could potentially benefit from greater training provision and other resources.

Progress

Progress in musical learning holds a wide variety of meanings depending upon institutional and personal contexts. The case is no different for WCET provision. When asked about their views of what constituted progress within the context of WCET, interviewees offered a range of responses with one of the most significant points being that perspectives of progress might vary not only across MEH localities but also for individual WCET teachers.

If you had come here two years ago and asked my staff what they thought progress was, of course there are exceptions, but most would have viewed progress just as that linear, technical progress, and I would wager a fair proportion of instrumental teachers in other services, including some of mine, still feel that. I have tried to encourage staff to think that progress is not just forward, it's outward. I'm not saying I'm there yet, but for me it's not the facility on the instrument that's important, it's what the technical facility allows the kids to do musically. In that respect progress is not just that technical linear progress, it has lots of skills there, evaluation and reflection skills are being developed in the broadest sense. **R7**

The subdivision of notions of progress into different categories raises some important questions for discussing musical progress in WCET contexts. Interviewees also highlighted issues relating to different types and models of progress, with WCET students moving through these at differing rates, leading to different outcomes. It was particularly significant that one interviewee acknowledged that the musical instrument being offered as part of the WCET provision would impact upon the rate of progress in certain areas.

I would like to think that the wider development does not differ too much between the instruments. However, the technical progress

between the instruments does differ. Progress on the strings tends to be slower. **R9**

The impact that the choice of musical instrument has upon progress, especially technical progress, in WCET is something that needs to be considered carefully by all WCET providers, taking the needs of their stakeholders into account. It is clear that although there are some general attributes that apply across all instrumental families, there are instrument-specific technical challenges that should be thought about carefully in WCET delivery. That said, the aspirations of broader progress that many interviewees outlined are clearly an important part of WCET provision. One interviewee noted the ways in which notions of progress have changed over the course of WCET delivery, and the different focal points that this places upon the programme.

We have our own guidelines and outcomes which help us measure progress. We can identify outcomes. I think in the early days it was quite wide, is it enough to just offer an experience and to be engaged or are we looking at the more fundamentals of playing an instrument. In the early days it was more holistic and it was about whole experience of music. We have refined it now to be more of a balance of ensembles skills and listening and so on. But what it is about is learning how to play that instrument. **R6.**

Thus, across the interviews there were some important points of divergence in the ways that views of progress have developed over the course of WCET delivery, with one interviewee pointing towards a broadening of scope, and another suggesting that the focus has shifted towards measures of progress being linked to learning an instrument.

Differentiation and Assessment

Somewhat linked to discussions of progress, differentiation and assessment emerged as important themes in the interviews. Given the large-group nature of WCET delivery, a number of interviewees highlighted the challenges in providing differentiated opportunities for WCET students.

It depends on experience and planning that a tutor does. It can be something that isn't always happening well, but sometimes it does happen really well. You need to have a lesson where every child can participate and be challenged. It's learning how to do that whether you're giving them different parts or a creative challenge for them to take at their own level. That is something that I think is probably the most challenging thing. **R9**

[Researcher] Do you have differentiation policies/documents?

[Interviewee] Not for whole class projects, we do for other areas. It's challenging because you've got 30 children with an instrument and when I've gone around to observe my staff and I can very easily pick out five or six who are really on to it, and we could push them further, and one or two who are left behind. Those who are left behind can be helped by the classroom assistant or class teacher, so that's not too bad. It's what we do with those who could progress further, and I've given feedback. **R12**

The challenges faced in providing differentiated learning in the WCET environment demand careful consideration from WCET teachers and leaders into how they can support learning cross the whole group, pushing those who are more advanced and supporting those who are struggling. It is particularly significant that one interviewee noted the role that a classroom teacher or classroom assistant can play in facilitating differentiation, but it is unclear how this might work in sessions where school staff engagement is low.

In terms of assessment, interviewees did not provide a great deal of information about the technicalities of their assessment practices, though it was clear that the general view of assessment in WCET contexts was bound together with adapting material to meet the needs of the group. One interviewee noted:

They [WCET teachers] assess where the children are at the beginning of the program. Where are they at musically and academically? This helps them plan and it is about re-evaluating as you are going. We have flexibility. **R3.**

Thus, assessment for this interviewee was linked to an ongoing planning process, with this assessment informing the direction of sessions and allowing WCET teachers to adapt to the changing needs of the students. The levels of generality in discussing assessment practices suggest that MEHs do not always have a fully developed strategy for assessing progress in WCET programmes, raising questions about the extent to which success stories are shared with school teachers and other key stakeholders.

Does WCET work?

Whilst the survey results and interviews reveal that most participants were broadly positive about WCET and saw it as an effective delivery model in general terms, a number of interviewees were keen to qualify this positivity with a few caveats linked to specific contexts. In response to the question 'Does WCET work?', interviewees reported a wide range of experiences in WCET delivery and its effectiveness.

Given the right provision, training, and resources, it will work...Otherwise it's a waste of time. **R2**

I was sceptical when it first came in the late 90s. Having seen examples of Wider Opportunities delivered well and all the benefits that we can set out...I think it works. **R7**

Those children would not have engaged with music unless they had come through whole class instrumental teaching. So having done two years of whole class instrumental teaching, and done a further two years beyond it, they are now taking Grade 4 and Grade 6 respectively, so they have made progress which is in line with, or better than, children who started in a small group or 1-to-1 lesson. They're going to do brilliantly. **R9.**

In its current format WCET doesn't work. But as a whole approach to a more holistic approach to music it would work. I see very much that WCET would work well in year 7, I want to look and see how that would progress. For example a lot of children are doing WCET in years 3 and 4 and that is that box ticked but, hey, get to year 7 and [they are] switching off. Our uptake at GCSE is dropping. **R1.**

The link to staff training and resources expressed by one of the interviewees also echoes a broader theme discussed elsewhere in this report. In particular, interviewees were keen to highlight that contextual factors outside of the WCET sessions themselves are very important for the effective and successful delivery of WCET, suggesting that this is an area that needs to be explored much further with WCET providers. Practical concerns about the effectiveness of WCET delivery for particular instruments were also raised by some interviewees, with one stating:

I think it's the way it's formatted that impacts whether it works. Personally, I don't think it works if it's full-class saxophone or full-class clarinet because...woodwind instruments with reeds and things, it's not practical to think you're going to get 30 children to get a quality experience, and I think also that quite a lot of the time it's poor peripatetics that are used to dealing with small groups that get landed with these, and they don't have that classroom skill. **R13**

A number of important issues are raised by this response, including the appropriateness of some instruments for WCET activities, resources and staffing, and levels of experience and training amongst staff whose background and teaching experience might not be in large-group tuition. Given that instrument-specific challenges have been raised in other areas of the interviews, this is an area that WCET providers should consider carefully going forward.

This relates to a broader question about the nature of MEHs being challenged on their provision. In a conversation with the research team, a senior hub leader noted:

‘the research around whole class is all very positive at the moment, but I think it’s because the music services involved put forward their most positive examples of whole class learning, but there doesn’t seem to be any...I suppose who would want to recognise it publicly, but actually there’s some whole class programmes that won’t be that good, where they’re just learning by rote, for instance.’ **Ex3**

Thus, it would be interesting to see whether MEHs could engage in challenging conversations to reflect critically on their activity. Interestingly, MEH leaders did not discuss the extent to which they saw their delivery as constituting a CPD activity for classroom teachers, though this does not mean that such a view is not featured in some SMEPs. Recalling the initial phases of WCET, an expert in the field noted:

But the class teacher would be involved as well so by meeting with somebody who was confident in music but perhaps didn’t have any large group or classroom skills you had two professionals working together and they’d be able to learn off each other was the aspiration behind it. Those then, because you were going in and, if you like, the CPD for the classroom teacher was that they were learning alongside the kids, and the ideal would be that they would carry on supporting the kids in between the weekly visits from the peri. **Ex2**

It would be interesting for Music Mark and ACE relationship managers to explore the extent to which MEHs are stressing the benefits that they can offer the school beyond musical activity. This may help MEHs to make a more positive offer to schools, and to encourage engagement from classroom teachers in the programme.

Staff training

As outlined in other themes in this part of the report, staff training and experience was a recurrent theme across all of the interviews conducted. It was clear that WCET providers were adopting a range of approaches to staff recruitment and development to help best prepare their teachers for WCET delivery. Given the range of experiences that WCET staff bring to their practice, the needs for training were varied. However, all interviewees spoke of the desire for their staff to receive either WCET-specific training, or other forms of staff development, even if contractual arrangements and practicalities prevented this from happening on a regular basis or to the extent MEHs would like.

A number of interviewees placed great emphasis on the need for their WCET practitioners to have classroom experience, seemingly prioritising this above musical virtuosity.

We spend a lot of time training and preparing them to deliver wider opportunities and we've almost got 100% of our staff who are classroom trained. Some of the newer staff who have just come out of music college haven't gone along that path yet, so we've very much gone down the route of a PGCE qualification. **R15**

I'd rather have a good classroom practitioner with musical skills but not outstanding performers necessarily delivering wider opportunities, and giving those children a real taste of what quality instrumental playing is like and then using those specialists to take them to the level they want to go to. **R13**

It is particularly significant that, for one interviewee, a PGCE qualification is seen as an important level of certification for new WCET staff to have, and that there is a perception that students who have just graduated from music college do not yet have adequately developed skills to be involved in WCET delivery. The importance of classroom experience above high-level skills in musical performance is also an interesting observation, and is indicative that WCET providers recognise that a different skill set is required to deliver WCET from more traditional small group or individual lessons offered by music services. However, one interviewee noted some issues with the skill sets of qualified teachers.

We have a small team of 6 teachers who deliver our WCET. They are paid on teachers conditions. They are not necessarily the best people to do it but the only way I can offer it now they have to be qualified teachers to do it. **R6.**

In other cases, interviewees pointed to the ways in which they have developed staff over a long period of time, drawing attention to the value of WCET-specific experience.

Training and experience is important. We have been doing this for about 7 years now and the skill level of our teachers has increased. We have also invested heavily in CPD for the teachers. Most of our staff are also salaried staff which I think impacts the way we work. **R3.**

The links between experience, training and increasing skill levels demonstrates the value that is placed upon the development of WCET-specific skills for salaried staff. However, in one of our interviews with experts in the field, the possible issues with staff training and observation being completed as a tick-box exercise by some MEHs were raised.

But this issue of the service, they tick a box, we offer training, they tick a box, we observe lessons. But actually I don't really think that they have much sense of what a good quality lesson looks like, where the kids are engaged, they're enjoying, you can see they're learning. **Ex1.**

However, not all interviewees were able to employ teachers on a salaried basis and were aware of the knock-on effects that this had upon the ability to engage staff in training and development activities.

We buy in the Charanga online package, and we do training through that, and we do annual sharing. Get people together to share what they do and share resources and ideas. It's tricky with [*name of area*] because instrumental teachers are self-employed, we have to pay them to come to training, so it's quite a financial consideration. **R2**

Where financial constraints did not allow for a significant amount of training to take place, alternative provision was often put in place. Many interviewees drew attention to the Charanga package as a key part of their WCET programme, both in terms of resources for delivery and as a support tool for staff training needs. The ways in which MEHs are able to provide staff training should be considered carefully going forward, with MEH leaders being reminded of the guidance in the NPME that 'the applicant will spend at least 80% of DfE funds on front line delivery or continuing professional development. (This will be important to ensure value for money, to reduce bureaucracy, and to ensure back-office cost savings are made).' (NPME, 2011, p. 31). Thus, the apparent prioritisation of expenditure on hourly staff, and the implications this has on CPD capacity, is worthy of further exploration by ACE Relationship Managers and MEHs.

Partnership with schools

Given that WCET delivery takes place within the classroom environment, partnership with schools emerged as an important theme across the interviews, with interviewees reporting a mixture of positive and negative experiences of school partnership working. In the context of a challenging school funding climate, and the influence of high-stakes assessments on curriculum provision, WCET and other musical activities are often required to take place in difficult circumstances.

Sharing information is the only way it can work, and for it to work long term as well. We have to make ourselves more attractive to schools. We talk more strategically and consider what they want and how these session can thread into what they want. **R3.**

We are now seen as an important member of the school staff and that is most likely because it is a long term relationship. We are

teaching a couple classes and then may have small groups, so often or not we are there for a whole morning or afternoon. **R3.**

Engaging school to do it in the first place is challenging. **R1**

The importance of sharing information emerged across a number of the interviews as a key factor in the delivery of a successful and effective WCET programme. A policy expert noted added:

You've got to have policies, you've got to have some sort of assessment of whether your policies are working. You then need to be able to come in and try and have some sort of moderation or discussion, whether it's external, but some form of challenge to that. And that may be interrogated by data...Is the school reporting what is happening? What are the outcomes for children? What are you looking for, and are you realising those outcomes? **Ex2**

This process of information sharing was a two-way relationship in the most successful instances, with both partners seeing the mutual benefit of the formation of this long-term relationship. In some cases, interviewees identified the value of longer-term personal relationships that led to an enhanced WCET provision.

Because we have a lot of small schools we have a lot of mixed year group sessions. Our teachers are good at using the experienced children as mentors to help cater for all abilities. We insist that there is a regular member of staff, it doesn't have to be the teacher it could be a TA. It doesn't always happen but it works best when you have a regular member of staff. **R10.**

The diversity of funding and delivery models means that some schools choose to deliver a WCET equivalent using in-house skills rather than buying a package from an external provider, almost always the local MEH. In cases where schools choose not to buy in WCET provision from an external provider, opportunities for partnership and progression routes for young people might be reduced. However, one interviewee was keen to stress that effective partnership working can still take place, even in cases where the MEH is not the WCET delivery agent.

Even if they're delivering the WCET themselves, they still benefit from the hub offer and get access to Charanga, performance events or other things. **R2**

Thus, even though WCET delivery is seen as one of the primary roles of the MEH, school partnerships can still be formed outside of this provision, perhaps demonstrating that some hubs are able to promote their work, even when not engaged in one of the core roles. The financial implications of such

relationships, especially for MEHs where WCET forms a significant portion of their income, should be considered carefully to ensure equality across the offer made by a single MEH. The broader sense of partnership between schools and MEHs should also be considered, especially regarding the extent to which the MEH organisation is aware of all musical activities in a school, and whether there is the potential for duplication of resource.

Partnership between hubs

Most interviewees discussed formalised internal sharing events where their own WCET teachers shared good practice and reflected on their approach to teaching in this format. However, partnerships between hubs did not seem to occur with such frequency. Although not a key theme for all interviewees, it was significant that some interviewees had conflicting views about the formation of partnerships, whether formal or informal, with other MEHs, especially with regards to sharing good practice.

We are quite happy keeping our work to ourselves. **R16.**

In our region we share a lot. It is that sharing between hubs that makes the program so successful. **R1.**

The sharing of practice within regions is noted as being a key part of the success of WCET provision in this region, and thus it is interesting that some other hubs do not seem to see the value in sharing what they do with like-minded practitioners. The current data return process does not allow significant space to capture the partnerships that hubs may have formed, and this may be a reason why some hub leaders do not identify this aspect as a priority area. The data return is focused principally upon counting numbers involved in particular activities. The different size and scale of some MEHs is also a significant factor in this regard, with some being run as de facto music services and others operating as commissioning organisations only. Effective sharing of information between hubs may allow MEHs to pool resources to access other sources of funding and engage in collaborative delivery models. It might also help to prevent duplication of provision within close geographical areas. This is an aspect that should be explored more fully by MEH lead organisations.

Timetabling

Across the interviews conducted for this report, issues related to timetabling for WCET sessions were among the most common themes to emerge. Many interviewees spoke of the time pressures that national examinations had placed upon curriculum provision and the timetabling issues that this created for activities outside of the core subjects.

Schools have said you can only come in in the afternoon because we don't want it to interfere. However we have never had a school turn it down completely. **R6.**

Every year it is getting worse with more and more schools saying we can't do the morning. If a head teacher is not enthusiastic about it than that causes a problem. **R16.**

Requesting that we don't timetable music in the morning. That makes our job timetabling harder. **R11.**

One particular concern that was voiced in many interviews, as represented by the quotes above, was the unwillingness for schools to permit WCET delivery to take place in the morning. The ramifications of this are obvious and an important area for consideration as WCET develops over the coming years. Restricting MEH access to schools to the afternoon only places increased pressures upon resources, and significantly restricts the number of WCET sessions that a single teacher can deliver across a geographical area. This issue is particularly profound for MEHs which cover a wide geographical area, with rural locations proving even more problematic in this regard as transport times are significantly increased in areas with poor infrastructure.

It is significant however, that one respondent notes that, for their MEH offer, a school has yet to turn it down completely on these grounds, demonstrating that in some cases head teachers do value WCET provision as an important part of the school curriculum, and are not prepared to lose it in order to adhere strictly to an afternoon-only policy for non-core activities. Such an example, however, is unlikely to be replicated nationwide and is a trend that should be monitored closely going forward.

Costings

As is made clear from the survey data alone, the charging models for WCET are as diverse as they are complex. In the interviews, interviewees were asked whether their WCET programmes run at a profit, a loss, or break even. Responses were varied and require both school contexts and MEH organisational structures to be considered.¹⁰ However, a representative cross sample of responses is:

We run at a loss because we use all the funding for our whole class teaching. We charge schools £700 for the year which guarantees a minimum of 30 sessions and the resources and instruments. But as a whole it gathers all our future work, small group and individual sessions. So we lose hugely on the KS2 whole class teaching but I

¹⁰ Some MEHs operate as de facto music services, and others as commissioning organisations.

think it is a good use of the Arts Council money because it is a key part of our business plan. **R5.**

For WCET we are running at a massive loss because we have to offer a term free before we have even started and then we cover our costs just about for the teaching time we cover our costs. What we don't cover costs for is travel. If we were to put prices up to pay for travel it would become completely unaffordable for schools. **R6.**

A slight profit. They get a £1000 discount, only in one year group, so maybe then we don't make a profit. **R16.**

We do ask schools to pay at the moment but it will be reviewed in September. They pay at cost and schools are buying it in. At the moment only 21% of schools are buying it so I would like to subsidise that a lot more. We need to try to emphasise the benefits to schools much more. **R1.**

We can't even answer that because we devolve funding to schools, so it would just be a question of their spending... There's a question around our model anyway because we don't generate enough income. Because we devolve funding to the schools, it's too complex a picture for us at the moment to know about that. I actually can't answer that question. **R17**

We offer an SLA. When I took over two years ago, the hub had never charged for anything at all. No charges to school made whatsoever. I needed to do something about that and we've created a Service Level Agreement with schools and it costs £800 depending on what size school you are, and for that they get, and it kind of forces their hand, but they have to have an hour of singing strategy support, an hour of wider opportunities. So we make and tailor what they have to cover the National Plan and what we want the children to learn. The profit/loss thing is a difficult one because it doesn't kind of work like that. **R13**

Thus, it is clear that there are myriad funding/charging models for WCET delivery and that, in some cases, these are very complex to explain, even for those responsible for the management of these models. Such variation and complexity of funding/cost is an important aspect of WCET delivery and, in light of probable funding changes in the years ahead, is something that MEH lead organisations should consider carefully. The ability for schools to contribute towards some of the cost of WCET delivery is also likely to be squeezed going forward and MEHs may be required to consider alternative delivery models or funding exchanges in order to make WCET sustainable in the long term. Whilst it is important that MEHs have the ability to set policies in line with the needs of their local constituents, hub leaders should be aware

of the problems that a 'postcode lottery' system might pose to the access that some children get to high quality musical tuition, and the need to prevent duplication within regions. One of our expert respondents added:

You have to think how services are getting their funding, you see. Because if you're in the leafy green suburbs and parents have got money... I mean, for some services...the money they get from the government to do this is actually quite a small part. **Ex1**

Interestingly, some of the interviewees alluded to the ways in which they deploy funding and charge schools has changed over the course of their WCET programme delivery. It is clear that some hub leaders are attempting to protect their models from changes in funding levels in order to ensure sustainable WCET delivery for the longer term, building upon well-established relationships with schools and other partners. Hub leaders should be encouraged to explore the range of charging models that exist to see if funding is being deployed in the most efficient and targeted fashion, something which closer partnership working between hubs might facilitate. The abovementioned point of the funding priorities in the NPME is also relevant here.

Related to the question of finances is the availability of resources for maintaining instrument stores and the staff costs that might be associated with these.

We had an injection of funding for instruments back in 2008 and we are still using those same instruments we haven't had another injection of money to keep the instruments going. It's becoming difficult to maintain them or afford to buy replacements due to the lack of funding. It doesn't have to be much. £20,000 would help. Every year we find it hard to replace. **R6.**

It is likely that other MEHs are in a similar position, and thus consideration needs to be given to the type of instruments that will be offered for WCET programmes, whether pupils will be allowed to take these instruments home to practise, and the length of time for which any home loans will be offered by MEHs. The continuing availability of an instrument stock of appropriate quality is integral to the sustainability of WCET programmes, and may be an important factor in delivering high-quality musical outcomes that has further implications for continuation and ensemble participation rates.

Alongside a range of costing models, the sheer diversity of organisational models employed by MEHs, ranging from all-in-one de facto music services to small-scale commissioning agencies, leads to financial data being reported in the annual Arts Council data return process that does not accurately reflect the income and expenditure streams of MEHs. This is something that needs to be explored more fully, allowing for more meaningful comparisons to be

made about the ability for MEHs in certain geographical regions to attract external funding or sponsorship.

Conclusions: Interviews

The interviews with key stakeholders have added considerably to our understanding of what is taking place in WCET programmes as there are operationalised locally, and from a broader national perspective too. The rich data that emerges aids the ways in which we are conceptualising and discussing WCET, and, when added to the survey data provide a significant source of information concerning WCET as it is currently taking place.



13. Discussion 1: Research questions revisited

This research report has generated a significant amount of data, and worked through a raft of responses, interviews, and submissions. At this stage it is worthwhile to revisit the research questions governing this work.

Principal Research Question:

- In the various modalities of WCET, what constitutes success?
 - Are there articulated success criteria for these?
 - Are they agreed, and what form do they take?

Subsidiary Research Questions

- What are the various modalities?
 - Do some seem more amenable to the likelihood of fostering success than others?
 - Can we articulate what a good WCET course involves?
 - Is there a coherent and articulated philosophy of WCET across a range of stakeholders?
- What is progression in WCET? What is 'good' progression?
 - Can it be measured/assessed/evaluated?
 - What are the differences between progression in WCET, progression in musical learning, and progression routes for young people?
 - What does differentiation look/sound like in WCET
- Does participation in WCET have impact upon participants? (If so, can it be measured/evaluated/assessed?)
- What are the learning outcomes for WCET?
 - For schools
 - For Music Services/deliverers
 - For participating children and young people

Possible Subsidiary Research Questions

- Does WCET as currently operationalised offer good value for money?
 - What does this mean?
 - How do we know?
- Is quality (if we can decide what this is) person dependent? i.e. does the teacher matter disproportionately?
- What are the models of T&L that WCET entails? Is there a signature pedagogy for it?
- What are the facilitating conditions for and in a school that mean WCET has a good chance of being successful? Likewise are there contra-indicators?
- Has WCET become the National Curriculum in some instances?

The entire report has, hopefully, been addressing these questions, but in this present section it is useful to very briefly summarise what has been found out under each of these headings.

Success and success criteria

- In the various modalities of WCET, what constitutes success?
 - Are there articulated success criteria for these?
 - Are they agreed, and what form do they take?

Success criteria are closely linked to quality of provision. In this report two main standpoints as to how MEHs/MSs are conceptualising and operationalising WCET provision have been identified:

- Music starts with the instrument (MSWI)
- Music via the instrument (MVI)

What makes for quality provision depends substantively on which of these two conceptualisation assumes primacy in the various WCET programmes. For the first, MSWI, there will normally be an holistic view as to the place of music in the overall curriculum. This means that a range of activities intended to support musical learning will be employed, including singing, listening, composing, improvising, performing, and learning about music generally. These various components of musical learning will be approached via the medium of the instrument.

What this means is that for MSWI programmes, success is likely to include:

- Knowledge of music
- A range of improvising activities, using both the instrument and voices
- A range of composing activities, using both the instrument and voices
- A range of music listened to, including recordings made by others as well as recordings that the learners have made themselves
- Developing technical skills on the instrument with a view to deepening understandings of music via this means
- Opportunities to perform using instruments and voices in a range of styles and genres, and in a variety of venues
- Making progress on the instruments/s concerned
- A basic knowledge of notation as it is appropriate to their stage of development, possibly including, but not restricted to, staff notation
- A realisation of the long-term nature of musical learning
- Opportunities for progress and progression in whatever way/s the learners deem appropriate to them
- There are opportunities in place for accreditation for musical attainment, both collectively and singly

Whereas success for MVI programmes is likely to include:

- Making progress on the instruments/s concerned
- Singing activities which support musical learning

- Appropriate notation for the instrument/s concerned
- Developing technique on the instrument with a view to making good medium and longer-term progress
- A range of improvising activities, possibly starting with instruments and voices
- Opportunities to perform using instruments and voices in a range of styles and genres, and in a variety of venues
- Knowledge of music
- A range of composing activities, using both the instrument and voices
- A range of music listened to, including recordings made by others as well as recordings that the learners have made themselves
- Opportunities for progress and progression in instrumental musical learning in way/s the learners deem appropriate to them
- Opportunities are in place for accreditation for musical attainment, both singly and collectively.

These success criteria are not necessarily exclusive, but they are the salient points observed by MEHs/MSs throughout this research. It is important to note that these are *not* external criteria which are being imposed onto WCET, but these are things which MEH/MS leads have said *are important to them* in their WCET work. What this report has done is to distil these into a series of indicators, which address the original research questions. What this means is that these are success criteria as articulated by the sector itself, and for which this codification acts as a way of bringing together a range of different standpoints and views as to what they mean.

Despite the observations concerning the differences between two principle conceptualisations of WCET identified by this report, MSWI and MVI, they both share many significant commonalities. Amongst these, as might be expected, the role of various facets of musical learning figures highly. The three pillars of National Curriculum music, composing, listening, and performing are obvious starting points. Within these there is also space for a careful consideration of singing, which forms a useful underpinning not just of musical activity, but also of musical learning at all stages. There is also a role for improvising, as spontaneous musical gestures are a significant part of many styles, genres, and traditions.

A hugely important aspect of quality provision for MEHs/MSs to consider is the quality of teaching and learning. There are four main thrusts here which it is possible to identify. These are:

- Quality of musical curriculum
- Quality of musical activities
- Quality of musical teaching
- Quality of musical learning

It is important that the word 'musical' figures in each of these. Following Swanwick (1999) the importance of 'teaching music musically' cannot be overstated. What MEHs/MSs are doing in each of these areas of curriculum, activities, teaching, and learning will be at the heart of how well the overall WCET programme is organised and delivered.

What this means is that articulation of success and quality depends to a considerable extent on the conceptualisations of WCET being employed, and this is something that the sector will need to discuss.

Subsidiary Research Questions

In order to address the subsidiary research questions, without substantially repeating much of the previous text of this report, it is worth considering briefly what has been found for each.

- What are the various modalities?

There are a range of WCET modalities, and section 3 gives full details of these. The majority of this is delivered by MEH/MS staff. A range of instruments and instrumental families are employed, with violin being the most popular single instrument. Full details of the range of instruments is given in section 1.

- Do some seem more amenable to the likelihood of fostering success than others?

From the data we have for this research, no single modality seems to offer greater chances of success than any other. Much depends on the quality of the teaching staff in both MEH/MS and school involved.

- Can we articulate what a good WCET course involves?

We think so, and our outline of MSWI and MVI above attempts to do this

- Is there a coherent and articulated philosophy of WCET across a range of stakeholders?

No. There is a range, with MSWI and MVI being the most visible forms of this.

- What is progression in WCET? What is 'good' progression?
 - Can it be measured/assessed/evaluated?
 - What are the differences between progression in WCET, progression in musical learning, and progression routes for young people?
 - What does differentiation look/sound like in WCET

It has become very clear during the course of this research that the music education sector needs to consider carefully the words that are being used, as misunderstanding and miscommunication are very real possibilities here. In section 6 a distinction was drawn:

A) Progress	- to make progress, to get better at something, to have greater depth of understanding or breadth of experience
B) Progression	- to go from WCET to a school band (etc.), then to an area band, then a music centre band, and so on. In other words to make progress as in (A) above, and then avail oneself of progression <i>routes</i> available via the local hub

To which was added the notion of continuation. The ways in which progress can be measured depends on the underlying philosophes of WCET, and under the descriptions of MSWI and MVI above we have included what can be seen as progress indicators for each modality.

Differentiation involves a range of factors, and it is clear that everyone doing the same things at the same time does not always differentiate. MEHs/MSs have offered their own ideas on this, and from responses we have garnered these include such matters as small group extension teaching, G&T groups, TA and class teacher support and extension activities, opportunities to shadow extant ensembles, and performing opportunities.

- Does participation in WCET have impact upon participants? (If so, can it be measured/evaluated/assessed?)

Yes. New horizons (section 10) have opened for children and young people, schools, parents, and MEHs/MSs. We have not been able to devise a means of measuring this in the scope and frame of this research, and more research is needed in this area. What we do have is a huge amount of rich data which tells powerful and compelling stories of the differences that WCET has made.

- What are the learning outcomes for WCET?
 - For schools
 - For Music Services/deliverers
 - For participating children and young people

WCET has made a significant difference, as has already been commented. There are issues we can identify for learning from this, and these are detailed later in this report in a series of self-reflection questions for MEHs/MSs to consider.

Possible Subsidiary Research Questions

- Does WCET as currently operationalised offer good value for money?

- What does this mean?
- How do we know?

Section 2 details the myriad funding arrangements between WCET providers and schools. Given the constraints of this report we have not been able to investigate funding in fine detail, but this is likely to be something that the DfE and ACE may well want to look into more closely. It already figures in MEH/MS returns to ACE, and ACE relationship managers will be involved too. What we are able to say is that no single route or modality emerges as most efficacious.

- Is quality (if we can decide what this is) person dependent? i.e. does the teacher matter disproportionately?

It does seem to be the case that the teacher does matter, and that the teacher matters *more* than the instrument or the teaching materials used. In both survey and interviews, respondents talk of the quality of staff being hugely important, and that CPD is important for keeping good quality staff up-to-date. Some MEHs/MSs talked of QTS, but what seems most important is a 'buy-in' by individual instrumental music teachers to the aims and ideals of WCET. It would seem that those who view it as a watered-down form of instrumental teaching are far less likely to have success than those who take a broader view. This does not seem related to either MSWI or MVI modalities, staff quality matters.

- What are the models of T&L that WCET entails? Is there a signature pedagogy for it?

Regular discussions of MSWI and MVI throughout this report are the models identified. There does not seem to be a singular signature pedagogy, but a range of factors to be included.

- What are the facilitating conditions for and in a school that mean WCET has a good chance of being successful? Likewise are there contra-indicators?

Good support from the host schools has been recognised time and time again. There is no singular identifier of good support, but where it exists, WCET flourishes. Where the value of WCET is not seen by a school it does not. Use of WCET as PPA cover may or may not be a factor, this is entirely school dependent. In the same way that no single indicator for success can be noted, the only common contra-indicator is lack of engagement by schools, this makes WCET hard to operate, and limits outcomes.

- Has WCET become the National Curriculum in some instances?

Yes. But only in some instances. There is a discussion to be had when the NPME is renewed as to what linkages between WCET and the NC are, and ought to be. It has been observed in this report that WCET can be the only systematic musical curriculum engagement for some schools, and therefore this is to be celebrated. However, until the lack of support for teaching and learning music amongst generalist primary school teachers is addressed, it seems unlikely that this will change significantly.



14: Reflective questions

In this section of the report we would like to offer some questions for schools, MEHs and MSs to reflect upon in their ongoing discussions concerning their WCET provision.

Questions for Hubs and Services

One of the implications of this report is that for success criteria to be thought about more widely in the sector there needs to be discussion about how WCET can be sustained and built on. This question is especially important in a time of austerity, where all central governmental spending is being questioned. In support of this, here are some starter questions to address:

1. Why are we doing WCET?
 - a. Is it for the children?
 - b. Is it for the future of music-making in this country?
 - c. Is it to feed our ensembles?
 - d. Is it to furnish endangered species of musical instruments with players?
 - e. Is it to widen horizons for all learners?
 - f. Is it to provide cultural capital in areas where it is most needed?
 - g. Is it to address matters of community cohesion via the means of music?
 - h. Is it to open up access to quality music making to all schools?
 - i. Is it to create future customers for our MEH/MS
 - j. Is it just because we won't get funding if we don't?
 - k. Is it to safeguard our instrumental teacher jobs?
 - l. Is it because the schools like it?
 - m. Is it because the children and young people like it?
 - n. Is it because children playing music together is a good thing?
 - o. Is it to help musical learning?
 - p. Is it to provide the National Curriculum in some/all schools?
 - q. Is it to provide a broad and balanced curriculum?
 - r. Is it to nurture creativity?

2. Who is WCET for?
 - a. The children and young people?
 - b. The schools?
 - c. The parents?
 - d. The community?
 - e. The government?
 - f. The MEH/MS?
 - g. To feed the MEH/MS ensembles?
 - h. The bottom line on spreadsheets?

3. Quality
 - a. Do we know what quality is? (see Pirsig, 1974)
 - b. Are we ensuring quality of provision?
 - c. Are we quality assuring (QA-ing) WCET as much as we could?

- d. Do we know what good WCET...
 - i. Performing
 - ii. Singing
 - iii. Playing the instrument
 - iv. Composing
 - v. Improvising
 - vi. Listening
 - vii. Speaking
 - viii. Writing
 - ix. Reading
 - x. Musical learning

Looks and, importantly, sounds like?
- e. Can we say “this is good WCET, but that is better”?
 - i. Or, uncomfortably, “this is poor WCET, and that is better”?
 - ii. How much do we need help from ‘critical friends’ for us to be able to do this?
 - iii. Do we need some sort of standardisation or moderation of this?
 - iv. What is the role of ACE relationship managers? Would they be the right people to help with this?
 - a. Do they all have the necessary skill-set?
 - v. Is there a role for Music Mark in this?
 - a. If so, what is it?
- f. How can we benchmark our WCET programme/s?
- g. Is there a way we can think about the costs of WCET comparatively?
- h. Does our WCET offer good value for public money?
 - i. How do we know?

Some of these are difficult questions for MEHs/MSs to be asking of themselves, let alone of sharing with others. But hopefully they will provoke helpful discussions in and between hubs in taking WCET forward to the next stage of its evolution.

Questions for Primary Schools

- Why do you have WCET in your school?
- How do you support WCET?
- Are visiting instrumental teachers with limited time supported to be musical in the time they have with you?
- How do your class teachers approach WCET?
- How active are class teachers and TAs during WCET sessions?
- Does WCET and the National Curriculum overlap in your school?
- What music happens other than WCET in your school?
- Do you know how WCET contributes to the lives of your children and young people?

Questions for Secondary Schools:

- Do you know about WCET in all your feeder primaries?
- How are you dealing with possible changes to KS3 curricula in the light of WCET?
- How is differentiation to be managed after WCET?
- What will you do to build on the successes of WCET?
- How does instrumental learning figure in your KS3 classrooms?

Endnote

There are a number of questions here, and there is a role for MEHs/MSs in brokering discussions in and between stakeholders in this regard. Indeed, there may well be some 'challenging conversations' which some of these provoke, but hopefully that is all to the long-term benefit of the sector, and the future of musical learning for children and young people.



15. Finale – Some thoughts

A great deal of material has been covered in this report, and in this final section we would like to take the opportunity to comment on just a few of these which have struck us during the course of this work.

One of the respondents to the survey noted concerning WCET that

We should celebrate it as a giant leap in the democratisation of music rather than belittle it as inferior to the self-selecting, elitist individual model

For WCET to proceed and flourish this seems to be a good rallying-cry. Where WCET is working well, this seems to be understood. We cannot say what is happening where it is working less well, but maybe this sentiment could be thought about?

Quality of teachers

We have been told over and over again in this research that it is the quality of the teachers – both class, but especially of instrumental music – that really matter in WCET. Linked to quality of staff are training needs. As a sector this can be addressed centrally as well as locally within each MEH/MS. The Trinity-Guildhall-OU initiative (see, for example, Fautley et al., 2011) was a significant development in this regard, and the current Certificate for Music Educators (CME)¹¹ can also be an important component of this. The acquisition of QTS, and experience of whole-class teaching can also make a difference here, and so maybe we need to think about routes for instrumental music teachers that will increase the likelihood of quality provision in WCET, and in musical learning more widely.

Funding arrangements

Funding and spending in and on WCET is a labyrinthine area! We have only just started to investigate some of this in this research, and more work needs to be done. If our sums are correct, and MEHs/MSs are reporting accurately to us, costs to schools which vary between zero and in excess of £5,000 p.a. seem to warrant closer investigation. What schools are getting for their money, and why some hubs make no charge also seems to be a matter to investigate. Further research is needed in this area, as well as MEHs/MSs and ACE asking some hard questions too.

Impact on secondary schools

In an earlier section this was said:

¹¹ See, for example, <http://www.trinitycollege.co.uk/site/?id=2988>

That a secondary school is receiving a class full of trumpet players is significant. That the music teacher in the secondary school did not know in advance is worrying, as she will have to “...*redesign [her] curriculum to cope with cohorts of year 7 pupils with far greater musical skills and knowledge than previously*”, and this will need to be done with some speed – preferably by next lesson! This indicates that secondary schools may need greater knowledge of involvement with MES/MS activities in primary schools being an obvious one.

It was beyond the scope of this study to discover the impact of WCET on secondary schools, but this will clearly have a bearing on music education widely. Differentiation could well be a big issue in KS3 classes, and maybe MEHs/MSs might, if they are not doing so already, need to think about how to ensure ‘joined-up’ provision across their areas and phases. We know already that some WCET-type work is taking place in KS3 classes, so maybe this would be another area to investigate.

We know too that music is disappearing from some secondary schools, and so MEHs/MSs might need to rethink their strategies in this regard.



16. Coda

We, the BCU music education research team, would like place on record our thanks all the music education hubs, music services, key stakeholders, and experts on music education who so freely gave of their time to help with this research. A huge amount of data has been gathered, and it is thanks to the generosity of time and spirit from these people that we have been overwhelmed at time by both the amount of data, and the helpful positivity within the music education sector. Thank you all!

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