Scottish Arts Council

research and evaluation

A Sound Investment

Workforce development in music education

RES004 July 2007

Prepared by the National Centre for Research in the Performing Arts at the Royal Scottish Academy of Music and Drama (RSAMD) for the Scottish Arts Council. Report researched and written by Stephen Broad, Celia Duffy and Rachel Gardiner.

The views expressed in this report are those of the authors and do not necessarily represent those of the Scottish Arts Council.

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July 2007

ISBN 10: 1 85119 159 3
ISBN 13: 978 1 85119 159 8

Contents

1 Acknowledgements

A great many individuals generously contributed their insights and experiences in person or through the questionnaire. A list of those contributors who chose to give their names appears in section 17 (Appendix – Individuals consulted).

The Project Board and Steering Group (see section 14 (Appendix – Project Commissioners, Steering Group members and Research Team)) provided a wide range of valuable input.

Angus McFadyen of Glasgow Caledonian University advised on statistical methods; Nicola Killean of Youth Music UK organised the *Train, Maintain, Sustain* conference, which hosted two 'open' focus groups; and additional input came from Frances Morton, of the National Centre for Research in the Performing Arts (NCRPA) at the Royal Scottish Academy of Music and Drama (RSAMD).

2 Abbreviations

CCSkills	Creative and Cultural Sector Skills Council
CoSLA	Convention of Scottish Local Authorities
CPD	Continuing Professional Development
DCMS	Department of Culture, Media and Sport
DfES	Department for Education and Skills
FE	Further Education
FG	Focus group
FTE	Full Time Equivalent
GTCS	General Teaching Council for Scotland
HE	Higher Education
HEI	Higher Education Institution
HITS	Heads of Instrumental Teaching Scotland
HNC/D	Higher National Certificate/Diploma
INSET	In-service Training
ITT	Initial Teacher Training
LLUK	Lifelong Learning UK
LTS	Learning and Teaching Scotland
ML	MusicLeader.net
MU	Musicians' Union
NCRPA	National Centre for Research in the Performing Arts
NDPB	Non-Departmental Public Bodies
NQs	National Qualifications
PGDE	Postgraduate Diploma in Education
RSAMD	Royal Scottish Academy of Music and Drama
SAME	Scottish Association for Music Education
SEED	Scottish Executive Education Department
SMC	Scottish Music Centre
SQA	Scottish Qualifications Authority
SS	Sound Sense
SSDN	Scottish Schools Digital Network (now GLOW)
UHI	University of the Highlands and Islands
VAN	Voluntary Arts Network
YMI	Youth Music Initiative
YMUK	Youth Music UK

3 Executive summary

3.1 Introduction

3.1.1 The research brief was to:

- Undertake an audit of current training and continuing professional development (CPD) to inform the development of an information service
- Review current provision and provide insights into strengths and weaknesses
- Provide recommendations on the development of training and CPD opportunities suitable for informing future policy decisions.

3.1.2 The research was conducted via a combination of questionnaires targeted at Practitioners, Managers and Trainers (174 responses), focus groups (64 participants) and contextual desk research.

3.1.3 The main findings of the report are presented in four sections: *The Work of a Music Educator; Preparatory Training; Continuing Professional Development*; and an assessment of *How Are We Doing?*.

3.1.4 The findings are preceded by an account of the working definitions used in the report. A very broad and inclusive view is taken of the terms training and CPD. Training and CPD encompasses all preparatory training (including that leading to qualifications) as well as an array of other approaches such as on the job training, skill-sharing or professional networking. A broad distinction is, however, made between preparatory training, taken before the participant begins work, and training and CPD undertaken while in work.

3.1.5 An introductory consideration of the context for this research and in particular of the 'ecology' of music provision in Scotland is also provided. It is necessary to take account of this complex ecology in order to understand the environment in which the training and CPD of the music workforce operates. It consists of a number of inter-linked and inter-dependent elements spanning the education, arts, and community learning sectors; it encompasses both formal and informal provision; specialist instructors and non-specialist primary classroom teachers; professional, freelance

musicians and youth workers, among many others. This presents a national policy challenge for such a distributed and varied workforce.

3.2 Main Findings

3.2.1 Findings Part One: The Work of a Music Educator, considers routes into employment, recruitment practices, qualifications and the skills and qualities required of practitioners in the music education sector. There is no common understanding or national agreement on the core skills that are required to work in music education. Without this it is difficult to assess the appropriateness of preparatory training and the priorities for CPD, and there is evidence of a mismatch between preparatory training and the 'real' world of work in music education. There is a lack of awareness about different types of music education careers and the routes into them. Co-ordination between agencies and the information held on employment patterns could be improved to aid strategic planning.

3.2.2 Findings Part Two and Findings Part Three examine the preparatory training options available in Scotland, the CPD picture for those in work, including spending on CPD, and reported training and CPD needs. Both provision of and practice in training and CPD is varied throughout the country. The YMI traineeships in the informal sector have been very well received and have made a difference; these could be developed across other sectors. There is evidence that it is not easy for individuals and managers to find out about what training and CPD exists and how they can source support for it.

3.2.3 As regards spending, the median annual spend by responding organisations on training and CPD per practitioner was £150; 40-60% of employed practitioners and 60-85% of self-employed and mixed-employment practitioners spent their own money on training in the last year – and often significantly more than the median employer spend of £150. This indicates the value that individuals in the Scottish music workforce place on updating and upgrading their skills and knowledge via training and CPD. Music educators are positive about training and there is evidence that the YMI is having an impact on the ability of organisations and individuals to create and undertake CPD.

3.2.4 However, there is still concern, particularly from freelance practitioners and instrumental instructors, about the poor recognition of their professional status and the lack of a career structure. There are diverse recruitment practices across the sector and evidence of word of mouth and networking as a means of sourcing applicants. Formalised job descriptions are not universal in the informal sector and few employers seem to include a practical element at interview.

3.2.5 Findings Part Four: How are we doing? reports on participants' accounts of recent training and CPD experiences, their views on what makes training effective or ineffective and their assessment of their most recent training experience. There was ambiguity among respondents between their general impressions versus their recent concrete experience. Respondents had a mixed impression of training generally, but rated their most recent training and its effectiveness very highly. Similarly, overall organisational commitment to training and CPD was uneven, but nevertheless there was ample evidence of pockets of excellence in using training and CPD as a powerful catalyst for enhancement.

3.2.6 The key issues and recommendations are grouped under the headings used in the National Youth Music Strategy – Sustaining, Widening, Organising and Promoting training and CPD. They are aimed at a wide variety of stakeholders in music education with the YMI as an important co-ordinating force.

Sustaining

Key recommendation:

- **The YMI could co-ordinate other national agencies in consulting with the sector and agreeing a set of core skills and 'basic' training safety requirements that training providers, employers and practitioners can sign up to**

For sector development:

- Preparatory training providers (such as FE and HE institutions) could be supported to review their training against the agreed core skills and 'basics', and adjust curricula where necessary
- A national skills audit could be commissioned every five years to keep track of changing skills gaps, and determine CPD and training priorities within the music education workforce
- At an organisational level, young people could be consulted regularly and included in decision-making. The consultations could inform plans for CPD and training

Actions for outputs:

- The DfES publication 'Routes into Teaching' could be adapted for the Scottish context
- The YMI, CCSkills, SAME, FE and HE providers could work together to develop an annual careers and training fair
- Through the guidance for its funding streams, the YMI could promote the concept of students as trainee music leaders and commission a best practice guide to student music leader placements
- A self-help guide on consulting young people could be commissioned, drawing on the work undertaken for the Musical Futures project

Actions for YMI funding:

- The YMI could consider establishing a strategic fund to support existing practitioners to achieve the core skills and 'basics'

Widening

Key Recommendation

- **The YMI could support employers to review their skills requirements for roles, their recruitment practices and career structures for the music workforce**

For sector development:

- Employers could be encouraged to make recruitment more transparent, and include a practical element with feedback from young people as an interview procedure
- HE institutions and the GTCS could consider more flexible entry requirements for Initial Teacher Training in music
- CCSKills and LLUK could consider working with the SQA and Higher Education institutions to ensure that music education options are available to all music students
- The YMI could instigate a discussion with HITS, SEED and the GTCS to investigate possibilities for supporting the careers of instrumental instructors and freelance practitioners

Actions for outputs:

- CCSkills and LLUK could work together to develop a flexible creative apprenticeship scheme in music education that works across the sectors
- A self-help guide to recruitment for employers could be commissioned
- On-line learning modules for GLOW, which showcase a range of practice, could be commissioned
- LTScotland, SEED, the YMI and the Scottish Arts Council Education Department, could work together to commission an information pack and a series of creative training days aimed at non-specialists, which would help develop the non-specialist workforce and support the Curriculum for Excellence.
- SEED could expand its planned mentoring scheme so that it is open to all music educators

Actions for YMI funding:

- Traineeships could be made available as an option for formula funded formal sector YMI projects
- YMI could prioritise cross sector CPD and skills-sharing within funding criteria

Organising

Key recommendation:

- **The YMI could co-ordinate a cross-sector CPD resource and task force for music education that:**
  - **provides information on training, support agencies, funding, practitioners and organisations**
  - **is steered by a group that includes representatives from supporting organisations, practitioners, managers and trainers**
  - **organises opportunities for practitioners, managers and trainers to share practice and information through an annual national conference and regional forums**
  - **includes a team of CPD co-ordinators based in the regions**

Actions for outputs:

- The YMI could designate a role within the team to take responsibility for training and CPD and lead the development of the CPD resource and task force
- The Higher Education Institutions, CCSkills and LLUK could work together to investigate ways to support a cross-sectoral knowledge transfer partnership in music education

Actions for YMI funding:

- YMI funds could be configured to allow funding for managers' CPD

Promoting

Key recommendation:

- **The YMI could act as a catalyst in bringing together national agencies with a stake in music education policy and practice, including SEED, the SQA, SFC, SAME, HITS, CCSkills and LLUK to explore ways of sharing information and promoting better practice in training and CPD right across the sector**

For sector development:

- SEED should consider recording information about Music Instructors in their annual survey of teachers in Scotland, and should also include Primary Music Specialists as a distinct category within the data collected on primary teachers
- FE and HE Preparatory music training providers could track the employment status of graduates and the type of employment they take up
- Music education organisations could develop a policy which includes a commitment to a CPD entitlement

Actions for YMI funding:

- The YMI could review funding criteria to promote a CPD entitlement and to offer a special training premium within all funding streams – but only when matched by employers

4 How to read this report

4.1 Routes through the report

4.1.1 This report has been written with a wide readership in mind, from practitioners working with young people who want an overview and summary of the recommendations to inform their own practice, to those with a research or policy interest in the detailed findings of the research.

4.1.2 The report is designed with three possible reading routes:

For a quick overview, read…

- Section 3 (Executive summary)
- Section 13 (Key Issues and Recommendations)
- Section 21 (Summary: Current Picture, Future Vision and Recommended Actions)

For some more detail, read…

- Section 3 (Executive summary)
- Section 6 (The brief, definitions and scope)
- The Quick Reference boxes in:
- Section 9 (Findings Part One: The work of a music educator)
- Section 10 (Findings Part Two: Preparatory training)
- Section 11 (Findings Part Three: Continuing professional development (CPD))
- Section 12 (Findings Part Four: How are we doing?)
- All of:
- Section 13 (Key Issues and Recommendations)
- Section 21 (Summary: Current Picture, Future Vision and Recommended Actions)

For the research in full, read…

- The Whole Document (including section 15 (Appendix – Research method**)**)

5 Reporting conventions

This report includes the findings of research undertaken specifically for the report, and some contextual interpretation based on the researchers' background knowledge and experience. In other words, it brings together research and consultancy approaches. These two approaches come together to inform the Key Issues and Recommendations, but in order to distinguish between them in the main text, the researchers' interpretations have been placed in boxes headed 'Researchers' comments'.

Three strands of enquiry were triangulated to give the research results, and the strands are identified separately in the report so that the reader can easily see the origin of the results in question – Questionnaire Findings, Focus Group Themes, or From the Desk Research.

Throughout the document, capital letters are used to distinguish the research samples from their respective populations ('Practitioners' refers to members of the sample; 'practitioners' to practitioners generally).

6 The brief, definitions and scope

6.1 The brief

6.1.1 This research was commissioned to investigate current training and CPD opportunities in music education in Scotland. The brief was in three parts:

- To undertake an audit of current training and CPD that would inform the development of an information service
- To review current provision and provide insights into strengths and weaknesses
- To provide recommendations on the development of training and CPD opportunities, suitable for informing future policy decisions

6.1.2 The research was commissioned and funded by the Scottish Arts Council through the Youth Music Initiative (YMI), and this document fulfills the second and third elements of the brief. The first part of the brief was carried out concurrently with the rest of the research and delivered separately to the Scottish Arts Council as a database.

6.2 Definitions and scope

6.2.1 This section sets out some of the terms used in the rest of the report, and indicates the scope of the research.

'Music education'

6.2.2 The expression 'music education' is used here to embrace a very wide range of activities, from the music taught in school classrooms, to music learning in community settings. 'Music education' in this context refers to any situation in which a young person is guided in their music learning, regardless of whether the guiding is done by a specialist or non-specialist, or in a formal or informal way.

6.2.3 The research is, however, limited to the music education of young people – lifelong learning in music is an important issue that merits further investigation, but it lies outside the scope of the present research.

The 'formal' and 'informal' sectors

6.2.4 There are a number of ways of distinguishing the different kinds of contexts in which music learning can take place. Categories such as 'formal', 'informal' and 'non-formal' are often used, sometimes inconsistently. In the research, we defined the 'formal' sector as everything that happens in school, or through a school's agency, and the 'informal' sector as everything else. This formulation is the one used by the YMI, and it was selected in preference to more differentiated terms used elsewhere (such as the formulation prevalent in England, of 'formal', 'informal, and 'non-formal') because it is widely understood among Scottish stakeholders.

'Training and continuing professional development'

6.2.5 There is no general agreement on the scope of the terms 'training' and 'CPD' and throughout the research and in this report, a very broad and inclusive view is taken – perhaps taking in a much broader scope than is usual in some contexts. Some working definitions are, however, necessary to help unpick the complexities of the subject so, for example, a broad distinction is made between preparatory training, and training and CPD undertaken while in work.

6.2.6 Preparatory training is undertaken before the participant begins work. It might include training and education courses undertaken in a school, further education (FE) or higher education (HE) setting or provided elsewhere. 'Preparatory' is used in preference to 'initial' in recognition of the fact that this training might be done at any stage in a practitioner's career.

6.2.7 For those in work, no operational distinction is made between the terms 'training' and 'CPD' (since the difference between the two is ambiguous in that context in any case) – these two expressions are used interchangeably.

6.2.8 So, the wide definition of training and CPD used in this research includes all preparatory training (such as those leading to qualifications) as well as a very wide variety of other things. These include on-the-job approaches: learning by doing alongside a more experienced practitioner; skill sharing sessions; shadowing; being mentored; and apprenticeships. It can also include a variety of other opportunities, such as attending professional conferences or meetings, networking with colleagues in the same or

contrasting work sectors, or team building activities. Such training may lead .to formal outcomes such as credits and qualifications, but may not.

Researchers' comments

We took this wide view of 'training' partly to be comprehensive, and partly to avoid making value judgements about what does and does not constitute training. We realise, though, that this inclusivity is itself not without ideological bias. The diversity of activities that we considered in the research is exemplified by the activities of Fife Instrumental Music Service. Every year all of Fife's instrumental instructors work together for a week to make music and perform. The instrumental instructors are employed on permanent contracts and the terms include an annual review conducted by one of their peers and paid time for personal development, of which the music making week is considered a core part.

Sandra Taylor, a woodwind instructor who has been with the service for 19 years describes the benefits:

> *The chance to play, perform, be conducted and work as part of a team is refreshing and provides a real feel-good factor. The week glues us together as a service and you get to know colleagues in a way you wouldn't have done otherwise. We are doing what we teach the children to do and it brings empathy for how the children feel. We are also developing our work. In last year's piece we learned to swing. The piece demanded jazz phrasing from the wind players and made us think more about the articulation particularly.*

The week provides a creative challenge for the instructors and builds confidence, communication and team-spirit – and the performances raise the profile of the service.

In the course of the research we realised that some people involved in music education would not see Fife's activities as 'training' or 'CPD' at all. However, they fall under our broad research definition of 'training' and seem to us an imaginative approach to staff development. For more details on the training, see section 18.3 (Creative development).

Three perspectives: 'Practitioners', 'Trainers' and 'Managers'

6.2.9 The research was intended to provide insights into training and CPD from a range of perspectives, and three were identified that have quite different roles and responsibilities with respect to training and CPD. The terms 'Practitioner', 'Trainer' and 'Manager' were used to describe these three perspectives – both in the research and in the resulting report.

- A 'Practitioner' is someone who works with children and young people - as an instructor, music leader, tutor, teacher, youth or early-years worker. Anyone working directly with music learners is a 'Practitioner' for the purposes of this research.
- A 'Trainer' is someone who provides the training and CPD of Practitioners (*not* the training of young people themselves).
- A 'Manager', for the purposes of the research, manages or co-ordinates Practitioners and/or Trainers and is responsible for organising their training and CPD. They might also hold a budget for a number of Practitioners.

In practice, each encompasses a diverse range of actual roles and activities, and the diversity and breadth of roles in music education means that many respondents gave input from more than one of these roles.

Researchers' comments

One of the questionnaire respondents commented that these categories made the music education sector in Scotland appear more structured and well-defined than it really is. We take this criticism on board – these simplifications were necessary in order to build a coherent picture that allowed us to compare like with like across the different sectors.

7 Context

In this section, the wider context for the report is examined, alongside some of the underlying issues that have affected the approach taken in the research.

7.1 The CPD and training context

7.1.1 The training and development agenda in the creative and cultural sectors was highlighted as long ago as the year 2000 in the National Cultural Strategy, where it forms the very first action points of the strategy:

> *To facilitate the development of a climate supportive of those working in the cultural sector we shall:*
>
> - *Audit the availability of opportunities for training and continuing professional development for those working in the cultural sector, to identify areas which require further development*
> - *Improve access to advice, relevant business skills and training for those working in the cultural sector*[1]

7.1.2 Creative and Cultural Skills (CCSkills), the Sector Skills Council for the creative and cultural industries, was created in 2005 as an employer-led body, charged with establishing and developing the skills requirements of the workforce across the UK. Its position statement for Scotland highlights that overall, freelancers and small businesses dominate the industry, so training is often not built into their work due to a lack of resources. Priorities for development include supporting people and businesses to stay and grow their work in Scotland. 'Skills initiatives that improve employee flexibility and the development of transferable skills will be to the benefit of the Scottish economy and society as a whole'.[2] The Council have a number of key initiatives, which include the development of a new Creative Apprenticeship (involving Scottish Enterprise) and a Creative Choices web portal about careers in the sector.

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[1] […], *Creating our Future, Minding our Past: the National Cultural Strategy* (Edinburgh: Scottish Executive, 2000), page 65.

[2] […], *A Position Statement for Scotland* (London: Creative and Cultural Skills, 2005), page 7.

7.1.3 Youth Music UK (YMUK) has commissioned two reports about wider training and professional development needs in music. In *Creating a Land With Music*, Rick Rogers acknowledged the growing trend for musicians to have portfolio careers, combining performing and/or composing with teaching work, but identified that courses, particularly at conservatoire level, were not providing the training in creative education or business skills that graduates working in this way require.[3] In *Towards a Youth Music Makers Network*, Sound Sense (SS) found that freelance musicians incurred a double financial cost of losing a day's pay to take up a day's training *and* paying for the training itself. They noted that musicians felt isolated and would benefit from more focussed networking opportunities, and also suggested that closer co-operation between the formal and informal sectors could meet many training needs. These reports led to the establishment of MusicLeader.net (ML), YMUK's professional development initiative, which includes a web resource and networks in five English regions.

7.1.4 The schools sector has formally recognised the need for professional development of instrumental instructors, and in the formal sector, training needs monitoring and CPD are usually a statutory requirement. In the guidelines for Instrumental Music Services that was compiled by the Scottish Executive in conjunction with West Lothian Council and the Heads of Instrumental Teaching Scotland (HITS) in 2003, it is noted that 'education services should develop a system for personal development and review for instrumental staff, which will underpin an agreed career structure'.[4]

7.1.5 Elsewhere in the UK, initiatives such as Wider Opportunities and Musical Futures have highlighted that to achieve greater access, diverse opportunities in music education and collaboration between the formal and informal sectors are required, with skills development needed on both sides of the sectoral divide.

7.1.6 Also in England, the Music Manifesto, an initiative of the Department for Education and Skills (DfES) and the Department for Culture Media and

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[3] R Rogers, *Creating a Land with Music - the work, education and training of professional musicians in the 21st century* (London: Youth Music, 2002).

[4] […], *Instrumental Music Tuition in Schools; Guidance for local authorities* (Edinburgh: Scottish Executive, 2003), page 12.

Sport (DCMS), has workforce development as a key priority. It has recently commissioned a partnership between Trinity Guildhall and the Open University to manage an England-wide CPD scheme targeted at primary teachers.

7.2 Role of the Youth Music Initiative (YMI)

7.2.1 The Scottish Arts Council, as the national arts development agency for Scotland, has a long tradition of investing in arts and music education and in 2002 it commissioned, in partnership with YMUK and the Musicians' Union (MU), a national audit of youth music making in Scotland – *What's Going On?*.

7.2.2 The audit recommended that there should be 'a national framework of training and CPD opportunities across HE and FE and informal providers'.[5] However, training lay outside the locus of that research, and training issues were not investigated systematically.

7.2.3 The audit did, however, precipitate the founding of the YMI, which was established by then First Minister, Jack McConnell, in February 2003 to coincide with the publication of the audit. The YMI aims, in general terms, to respond to the findings of *What's Going On?* by increasing the opportunities for children and young people in Scotland to take part in high quality and relevant music provision. The YMI received £17.5 million in its first three years, and has a funding commitment from the Scottish Executive of a further £10 million each year to March 2008.

7.2.4 Local authorities receive 'formula funding' that has been targeted towards enabling all school children to have access to one year of free music tuition by the time they reach Primary Six. This target was reached in late 2006, and the YMI has been successful in increasing provision and generating an increase in the range of practitioners being employed in the formal sector.

7.2.5 The informal sector also benefits from YMI investment, with dedicated large and small grant schemes that are split between projects for under-fives and projects for five to twenty-five year olds. The funds place a priority on the

[5] S Broad, D Price and C Duffy, *What's Going On? A National Audit of Youth Music in Scotland* (Edinburgh: Scottish Arts Council, 2003), page 75.

gaps highlighted in *What's Going On?* and include a requirement for projects to provide training and CPD for practitioners. Many of these projects also include trainee roles, which have enabled employers in the informal sector to develop new preparatory training pathways that support musicians to develop leadership skills. A dedicated CPD fund for individuals and organisations was introduced in April 2006.

7.2.6 The National Youth Music Strategy – a long-term vision for young people's music making in Scotland – was launched by the YMI in November 2006. The strategy provides a set of 'Key Principles' for the sector, creating a framework in which young people's aspirations are central, and the importance of training and CPD in realising the vision are highlighted in two of the strategy's aims:

- Build the capacity of the music education sector to meet increased demand through expanding the practitioner base;
- Support all adults working with young musicians through continuing development programmes, recognising and rewarding, where appropriate, their professional status.[6]

7.2.7 This research fulfils two of the actions that the Scottish Arts Council included in their National Youth Music Strategy action plan, both of which are intended to help realise the aims above, and is therefore part of the Scottish Arts Council's ongoing commitment to music education.[7]

7.3 The 'Ecology' of youth music making

7.3.1 There is a rich, diverse and complex 'ecology' of youth music making in Scotland – an interconnectedness in which no individual element exists in isolation.

7.3.2 Young people may access music education in school through curricular provision in the classroom, and through the instrumental music services – the so-called 'formal sector'. In the 'informal sector', young people may be involved in music through their local youth club, through arts organisations,

[6] [...], National Youth Music Strategy (Edinburgh: Scottish Arts Council, 2006), page 5.

[7] Ibid, page 10.

private tuition in their own home, and of course through their own exploration, whether alone or with friends.

7.3.3 A young person might be supported by an array of music educators including: a nursery practitioner, a primary teacher, a secondary music teacher, an instrumental instructor, a professional musician who teaches, a youth worker, or a parent. The choices and decisions young people make about their own participation in music – as well as the skills they develop – are influenced by the support and guidance of these many individuals, whether they are music specialists or non-specialists. The skills, knowledge and experience of these music educators are the key to supporting and guiding a young person's path through music.

7.3.4 There are so many individuals involved in young people's music education that it is very difficult to present the sector as a whole with any coherence. However, if music education is viewed from the perspective of an individual young person, its inherent interconnectedness becomes apparent – all the diverse and disparate aspects of music education are coming together to create *one* unique young musician. Across many different genres and learning contexts, individual young people turn music education into a complex and interdependent 'ecology'.

7.3.5 When this ecology works, each part supports and feeds into the others in a virtuous cycle that nourishes a young person's musical development. When it fails, fragmented musical experiences add up to little or nothing for the young person.

7.3.6 This is why comprehensive and effective training and CPD matters: it helps ensure that each element of the ecology is healthy and contributing as effectively as it can to the overall development of young musicians.

7.3.7 The role of Primary teachers gives a good example. They may not be music specialists, but if they have the training and support to be confident in their delivery of music in the classroom, they are more likely to be able to positively shape the musical development of the young people in their care. This could, in turn, affect how these young people see themselves as musicians, and help shape the musical choices they make. A well-trained generalist is a vital part of the ecology.

8 Methodology

8.1 Triangulation

8.1.1 This report is the result of three avenues of investigation undertaken by the research team: a series of detailed focus groups, held in locations across Scotland with a wide range of stakeholders involved in young people's music making; a detailed questionnaire distributed widely in electronic and paper formats; and a programme of contextual desk research.

8.1.2 This three-pronged approach was taken so that the researchers could 'triangulate' the results of each research strand to provide additional confidence in the conclusions – ideally, findings in each strand help to support findings in the others.

8.1.3 It was also appropriate because of the requirements of the brief, which demanded mainly qualitative, but also some quantitative data. Each approach has different merits – whilst focus groups offer a richness of qualitative detail that cannot be matched in questionnaires, they are less effective for gathering quantitative data. Questionnaires are better in this regard, and it is relatively easy to monitor, by means of 'demographic' type questions, who is replying to them, but they entirely lack the creative, discursive quality of an effective focus group.

8.2 Research method and the profile of the samples

8.2.1 Section 15 (Appendix – Research method and profile of the samples) sets out in detail the methods used to gather the evidence that supports the findings and conclusions given in the main report. Although each strand helped shape the research, the three strands were undertaken independently, so in the first part of the appendix each is explained in turn. In the second part of the appendix, we look at the overall profile of those who contributed to the research by analysing the demographic questions to monitor factors like respondents' length of experience, the sectors and styles of music in which they work, and their employment type.

8.2.2 The questionnaire had a planned sample of 892 respondents, of whom 174 responded (a response rate of 19.5%). 64 Practitioners and Managers took part in focus groups across Scotland.

8.3 Rationale for the structure of the report

8.3.1 Although this is an investigation into training and CPD, the first part of this report deals with the *work* of music educators, and with recruitment and employment practices. This is because it is only possible to put training and CPD into a strategic context if the work that it prepares or develops practitioners to do is itself understood. Elements of the work of practitioners are, therefore, a key part of this research, and the results of the research in this area are presented in section 9 (Findings Part One: The work of a music educator). In the medium to long term, and especially in the light of the National Youth Music Strategy, this work might change radically, but forecasting such changes is outside the scope of this research.

8.3.2 The report then turns to the training itself, reporting firstly on preparatory training in Scotland and then examining in turn CPD and the needs that respondents reported.

8.3.3 The fourth part of the report assesses the strengths and weaknesses of current opportunities in training and CPD in Scotland, drawing on respondents' perceptions.

8.3.4 The final part of the report draws together the evidence in the earlier sections to highlight key issues and propose recommendations.

9 Findings Part One: The work of a music educator

In this section, aspects of the work of music educators in different contexts and across the different sectors are examined, focussing on issues that are related to recruitment and employment practices, and the skills and qualities required of practitioners. As noted above, an understanding of the work of a music educator is required to place training and CPD in a strategic context.

9.1 Routes into employment

Quick Reference

- The diversity of routes into music education may be increasing

Focus Group Themes

9.1.1 In the focus groups, all the Practitioners working as secondary music teachers, music officers for a local authority, or curriculum managers for a FE college described a similar route into their work.

9.1.2 This began with a positive experience of music at school, followed by a degree in music, then a post graduate diploma in education (PGDE). A minority studied a combined music and teaching degree, which allowed them to progress directly into teaching without the PGDE.

> *I started learning piano and flute age 9, did a BMus at Glasgow University and carried on with instrumental lessons, went to Aberdeen teacher training college … I enjoyed music at school, it was the only thing I was good at* (Focus group (FG) participant: Practitioner)

9.1.3 Generally, Practitioners took a direct route. However, the instrumental instructors described two variations: a period of teaching between their music and teaching qualifications; and a period of work in a different profession prior to their music qualification.

9.1.4 A minority of the Practitioners aspired to be a teacher prior to choosing music at higher education level.

> *[I] always yearned to be a music teacher having admired the job at school… strong on violin, voice and piano, got a BA Applied Music at*

Strathclyde University and specialised in education, thereon did two years as a supply teacher and responded to an ad for (current) post (FG participant: Practitioner)

9.1.5 The majority of Practitioners working in informal settings have a portfolio career. Generally they began their career focussing on performance or composition, 'fell into' teaching at a later stage and learnt their teaching skills 'on-the-job'.

[I] studied music at college, joined a band and became well-known in local area… was approached by a friend to start working with local youth workshops teaching guitar – drummer by trade, the 'how' [of teaching] has all been off my own back (FG participant: Practitioner)

9.1.6 High proportions of the Practitioners are either self-taught musicians, or have a further or higher education music qualification. However, several studied other subjects and either continued to be involved in music at the same time, or returned to music after their studies.

9.1.7 A minority of Practitioners have a formal teaching qualification and became freelance after a period of time teaching in the classroom.

9.1.8 The younger generation of Practitioners are distinct in that they describe getting into teaching at an earlier stage, either whilst studying music, or shortly after. Several have a similar route to the formal Practitioners, with a period of music study, followed by some training in teaching.

[I] started off as a DJ, studied a diploma in audio engineering, and was approached by a charity to work with young people, good to do what you enjoy and earn some money. Doing a traineeship for one year, working under a facilitator, the most formal part of the training so far, everything else happened because I knew how to do it (FG participant: Practitioner)

Researchers' comments

People get into music education in all sorts of ways, and the range of backgrounds from which they come seems to be increasing, with more young professionals making it a conscious career choice. We think that all training will need to be more flexible if it is going to reflect and support this wide range of practitioners.

9.2 Recruitment and supply

Quick Reference

- 853 Secondary Music Teachers in Scotland
- 86 Primary Music Specialists
- 1205 individual Instrumental Music Staff
- In 2006, no mainstream subject had a greater vacancy rate than secondary music
- The Scottish Executive does not collect information on Primary Music Specialist or Instrumental Music Staff vacancies
- Data on freelance practitioners is patchy
- Word of mouth is widespread as a recruitment practice

From the Desk Research

Supply and Demand

9.2.1 The success with which supply and demand for music educators can be assessed varies considerably across the sectors. In the formal sector, centrally-produced statistics give a comprehensive account of the position of music in the classroom, including verifiable data on post vacancies. There is less detail on those working for instrumental and singing instruction services, but other data sources can help give some sense of the situation. When it comes to the informal sector, the data, as always, becomes much more patchy and difficult to assess.

9.2.2 The following table summarises the available data:

Table 1: Teacher Numbers and Vacancies

Figures from *Teachers in Scotland* (2005)[8] and *Teacher Vacancies* (2006)[9]		
	853	Secondary music teachers
Of Whom	835	were teaching music as their main subject
and	18	were teaching music as a subsidiary subject
There were	25	Teacher vacancies
Which is	3%	Of the complement
equivalent to		
	86	Primary music specialists
Of whom	4	were full time
and	82	were part time
		SE data does not identify primary music specialist vacancies
Unpublished data collected for Scottish Arts Council (2005)		
	1205	Individual staff employed by instrumental and singing instruction services
Employed as	782.6	Full time equivalent (FTE)
		SE data does not identify Instructor vacancies

9.2.3 The vacancy rate for secondary music teachers (3%) should be compared with the 1.4% of vacant posts in Maths and 1.1% in Physics. In 2006, no mainstream subject had a greater vacancy rate than secondary music.

9.2.4 The Scottish Executive's statistics are drilled down to local authority level, and also record vacancies that remain unfilled for more than 3 months, making it possible to examine teacher vacancies more deeply, check for any trends, and in particular compare pupil census data on the number of pupils in each authority with music teacher vacancies. Based on limited evidence there would appear to be a significant relationship ($r = 0.546$, $p = 0.001$) between the number of short-term vacancies in a local authority area and the total pupil population size of the authority. Despite anecdotal reports that

[8] [Scottish Executive], 'Teachers in Scotland 2005', http://www.scotland.gov.uk/Publications/2006/03/28083648/103, accessed 26 July 2007.

[9] [Scottish Executive], 'Teacher Vacancies and Probationer Allocations 2006', http://www.scotland.gov.uk/Resource/Doc/132947/0031686.xls, accessed 26 July 2007.

rural areas find it more difficult to fill vacancies, there is no significant relationship between rural population and longer-term vacancies.[10]

9.2.5 Scottish Executive data collection does not distinguish between primary music specialists and other primary teachers; likewise, instrumental and singing instructor vacancies are not included in the data. This means that supply and demand (and, therefore, succession planning) in these areas is not monitored centrally.

9.2.6 In the informal sector, there is no data in respect of posts and vacancies, and so supply and demand cannot be examined quantitatively.

9.2.7 Consequently, the issues surrounding recruitment were discussed in detail in the focus groups, homing in on the recruitment of Instrumental and Singing Instructors, and on recruitment in the informal sector.

Focus Group Themes

9.2.8 Most Managers report that there is a reasonable supply of practitioners.

> *No problems recruiting … appointed a tutor recently and interviewed seven out fifteen, which was very healthy* (FG participant: Manager)

Some Managers in the informal sector find that there is a shortage of practitioners with suitable teaching ability. However, the picture in the traditional music sector may differ.

> *We are coming to an issue where … our tutors are getting younger, they come through the Fèisean movement … and by the time they get to 18 they are desperate to be involved and be tutoring.*
> (FG participant: Manager)

9.2.9 The majority of Managers recruit practitioners through a combination of advertising in local and/or national papers, posting on relevant websites and word of mouth. However, there is more reliance on word of mouth or personal recommendation if the post is a short-term contract.

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[10] When rural population is defined as population outwith settlements of 1000, the Spearman correlation for the relationship between this and music teacher vacancies that remain unfilled for more than 3 months is 0.324, $p = 0.071$.

> *Our recruitment is simple, if we have a vacancy we advertise it in the Scotsman. I have problems with recruiting when I only have half a day … then I'll phone my colleagues in neighbouring authorities and if they have someone who is the same discipline and they're part-time we'll go looking for them* (FG participant: Manager)

9.2.10 Some Managers also described a process of recruiting through their own projects.

> *In the past few years, some of the young people we have been working with have come up from being young people into members of staff* (FG participant: Manager)

A minority of Managers are targeting potential practitioners directly through liaison with schools, music organisations, colleges and universities. Although some Managers described liaising with colleagues in their own sector, very few reported cross-sector liaison.

9.2.11 Practitioners were not asked directly about how they found work, though many in the informal sector reported that it was through word of mouth. Some younger Practitioners expressed concern that they would not be able to find work because they were not aware of organisations to approach.

> *My worry is that I don't know who else is doing music technology, so am I going to learn this and then find out there's nobody there to employ me* (FG participant: Practitioner)

9.2.12 Managers who advertise posts reported a formal procedure for interviewing practitioners. However, few Managers include a practical element in the interview process or observe practitioners at work before employing them. Several Managers were interested in this as a way of verifying practitioners' skills.

> *We do [include a practical element] and they do it willingly. It's not the be all and end all of our process. If they tell me they are skilled and I take their word for it and they are not, then the problem falls on my desk so I expect them to be able to show an ability* (FG participant: Manager)

Researchers' comments

We think that it is important to bear in mind the use of word of mouth in recruitment, especially with regard to short-term contracts. In the past, contracts in the informal sector tended to be shorter term, so word of mouth prevailed. Increasingly, though, the YMI has allowed longer term posts in this sector and more managers are using formal advertisements and interviews. Conversely, the YMI in the formal sector has created more temporary posts, making word of mouth more widespread in that sector. In other words, the two sectors are becoming more similar in their recruitment practices.

Word of mouth can create a closed shop and may contribute in some quarters to a perception that there is a shortage of skilled people.

9.3 Attitudes towards qualifications

Quick Reference

- Managers said they look beyond qualifications when employing Practitioners
- Practitioners feel that their professional status would be improved if their experience were validated by a qualification

Focus Group Themes

9.3.1 The majority of Practitioners and Managers feel that appropriate musical skills and the ability to communicate are more important than a music qualification.

It's not always necessary, is it, if you have got the knowledge of music and the enthusiasm and commitment and you can communicate it to people, it is not always necessary to have a certificate or a formal piece of paper to say that you can do that (FG participant: Practitioner)

The thing that I'm most interested in is the workshop leader's enthusiasm and ability to communicate, and that trumps everything
(FG participant: Manager)

9.3.2 Some Practitioners feel that they are more likely to get a job if they have a qualification.

> *Experience is more valuable to you than qualifications in terms of your ability to teach and qualifications are more valuable to you in terms of getting a job and that's a real shame* (FG participant: Practitioner)

However, the majority of the Managers say they look beyond qualifications when employing Practitioners.

> *[I look for] outstanding musical and technical ability, however that has been acquired, and the right kind of personality* (FG participant: Manager)

> *We don't insist on degree level education, we look for a suitable music qualification and that could cover a formal qualification or experience. Most of the people we are coming across now have got a formal qualification but not all the ones who end up being interviewed for our posts are in that category* (FG participant: Manager)

> *We are about to appoint a percussion worker to work in primary schools and we are not necessarily looking for a recognised degree in music to do that. We are looking for the ability to engage*
> (FG participant: Manager)

9.3.3 Some Practitioners feel that if their experience were validated by a qualification it would improve their professional status.

> *This area is generally underpaid. I don't know if that correlates to a general lack of qualifications but people can't demand more because they don't have a formal qualification, although they might be just as skilled* (FG participant: Practitioner)

This is a barrier for some Practitioners; however only a few Managers acknowledged this.

> *There's going to be forms of music, particularly the stuff that really engages kids, the contemporary stuff, that I am not aware of any qualifications* (FG participant: Manager)

9.3.4 Financial concerns may also prevent some Practitioners from taking a qualification, particularly in later life.

> *[I have] no formal training, [it's] all been through my own research and learning. I had a professional career for 15 years with a group, then did session work and started to think about what I wanted to do…started doing issue-based work with kids getting them to write songs and I realised it was for me. I thought then about doing a degree, but I was being offered work and you've always got that difficulty because you*

need to make money, but I feel I am always learning. You can reverse and get a degree as well and then you'd be armed in every way
(FG participant: Practitioner)

Researchers' comments

When we are talking about attitudes towards qualifications, we need to take account of the sorts of musics and teaching contexts that are validated by existing qualifications. Some of the focus group comments underline the extent to which current qualifications tend to validate formal modes of learning and teaching, implicitly excluding informal practices.

The recognition by Managers in the focus groups that qualifications only exist for certain musics and teaching styles, and the practical approaches adopted by them to overcome this problem in recruitment, stands in contrast to trends noted elsewhere. In England, the anecdotal evidence is of 'validation through qualification', of new qualifications and accreditations effectively developed so that managers feel confident at the recruitment stage.

9.4 Required skills, knowledge and qualities

Quick Reference

- Participants feel that leadership skills are more important than music skills
- Child Protection training practices vary widely

9.4.1 Focus group participants suggested a range of attributes that music education practitioners require. These may be categorised into three broad headings: skills, knowledge and qualities, and are given in the following table:

Table 2: The Attributes of Music Educators

Skills
Leadership skills eg communication, facilitation
Musical skills eg instrumental, performance, composition
Organisational skills eg preparation, administration, assessment
Creative skills eg flexibility, adaptability
Learning skills eg ability to reflect on practice
Knowledge
A broad musical knowledge
An understanding of the context they are working in eg education, youth work
An understanding of the needs of the individuals and groups they are working with
Qualities
To be approachable
To be passionate
To be patient
To be reliable

9.4.2 Participants feel that leadership and musical ability are the most important skills. They also feel that leadership skills are more vital than musical skills because a practitioner may have limited musical skills, but if they have good leadership skills they will still be able to provide a quality learning experience.

> *Usually I find myself as the worst musician in the room, but my skill is to facilitate the group to do what it wants* (FG participant: Practitioner)

> *We have quite a few people working on our P6 targets who are class teachers, some of whom have played an instrument in the past, but some of them haven't … and they are all doing a good job and some of them are doing an absolutely fabulous job* (FG participant: Manager)

9.4.3 Participants think that musical knowledge should include an awareness of a range of musical styles and some understanding of theory and technology.

9.4.4 When prompted, Practitioners and Managers agree that practitioners need to know about health and safety and child protection. The majority feel that these are important but many had not proposed them because they assumed that they were 'a given'. The majority of Managers feel that they would not expect a job applicant to know about child protection and health and safety because they would provide training in these areas. However,

many Practitioners reported that they had not had recent training in child protection. Some Practitioners feel that managers may assume that because they have a disclosure check, they have also had training in child protection.

> *I've only ever been asked for a disclosure check, not about training [in child protection]* (FG participant: Practitioner)

From the Desk Research

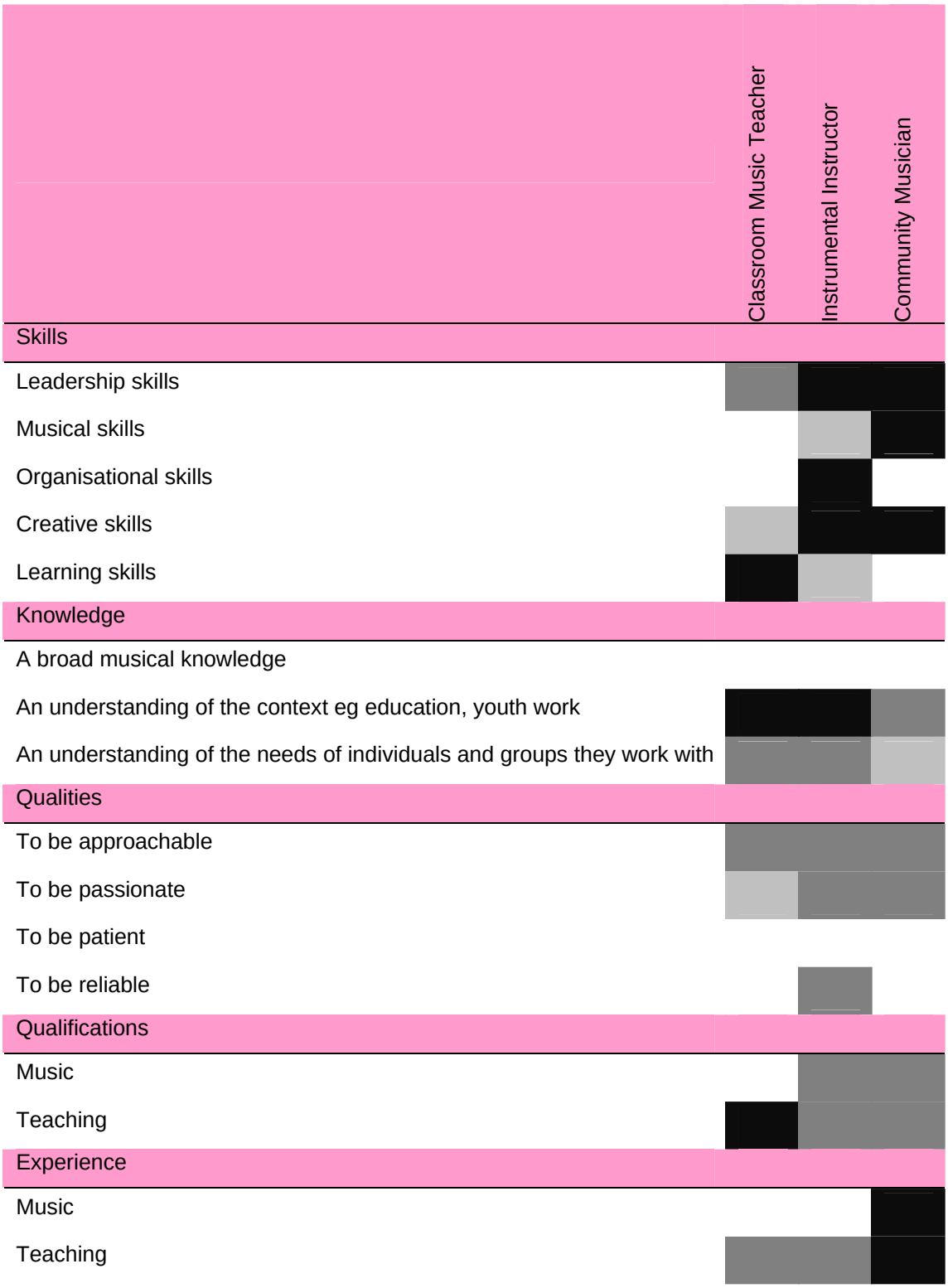
9.4.5 The skills, knowledge, and qualities that focus group participants cited as important were compared with actual job descriptions for three common practitioner roles – a classroom music teacher; an instrumental instructor; and a community musician. Since there are no typical job descriptions for the three roles identified, these results are, of course, purely an indication of where priorities might lie at the recruitment stage. The qualifications and experience demanded in the different job descriptions were also compared.

9.4.6 In the comparison below with the focus group attributes (Table 3), darker shading means a stronger match between the characteristics identified by the focus group participants and those in the job descriptions; lighter shading means a weaker match, and no shading at all means the attribute was not mentioned in the job description. In the sections on qualifications and experience, the shading indicates relative importance of each, comparing between the job descriptions.

Researchers' comments

We don't want to place too much emphasis on this or claim that it is generalisable – but it is an interesting comparison nonetheless. It is notable that, for example, 'a broad musical knowledge', one of our focus groups members' identified attributes of a music leader, is not mentioned in any of the job descriptions we looked at – nor is the patience that participants also highlighted as an importance quality in a music educator. The 'Knowledge' areas were less represented in the Community Musician job description, whilst the 'Experience' aspects were stronger here than in the other job descriptions. Also notable is the fact that the need for 'Learning skills' reflects the relative extent to which CPD and established career structures are embedded in each role: apparently most important for the classroom music teacher, less important for the instrumental instructor, and less important again for the community musician.

Table 3: A Comparison of Proposed Attributes with Selected Job Descriptions



10 Findings Part Two: Preparatory training

In this section, aspects of preparatory training in music education in Scotland are explored, including specialist training in music education, musical performance, education (including primary and early years), and other training that is usually done before employment commences.

From the Desk Research

10.1 Further and higher education in music

Quick Reference

- Seven Scottish HEIs (Higher Education Institutions) offer degrees in music
- Only one degree has a compulsory education component
- Nine FEIs are approved to offer the Higher National Certificate or Diploma (HNC/D) in Music and Musical Theatre
- The HND includes an optional instrumental instruction component

10.1.1 Certain aspects of preparatory training have been explored in previous research, particularly in Rick Rogers's 2002 report for YMUK*, Creating a Land With Music*, which attempted to compare the professional work of musicians with their training in universities and conservatoires. Rogers identified four overarching roles or 'areas of engagement' for a professional musician: composer, performer, leader and teacher. The last two of these areas are relevant here, as is Rogers's work examining the extent to which existing preparatory training (in 2002) prepared young professionals to work in them.

10.1.2 Rogers gives a good sketch of the training of music educators, based on institutions and structures in England and Wales, but equally relevant in many aspects to Scotland:

> *The majority of musicians take on some kind of teaching role as private tutors or instrumental music teachers in local music services. A range of accredited training courses are offered for such work, including the ubiquitous courses of the Associated Board of the Royal Schools of Music (ABSRM) and the hybrid distance-learning diploma programme in music teaching (Mtpp) developed by the Incorporated Society of*

Musicians (ISM) with the University of Reading. A significant minority of musicians go on to train as qualified classroom teachers once they have graduated. Most entrants to postgraduate teaching training (PGCE) music courses come from the universities. Conservatoires' priority is fitting students for high-quality performance. However, most of these students will also teach in some context, and many will gravitate to teaching more than to performance.[11]

10.1.3 One major difference between the circumstances that Rogers outlines in England and Wales, and the situation in Scotland is the training of music teachers at Aberdeen University and the Royal Scottish Academy of Music and Drama (RSAMD) as a *first* degree (the RSAMD BEd being currently the only initial teacher training (ITT) degree delivered in the UK by a conservatoire).

Music in higher education (HE)

10.1.4 The following table summarises the undergraduate music degrees currently offered by HEIs in Scotland:

[11] Rick Rogers, *Creating a Land with Music: The Work, Education and Training of Professional Musicians in the 21st Century* (London: Youth Music, 2002), pages 13-14.

Table 4: Undergraduate Degrees in Music in Scotland

Institution	Degree	Notes
Aberdeen University	BMus (Music)	The Aberdeen BMus has a common 1st and 2nd year; thereafter students take either the general Music degree, or the Music Education degree (see below).
Edinburgh University	BMus BMus Music Technology BSc Mathematics and Music BSc Physics with Music MA History of Art and History of Music	
Glasgow University	BEng BMus MA	Electronic engineering with music May be taken jointly with other subjects
Napier University	BMus BA (Popular Music)	3rd and 4th year options in teaching (both degrees)
Perth College, University of the Highland and Islands (UHI)	BA (Popular Music Performance)	
RSAMD	BMus BA (Scottish Music)	'Techniques of teaching' and 'Community music' options
Strathclyde University	BA (Applied Music)	3rd year compulsory component: 'Music in the Community and Education'

Music in further education (FE)

10.1.5 There are four related Higher National Qualifications in music-related subjects validated by the Scottish Qualification Authority (SQA): Music; Musical Theatre; Music Business and Sound Production. In music education terms, the first two of these are probably most relevant (though the others might also provide routes to work in music education) and, although the

focus of the courses is primarily the music industry, the arrangements document for the HNC/D in Music specifically notes that 'former candidates have gained […] numerous teaching appointments both private and in schools and colleges'.[12] Nevertheless, the HNC does not include a teaching or tutoring component, though the HND includes an optional module on instrumental instruction.

10.1.6 The arrangements for the Higher National Qualifications in Music and Musical Theatre have recently been revised and re-validated, following extensive consultation with present and former students, institutions and employers, and are designed so that the HNC and HND share many features and provide a clearly articulated programme of study.

10.1.7 In addition, the SQA also validates a Personal Development Award (PDA) in Music Tuition, lasting about six months and involving around 120 hours of study. This award is offered by a number of FE colleges.

10.1.8 The following table summarises the institutions currently approved to offer the HNC/D in Music and Musical Theatre, and the PDA in Music Tuition.

[12] [SQA], *Arrangements Document: Higher National Certificate in Music (G7kc 15) and Higher National Diploma in Music (G804 16)* (Dalkeith: SQA, 2005), page 7.

Table 5: Institutions approved to offer awards by SQA

Institution	Music HNC/D	Musical Theatre HNC/D	PDA Music Tuition
Aberdeen College	C		
Adam Smith College, Fife		C&D	
Coatbridge College		D	
Angus College		C	
Glasgow Academy of Musical Theatre Arts		C&D	
UHI Millenium Institute	C&D		PDA
James Watt College, Greenock	C&D		
Jewel and Esk Valley College, Dalkeith	C&D		
Motherwell College		C&D	
North Glasgow College	C&D		PDA
North Highland College	C		
Perth College UHI	C&D		PDA
Reid Kerr College, Paisley	C		
Stow College, Glasgow	C	D	PDA
Edinburgh's Telford College		C&D	

Researchers' comments

It might seem paradoxical that the HNC/D arrangements highlight teaching as a possible career path when the HNC provides no options in teaching or music leading skills. However, this probably reflects the way that music education and the music industry are often considered to be separate entities - a structural issue that has consequences in, for example, the Sector Skills Councils' remits.

It is striking that, among music courses in FE and HE in Scotland, only one – the BA Applied Music at Strathclyde, has a *compulsory* element of music education.

10.2 Music in initial teacher training

Quick Reference

- There are two routes to GTCS approved teacher status in music in Scotland
- Two HEIs offer a GTCS-approved first degree in music education
- At the time of writing, two HEIs offer PGDE in music
- The published entry requirements to PGDE set a high bar
- Six HEIs offer initial teacher training (ITT) in primary teaching
- There is little consistency in the number of hours devoted to Expressive Arts in primary ITT

10.2.1 In Scotland, all classroom teachers must register with the General Teaching Council Scotland (GTCS), which is the professional regulatory body that approves courses of initial teacher training. This section, therefore, deals with courses that are recognised by the GTCS.

Secondary music teaching qualifications

10.2.2 Two routes are available to those who wish to become classroom music teachers in Scottish schools: they may study an integrated music education undergraduate programme, which will lead to a GTCS-recognised first degree, or take a music degree and follow that with a Postgraduate Diploma in Education (Secondary) at a university that offers the PGDE in music. The following table shows the options available at the time of writing:

Table 6: Routes to GTCS-approved teaching qualification in music

Institution	Degree	Notes
Aberdeen University	BMus (Music Education)	1st and 2nd year shared with general Music degree: see above
RSAMD	BEd	
A first degree in music then:		
Strathclyde University	PGDE (Secondary)	To be discontinued from academic session 2007-8
Edinburgh University	PGDE (Secondary)	

10.2.3 Requirements for entry to PDGE are set by the GTCS, and are set out in detail for the case of music:

> *You must have a degree which included studying music over at least three years. The following should be included:*
> *(a.) the study of harmony, counterpoint, arrangement, orchestration and composition, with a broad study of music in social and historical contexts covering stylistic, structural and instrumental developments in traditional, ethnic and non-western musical cultures;*
> *(b.) keyboard studies including sight-reading music, playing by ear, accompanying, harmonising and improvising in a variety of traditional and contemporary styles; and*
> *(c.) the study of an instrument or voice to an advanced standard. If you specialise in voice you will have to show some experience of an instrument other than a keyboard instrument. If your specialist study is an instrument you will have to show that you have some experience of solo singing or taking part in choral work. If the keyboard is your main instrument, you will have to show that you can play a second instrument.*
> *You must meet the criteria of (a) and (b) in all cases. If you do not meet all the criteria in (c.) you may have to pass entrance exams in those areas where you do not meet the criteria.*[13]

Researchers' comments

The GTCS entry requirements set a high bar – perhaps one that some degree courses would have difficulty reaching, especially in terms of breadth. It would be useful to compare these entry requirements with the degree curricula of the music courses mentioned in 10.1 above, both for the degree courses focusing on Western Classical music, and for those in Popular music.

Primary teaching qualifications

10.2.4 Six institutions in Scotland offer GTCS-approved preparatory training for primary teachers.

[13] […], 'Entry Requirements - Music', http://www.strath.ac.uk/Faculty/Education/curricular_studies/pgde%28s%29/applications/sub_music.html, accessed 28 March 2007

Table 7: Institutions offering ITT for primary teachers

Institution	Degree	Notes
Aberdeen University	BEd/PGDE (Primary)	
Dundee University	BEd/PGDE (Primary)	
Edinburgh University	BEd/PGDE (Primary)	
Glasgow University	BEd/PGDE (Primary)	
Paisley University	BEd/PDE (Primary)	(Professional Diploma in Education)
Strathclyde University	BEd/PGDE (Primary)	

10.2.5 Curricular guidance for primary teachers is currently in flux as the new Curriculum for Excellence evolves, and it is likely that elements of teacher training will also change to meet the demands of the new structure. Curricular aspects of primary ITT have, in general, been structured around the subject areas of the 5-14 Guidelines and, since music is included under the umbrella of 'Expressive Arts' in the Guidelines, it forms part of a student primary teacher's training in this area. Music education is, naturally, only a small part of a primary teacher's training, and the available data does not distinguish it from other elements of Expressive Arts. Previous research in this area suggests that the time allocated to Expressive Arts varies from institution to institution (implying, therefore, that the time allocation to music education training also varies). The following table draws on the results of previous research:[14]

Table 8: Time allocated to Expressive Arts within primary ITT (whole degree - hours)

Institution	BEd	PGDE (Primary)
Aberdeen University	129	45
Dundee University	41	24
Edinburgh University	80 (+option)	65
Glasgow University	240	72
Paisley University	120	68
Strathclyde University	*Data not available*	*Data not available*
Median (5 responses)	100 hours	55 hours

[14] Stephen Broad and Celia Duffy, *Drama Provision in Scottish Schools* (Edinburgh: Scottish Arts Council [unpublished], 2005), page 8.

Researchers' comments

There appears to be little consistency in the number of hours devoted to the Expressive Arts in the different ITT routes available, and this suggests that the music component also receives different degrees of attention according to the course undertaken.

The actual number of hours also seems small, given that some student teachers will have no previous training in music, but will be expected to follow the curricular guidelines on Expressive Arts, which include active music making.

It will be important to monitor how training in Expressive Arts changes as the Curriculum for Excellence develops.

10.3 Music in early years training

Quick Reference

- There is no compulsory music element in the HNC in Early Education and Childcare
- Music features prominently in the Scottish Executive's *Curriculum Framework for Children 3 to 5*

10.3.1 Early years practitioners in Scotland may undertake an HNC in Early Education and Childcare. Within this qualification (which, like other Higher National Qualifications is validated by the SQA), students must choose to take modules in either 'Curriculum and Assessment in Early Education and Childcare' or 'Facilitating Playwork Opportunities'. While both of these units are primarily conceptual (that is to say, concerned with the theory of curricula or current thinking in playwork), there is scope for the inclusion of music in the latter unit if the student chooses to use it in their own practice. There is no compulsory music element, however.

10.3.2 This is in contrast to the position of music in the Scottish Executive's *Curriculum Framework for Children 3 to 5*, in which music has a very prominent place:

> *Children should have opportunities to enjoy music in all its forms, participating in playing instruments, singing, moving rhythmically and expressively to music, creating their own music and listening to music. Regular opportunities should be provided for them to listen to sounds,*

> *rhythms, nursery rhymes and a wide variety of music, and respond through movement, singing, clapping and creating their own music using percussion instruments and everyday objects.*[15]

Elsewhere, the document gives examples of good practice involving the use of music.

10.4 Other courses in music education

10.4.1 A range of other courses in music education exists at a variety of levels, and with different entry requirements. Among these are colleges that facilitate work towards a qualification offered by the external examinations boards of the colleges of music (such as Trinity Guildhall or the ABRSM). Examples of this approach include Aberdeen College, where students may enroll to work towards various music teaching diplomas (such as the DipABRSM or the ATCM (Trinity Guildhall)).

10.4.2 There is a postgraduate MSc in Community Music at Edinburgh University 'designed for both researchers and practitioners of Music in the Community' that offers 'a programme in advanced practical skills, personal creative development, applied research and assessment methodologies, and understanding current scientific and theoretical frameworks for human musicality'.[16]

10.4.3 Although not in Scotland, the University of London Goldsmiths College Certificate in Workshop Skills (Music) course is worth mentioning because of its status in the community music world. This part-time two-year course is designed for experienced musicians who want in-depth experience of working in workshop and community settings.[17] York University's MA in

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[15] [Scottish Consultative Council on the Curriculum], *Curriculum Framework for Children 3 to 5* (Dundee and Glasgow: Learning and Teaching Scotland, 2001), page 31.

[16] [University of Edinburgh], 'Msc/Dipl in Music in the Community', http://www.music.ed.ac.uk/Postgraduate/musiccommunity.htm, accessed 27 March 2007

[17] [Goldsmiths College], 'Goldsmiths > Pace - Performing Arts - Certificate in Workshop Skills (Music)', http://www.goldsmiths.ac.uk/pace/cert-workshop-skills-music.php, accessed 27 March 2007

Community Music is a further example of preparatory music training that prepares students for different learning contexts.

10.5 The place of formal qualifications among Practitioners

Quick Reference

- Between 36 and 54% of music education practitioners across Scotland have a music degree
- Between 18 and 34% of music education practitioners across Scotland have an education degree

Questionnaire Findings

10.5.1 A degree in music or in education, or a combined degree, was a common but by no means universal form of preparatory training for the Practitioners who responded to the survey. Respondents were asked to describe, in free text, any preparatory training they had undertaken in music education, 'such as a music degree or diploma'. The responses were coded according to two broad categories and since the exact designation of music and education qualifications has changed and is continuing to change, the expression 'degree' was used to include a wide range of undergraduate degrees and diplomas, postgraduate diplomas and certificates, that would now be considered 'degree-worthy' (so, for example, those holding the Diploma of the RSAMD, which is no longer offered, were considered to have a degree since its modern equivalent is a BMus). Among the Practitioner sample, the following respondents reported holding a degree or equivalent:

Table 9: Respondents holding a degree or equivalent

	n	%	±
Music Degree	53	45%	9%
Education Degree	31	26%	8%
All Practitioners	119		

Researchers' comments

Here, and in other results tables like this, the actual number of respondents is given alongside the percentage of all relevant respondents.

We also give a confidence interval at the '95% level'. In this case, this means that if our sample were random, then we could be 95% sure that the percentage of *all* practitioners in Scotland (not just those that responded to the survey) who have a music degree would be somewhere between 36% and 54% (that is, 45% ± 9%).

Technically, confidence intervals only apply when the samples are random and ours are not strictly random (see 15.2.3 below). However, we include these confidence intervals because, based on the demographic questions we used to check who was replying to the questionnaire (see 15.4 below), our samples are reasonably random in that there are no strong biases.

10.5.2 In addition, some respondents to the survey reported that they had some other form of teaching certification, including, for example, teaching diplomas from the Associated Board of the Royal Schools of Music, or other non-degree awarding exam board. The percentage of Practitioner respondents saying that they hold such certification was:

Table 10: Respondents holding a teaching certificate

	n	%	±
Teaching Certificate	11	9%	5%
All Practitioners	119		

Given the popularity of such certificates, this figure seems rather low – perhaps they are 'trumped' in respondents' minds by any music or education degrees since, in the case of Western Classical music at least, such certificates were historically taken in the early years of undergraduate training.

Researchers' comments

We think these results underline the importance to music education of practitioners who haven't come through the formal route, and, when combined with some of the results from 9.2 above, it suggests some flexible practice on the part of managers. In this sense, it puts this whole section on formal preparatory training into some perspective, since it underlines that there are many practitioners working in music education who have not come through this route.

11 Findings Part Three: Continuing professional development (CPD)

In this section, CPD is examined – what is being done, how needs are identified and how CPD is managed and evaluated. Spending on CPD is also explored, as is stakeholders' criteria for a successful experience – and a range of possible barriers to uptake is considered. Finally, the reported training needs of practitioners and managers are considered.

11.1 What's going on?

11.1.1 Two strands of the present investigation help to form a picture of current CPD opportunities in Scotland. Firstly, a database of training providers encountered in the research was compiled; secondly, all practitioners were asked to describe, in free text, their CPD history.

11.1.2 Though it is difficult to be certain that it is completely comprehensive, the database of providers suggests that the number of trainers is fairly limited – a belief that was widely reported by Practitioners and Managers in the focus groups.

11.1.3 Of the 68 training opportunities encountered in the course of research, the majority (around 2/3) were FE and HE courses, and only about a third were designed to be taken whilst in full time employment.

11.1.4 Among the CPD providers were individual trainers with an identified area of expertise; agencies and organisations with a national reach, such as the National Youth Choir of Scotland (NYCoS), Trinty Guildhall and the ABRSM; and charities such as the Clore Foundation.

11.1.5 All Practitioners were asked to give an account of their own CPD history, in free text. Some did this in great detail, others in a brief sketch, but taking each response at face value as a full account of the respondent's CPD to date, and coding the responses according to the emerging themes allows a picture of current CPD across Scotland to be built up. The following table gives the most common responses.[18] These are small numbers, so it is

[18] As an arbitrary cut off, all those for which the lower limit of the 95% confidence interval is greater than or equal to 1% have been included.

worth noting that if 18 respondents reported that they had received training in IT (the second most common element of respondents' CPD history), 106 did not. This question contained no prompts for respondents, and responses may have been quite different if respondents had been asked to choose from a 'menu' of possible options.

Table 11: CPD undertaken by respondents

Topic	N	%	±
Special Pedagogies	27	21.8%	7.3%
Technology (including general IT as well as music technology)	18	14.5%	6.2%
Singing	13	10.5%	5.4%
Networking	9	7.3%	4.6%
None	8	6.5%	4.3%
Conducting	6	4.8%	3.8%
ABRSM or Trinity Guildhall	6	4.8%	3.8%
Additional Support Needs	6	4.8%	3.8%
All Practitioners	124		

11.1.6 'Special Pedagogies' included training in a range of approaches, chief among them Kodaly (n=19), Alexander Technique (n=7), Colourstrings (n=4) and Dalcroze (n=4).

11.1.7 The data does not give confidence[19] that this exact ranking of training experienced by respondents will reflect the CPD history of practitioners across Scotland, but it does suggest that training in 'Special Pedagogies' has probably been more prevalent than networking, conducting, the training provided by exam boards, or training in Additional Support Needs.

[19] At the 95% level.

Researchers' comments

The relatively large number of respondents who report having received training in Kodaly probably reflects the importance of Kodaly methods, and NYCoS training, in local authorities' YMI activities.

It's striking that 'no training at all' makes it into this list of the most common training experiences, and we think it's also notable that child protection (which was only mentioned by a tiny number of respondents) does not appear here.

11.2 How employers are managing their staff training

Quick Reference

- About 20 to 38% of music education managers across Scotland do a regular training needs analysis with their staff
- About 30 to 50% of music education managers across Scotland use formal evaluation processes to ensure the quality of the training they arrange
- Nearly 80% of the staff managed by managers who responded to our survey received some training in the last year

Questionnaire Findings

How training needs are identified

11.2.1 Managers were asked to explain in free text how they monitor the training needs of the Practitioners they manage. Responses were analysed according to a number of categories: whether a regular review process was mentioned; whether formal processes with written records were employed; whether more informal processes were used. A small number of respondents reported that they did not track the training needs of their Practitioners at all. The following table summarises the data. (Note that more than one of the first three categories may apply in each case.)

Table 12: Training Needs Analysis

Type	N	%	±
Regular	26	28.9%	9.4%
Formal	19	21.1%	8.4%
Informal	22	24.4%	8.9%
None	2	2.2%	3.0%
All Managers	90		

Numbers of staff trained

11.2.2 Managers were asked to say how many Practitioners they were responsible for, and how many of these had received training in the last year. 58 Managers responded to this question.

Table 13: Staff Trained

Managers responding	Total number of Practitioners managed	Number who had received training in the last year	%
58	2459	1940	78.9%

Researchers' comments

This percentage looks encouragingly high, but probably reflects the statutory requirement for training and CPD in the formal sector.

Evaluation processes

11.2.3 Managers were asked to describe in free text how they evaluate the training they offer to Practitioners. These responses were analysed in three categories: those who used formal processes, such as questionnaires and evaluation forms; those who used informal processes such as discussion among participants and 'intelligence-gathering'; and those who used both.

Table 14: Evaluation processes used by managers

Process used	n	%	±
Formal	38	42.2%	10.2%
Informal	21	23.3%	8.7%
Both	11	12.2%	6.8%
All Managers	90		

Focus Group Themes

11.2.4 There are some differences between how the formal and informal sectors provide support for practitioners. Informal sector Managers mainly described structures that support project-based work; whereas, processes described in the formal sector relate more strongly to contractual requirements.

11.2.5 A common structure in the informal sector is: group discussion and skill-sharing prior to a project starting; peer-to-peer and on-the-job learning during the project; backed up with time for reflection and discussion during and after. Some Managers also provide a structured induction. A minority of Managers described supporting practitioners through individual review.

> *I provide one-to-one supervision … every six weeks and we spend about an hour. That's dedicated time for them to spend with me as their manager. As a music project we meet once every six weeks, we have an agenda, we know what matters arising are, we know the work that needs planned for the coming weeks* (FG participant: Manager)

11.2.6 Several informal sector Managers provide traineeships, many as a result of YMI funding.

> *One thing we are doing just now is a project and the YMI grant has allowed us to have our musicians as the music leaders. But underneath that trainees coming in… that trainee level is working very well and couldn't have happened without the YMI funding*
> (FG participant: Manager)

11.2.7 The majority of formal sector Managers use individual review to identify needs. They are then able to draw on a variety of methods to meet those needs including: in-service training (INSET), access to local authority courses, buying in courses and paying for practitioners to attend external courses.

11.2.8 Several formal sector Managers described approaches to skill-sharing which are more commonly thought of as informal practices. These included shadowing, mentoring and networking events as ways of bringing together isolated instructors and meeting training needs from within the group.

When I employ a member of staff one of the first things I do is get them to shadow another member of staff – to be in school with someone – because very often they have never worked in a school, and I also pair them up with an experienced member of staff and that person can act as an unofficial mentor. They can contact them about their own discipline ... or things like getting resources (FG participant: Manager)

11.3 What trainers are doing

Quick Reference

- Between about a third and two-thirds of trainers across Scotland use formal evaluation processes to ensure the quality of the training they deliver
- More than three-quarters of trainers across Scotland would say they were confident that their training meets relevant legislation

Questionnaire Findings

11.3.1 Trainers were asked to say, in free text, whether they use evaluation processes for their own training, and if so, how. These responses were analysed into three categories: those who used formal processes, such as questionnaires and evaluation forms; those who used informal processes such as discussion among participants and 'intelligence-gathering'; and those who used both. The results are given below:

Table 15: Evaluation processes used by trainers

Process used	n	%	±
Formal	18	48.6%	16.1%
Informal	7	18.9%	12.6%
Both	6	16.2%	11.9%
All Trainers	37		

11.3.2 Although the Trainers sample is relatively small at 33 responses in total, the data suggests[20] that between a third and two thirds of trainers across Scotland use formal monitoring procedures.

11.3.3 Trainers were also asked how confident they are that their training conforms to the relevant legislation, including the Disability Discrimination Act. 31 of

[20] At the 95% confidence level, assuming the Trainer sample is random.

33 Trainer respondents answered this question and the result was overwhelmingly positive:

Table 16: Trainers' confidence that their training conforms to legislation

	n	%	±
Completely confident	16	51.6%	17.6%
Fairly confident	13	41.9%	17.4%
Not that confident	1	3.2%	6.2%
Not at all confident	1	3.2%	6.2%
All Reponses	31		

11.3.4 With a relatively small sample, the confidence intervals are large, but, the data nonetheless suggests[21] that at least about three quarters of trainers across Scotland would have some confidence that their training meets the relevant legislation.

11.4 Spending on CPD

Quick Reference

- The median annual budget for CPD in responding organisations was £3,000
- The median annual spend per Practitioner in responding organisations was £150
- 40 to 60% of employed Practitioners spent their own money on training in the last year
- 60 to 85% of self-employed or mixed employment Practitioners spent their own money on training in the last year

Spending by employers

11.4.1 Managers were asked about their total budget allocation for CPD. 37 Managers responded to this question.

[21] At the 95% confidence level, assuming the Trainer sample is random.

Table 17: Organisational budgets for CPD

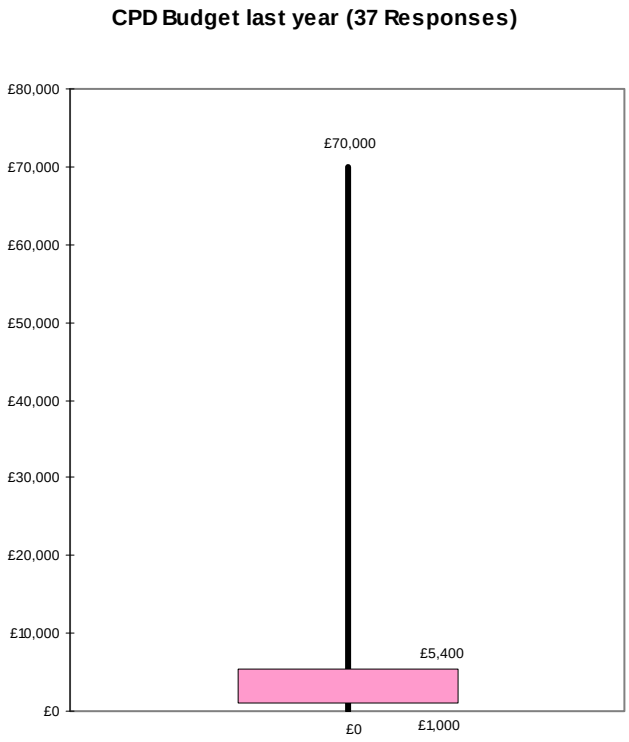
Managers responding	Total budget reported	Median budget for a single organisation
37	£249,743	£3,000

11.4.2 The maximum, minimum and interquartile range for CPD budgets for these 37 responses is given in the following box and whisker diagram, which shows the central tendency in the budget results, and indicates the effect that a relatively small number of large organisations has on the total budget given above:

Researchers' comments

This diagram shows the spread of the data. The budget of half of all the responding Managers lies within the box at the centre of the diagram, clustered about the median. The lines above and below the box extend to the maximum and minimum reported budgets reported. Thus, the box shows the central tendency of CPD budgets, whilst the lines (the 'whiskers') show the lowest and highest budget reported.

Figure 1: Spread of CPD budgets



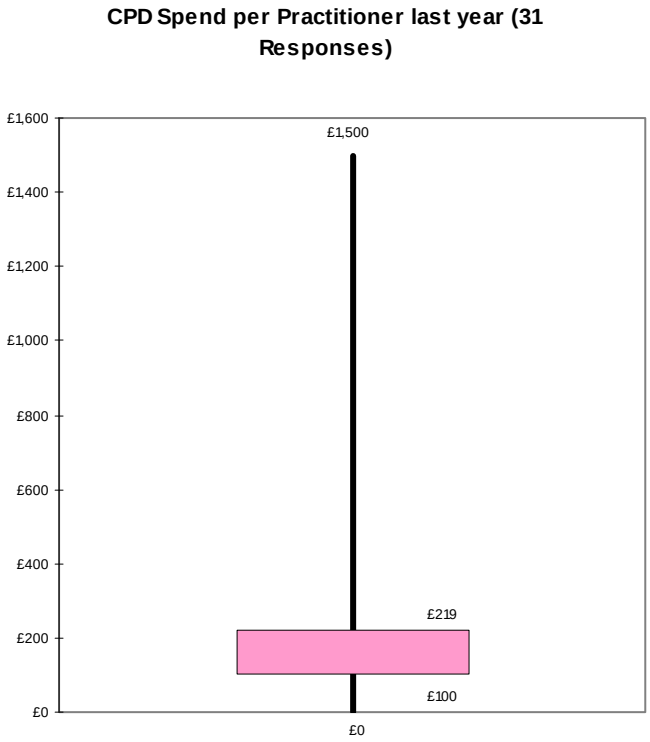
11.4.3 31 Managers responded with enough information to calculate a CPD spend per Practitioner in the last year:

Table 18: Organisations' median annual spend per Practitioner

Managers responding	Median annual spend per Practitioner
31	£150

11.4.4 The following box and whisker diagram shows the spread of annual CPD spend per Practitioner for the 31 organisations who gave enough information for the figure to be calculated:

Figure 2: Spread of CPD spend per Practitioner



11.4.5 In keeping with certain local authority practices, a small number of Managers reported their CPD budget in terms of days' work allocated to CPD. These have not been included in the above analyses, but when multiplied by the number of staff involved it becomes clear that there is a significant investment involved. The following table summarises the available data.

Table 19: Days allocated for CPD

Managers responding	Total Person-Days allocated to CPD	Median annual allocation per Practitioner (days)
7	1783	3

Researchers' comments

These figures are broadly in line with anecdotally reported training budgets – which makes us reasonably confident that they reflect the wider situation. However, it's worth thinking about what you can get for £150 a year (the calculated median spend per practitioner) – it's only about one day of

moderately-priced training (though, of course, the same amount will go much further with larger group training).

Although it is a rough calculation, we can estimate that a total, annual investment of £420, 000 would support all employed and freelance practitioners to participate in some form of annual CPD. The figure is estimated through extrapolating the information on median spend per person (£150) with an approximation of the number of practitioners working in music education (2800) – 150X2800 = 420,000. To gain the practitioner number we combined information on employment in the formal sector from section 10.2 (2100 approx.) with an estimation about the freelance sector (700 approx.): 2100+700 = 2800. The freelance estimation was made by combining the number of members listed on public directories (such as Sound Sense, ISM) with those employed through the YMI. Since we know that freelance practitioners lose pay whilst they train, an additional £105, 000 (150x700) would provide some recompense for loss of earnings.

Spending by Practitioners

11.4.6 Practitioners were asked to estimate how much they had spent on their own training or CPD in the last year, according to intervals that we gave them. The following table summarises the data received for all Practitioners:

Table 20: Spending on CPD by Practitioners

Spend in the last year	N	%	±
None	44	38.6%	8.9%
£1-£100	24	21.1%	7.5%
£101-£300	17	14.9%	6.5%
£301-£500	23	20.2%	7.4%
More than £500	6	5.3%	4.1%
All Responses	114		

11.4.7 It might be expected that personal spend will depend on the extent to which a Practitioner is self-employed and, since the employment status of respondents was known from other questions, it was possible to distinguish between the spending of those who are employed and those who are self-

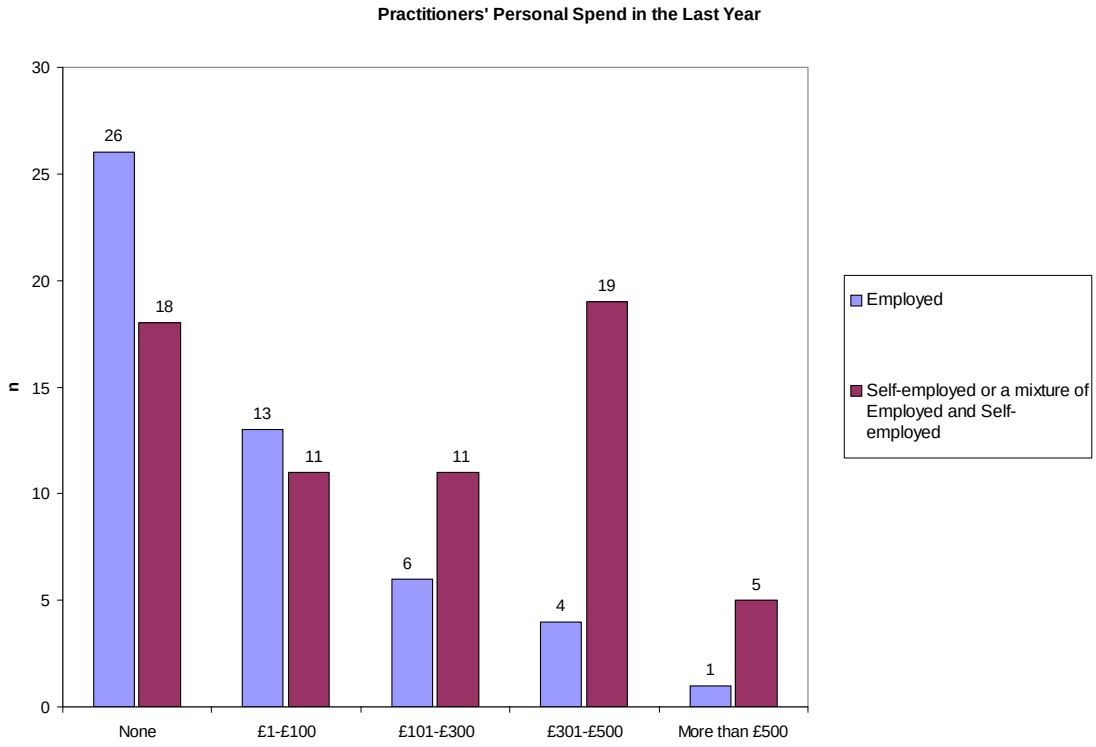
employed, or a mixture of employed and self-employed. The following table gives the data when respondents are separated in this way:

Table 21: Spending on CPD by Pracitioners, by employment status

Employment status	Employed			Mixed		
	n	%	±	n	%	±
None	26	52.0%	13.8%	18	28.1%	11.0%
£1-£100	13	26.0%	12.2%	11	17.2%	9.2%
£101-£300	6	12.0%	9.0%	11	17.2%	9.2%
£301-£500	4	8.0%	7.5%	19	29.7%	11.2%
More than £500	1	2.0%	3.9%	5	7.8%	6.6%
All Responses	50			64		

11.4.8 When plotted on a chart, the different trend of each group becomes clear:

Figure 3: Spending on CPD by Practitioners, by employment status



11.4.9 The data suggests[22] that between about 40 and 60% of practitioners who are employed across Scotland spent nothing on their own training in the last

[22] At the 95% confidence level, assuming the Practitioner sample is random.

year. Looking at this from the opposite perspective, it can also be concluded that between 40 and 60% of employed practitioners across Scotland *did* spend their own money on training or CPD in the last year.

11.4.10 For practitioners who are self-employed or a mixture of employed and self-employed, the data suggests[23] that at most 40% and possibly as few as 15% spent nothing on their own training in the last year. Looking from the opposite perspective again, this means that between 60 and 85% of self-employed or mixed employment status practitioners across Scotland spent their own money on training or CPD in the last year.

11.4.11 Between about 20 and 40% of these self-employed or mixed employment practitioners spent £301-£500 of their own money on training or CPD last year.

Researchers' comments

These results are broadly along the lines we might expect – that practitioners who are employed tend to spend less of their own money on training than those who are self-employed or a mixture of both. Nonetheless, the number of practitioners who spend *something* on their own training – between 40 and 60% – suggests to us that these employed practitioners either feel they need more training than they receive from their employer, or that they value training so highly that they are prepared to pay for it themselves despite being employed.

The number of Practitioners spending the various amounts of their own money can be compared with the median employer spend per practitioner of £150 – many Practitioners (especially those who are self-employed or of mixed employment status) appear to spend considerably more than this.

11.5 How do Practitioners manage their own training?

11.5.1 Practitioners were asked to say, in free text, how they keep track of their own training requirements, and record the training they have undertaken.

[23] At the 95% confidence level, assuming the Practitioner sample is random.

These responses were analysed according to categories that emerged from the replies themselves. The following table summarises the main results:

Table 22: How Practitioners monitor their training

Method	n	%	±
CPD Portfolio	40	32.3%	8.2%
(of which online)	7	5.6%	4.1%
Personal Development Plan	16	12.9%	5.9%
Other Written Record	8	6.5%	4.3%
No Record Kept	39	31.5%	8.2%
All Practitioners	124		

Researchers' comments

Although about half of respondents say they keep a written record of their training, we should bear in mind again the statutory requirements that exist in the formal sector, which may account for this relatively high percentage.

11.6 What makes training effective or ineffective?

Quick Reference

- Having an effective and inspiring trainer, and seeing an increase in knowledge and skill, were considered 'very important' by respondents
- There were some criteria that Practitioners, Trainers and Managers in our sample rated differently, but the sample size does not allow confidence that these differences reflect wider trends
- When asked to suggest any other criteria for effective training, more respondents proposed 'relevance' than any other criterion

11.6.1 Practitioners, Trainers and Managers were presented with a number of possible criteria for effective training and asked to assess their importance. The following table shows the number of respondents describing each criterion as 'very important', ranked according to the percentage of total respondents choosing each criterion:

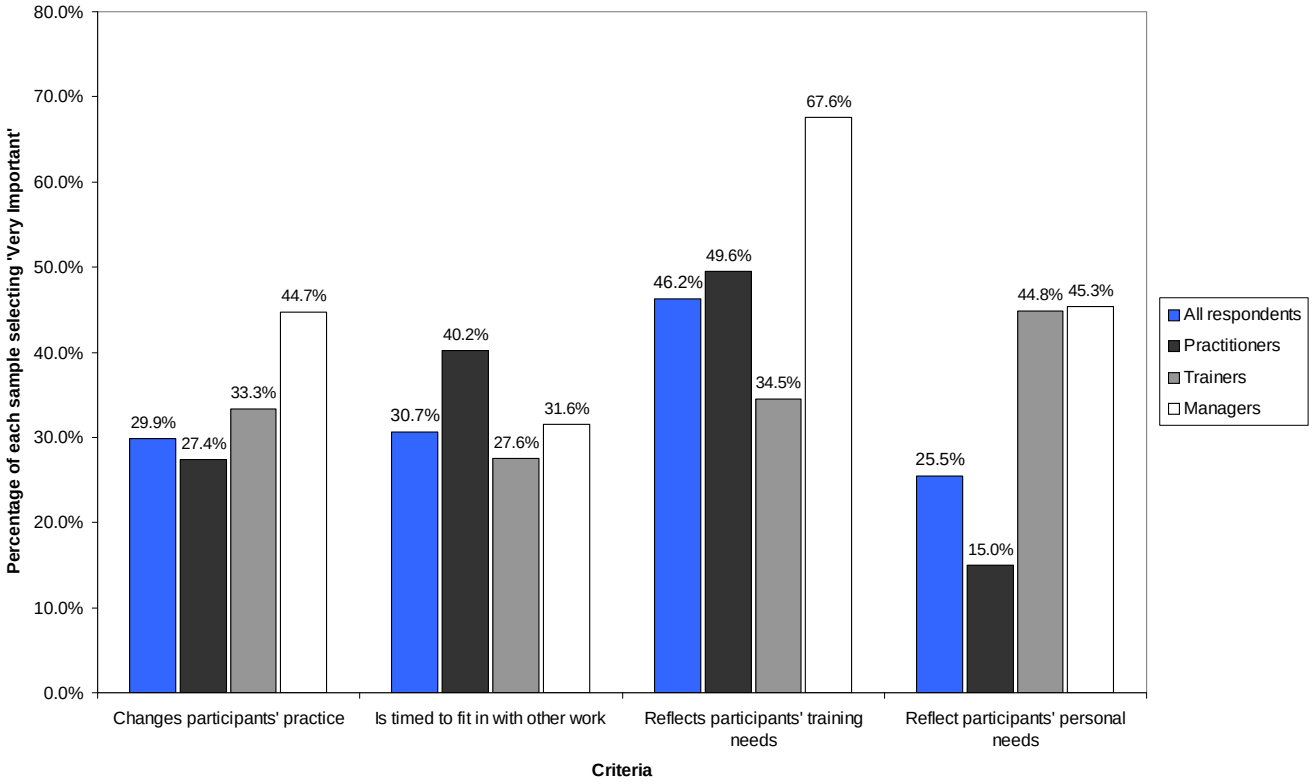
Table 23: Respondents' 'Very Important' criteria for effective training

Criterion	n	%	±
An effective and inspiring trainer[24]	104	68.4%	7.4%
Increases participants' knowledge	153	64.6%	6.1%
Increases participants' skill	144	60.8%	6.2%
Reflects participants' training needs	107	45.1%	6.3%
Is affordable	76	32.1%	5.9%
Is timed to fit with other work	71	30.0%	5.8%
Changes participants' practice	68	28.7%	5.8%
Reflects participants' personal needs	60	25.3%	5.5%
Increases participants' employability	56	23.6%	5.4%

11.6.2 The data provides reasonable confidence that the first three criteria listed in the table above are considered 'Very Important' by more people than any one of the others. For many of these criteria, there was consistency across the samples of Practitioners, Trainers and Managers within the confidence intervals for each sample. There were, however, four criteria that Practitioners, Trainers and Managers appeared to assess differently. The following chart gives the percentage responses from each sample for these four criteria:

[24] Due to an error in the research, only Practitioners and Trainers were asked to rate this criterion. The percentage and confidence interval have been based on the resulting smaller sample.

Figure 4: Some 'Very Important' criteria for effective training: Practitioners, Trainers, Managers



11.6.3 The table below gives the number of responses (n), the percentage and confidence intervals for each – from which it will be seen that the data does not, in general, suggest that these differences reflect a national picture. The only comparison that reflects[25] the wider situation is the different rating of 'Reflecting participants' personal needs'. It is worth noting, though, that the statistical significance of these differences cannot be tested since the samples are not independent.

[25] At the 95% confidence level.

Table 24: Some 'Very Important' criteria: Practitioners, Trainers, Managers

	All respondents	Practitioners	Trainers	Managers
Changes participants' practice				
n	75	31	10	34
%	**29.9%**	**27.4%**	**33.3%**	**44.7%**
±	5.7%	8.2%	16.9%	11.2%
Is timed to fit in with other work				
n	77	45	8	24
%	**30.7%**	**40.2%**	**27.6%**	**31.6%**
±	5.7%	9.1%	16.3%	10.5%
Reflects participants' training needs				
n	116	56	10	50
%	**46.2%**	**49.6%**	**34.5%**	**67.6%**
±	6.2%	9.2%	17.3%	10.7%
Reflect participants' personal needs				
n	64	17	13	34
%	**25.5%**	**15.0%**	**44.8%**	**45.3%**
±	5.4%	6.6%	18.1%	11.3%

Researchers' comments

We can't propose a statistical significance to these results, because respondents were able to answer from more than one perspective (which makes such a test impossible), and we would require very much larger samples to have statistical confidence in the relatively fine distinctions between the different perspectives that emerge visually.

Nonetheless, the results are in line with the discussions in the focus groups. It's worth noting that the Managers seemed to value training as an instrument of change more than the Practitioners or Trainers did and that they also rated the match between 'need' and training higher – both reassuring results. The only result that we can confidently propose reflects the wider picture – the importance of meeting participants' personal needs – is also reassuring in its own way, since it is the job of managers and trainers to ensure that the training does meet these needs. A (relatively) small number of Practitioners in our sample will have specific personal needs, so it is no surprise that Practitioners in our sample generally might not rate this criterion so highly.

Other Criteria for Effective Training

11.6.4 Practitioners and Managers were asked to list, in free text, any other criteria they have for effective training. In total, 35 Practitioners and Managers proposed further criteria for effective training (a small number of these offered more than one further criterion). These responses were analysed according to a controlled vocabulary that was developed from the responses themselves. The following table summarises all the additional criteria that were indicated by more than one respondent:

Table 25: Other criteria for effective training

	Practitioners		Managers		All	
Responses	16		19		35	
Other Criteria	n	%	n	%	n	%
Training is relevant	8	6.5	11	12.2	19	8.9
Training is fun	2	1.6	5	5.6	7	3.3
There is follow up after the training	4	3.2	1	1.1	5	2.3
The training is professional	1	0.8	3	3.3	4	1.9
The content is genuinely new	1	0.8	1	1.1	2	0.9
All Practitioners/Managers	124		90		214	

Focus Group Themes

11.6.5 The majority of Managers and Practitioners agree that the least effective training is where Practitioners are 'being talked at'; particularly when PowerPoint is being used, or the presenter is uninspiring.

> *Worst training days are when you go along to hear somebody and they are boring. They have nothing interesting or relevant to say, or so it seems. Presenters need to have a natural enthusiasm and be speaking from knowledge and the heart* (FG participant: Practitioner)

11.6.6 Some Practitioners commented that the quality of the experience can be affected by poor organisation, such as a cold room, or a poor lunch. A few formal sector Practitioners feel that INSET is least effective when it is delivered in large groups.

> *It can be a bit impersonal, can't it, the in-service with large numbers of people. If you are inexperienced about what they are talking about, you*

are in the least good position to stick your hand up and say 'please help me, these are my specific problems' (FG participant: Practitioner)

11.6.7 The majority of Practitioners and Managers feel that training is effective when it is led by an inspirational trainer and includes hands-on learning that meets an immediate need. The training is more beneficial when practitioners are able to practice their new skills shortly after.

If you have a short course that's backed up by the practical experience that's great (FG participant: Manager)

11.6.8 Many Managers and Practitioners feel that working in a team where there is a mix of skills and experiences is a valuable professional development experience.

The collaborative working as part of an arts team, we all have different strengths and we are sharing these ideas and I love working in that kind of team – you are constantly learning (FG participant: Practitioner)

We brought our senior instructors into a different context alongside vocal tutors and they learnt a lot – practical experience and being supported is quite comfortable as a learning experience and allows you the time after to chat about how it went and reflect on the lesson
(FG participant: Manager)

11.6.9 Some Practitioners also found observation and shadowing a useful method.

A shadowing situation – I find that really beneficial. You learn a lot and can see something is working and can adapt it to your own situation (FG participant: Practitioner)

Researchers' comments

We came across examples of effective and innovative training practices. Drake Music Scotland, for example, has developed a year-long programme that combines a high quality experience for participants with on-the-job learning for teachers and musicians. The programme trains musicians and teachers to use a range of technology and develop techniques that sustain creative and participatory music-making.

Drake has a two-tier system of Senior Associate Musicians (SAMS) and Developing Associate Musicians (DAMS). To begin with all DAMS receive

six days of initial training and over the week the DAMS are paired up with a SAM who they will work with for the duration of the project. A SAM and a DAM then work together with a school for thirty days over a year.

Drake made a choice to employ several musicians on freelance contracts rather than employ one musician as a full-time project worker. Through experience the organisation identified that it was looking for practising musicians who had some experience of working in the community and were committed to the field. For the organisation this means that they have a range of expertise and skills to draw on. For the musicians this means that they are independent but have access to a support structure and regular work.

For more information, see section 18.2 (Integrated work-based learning)

11.6.10 Networking is valued by Practitioners and Managers, particularly where it promotes a team-spirit for isolated practitioners and provides an opportunity to share skills. Some formal sector Practitioners and Managers found their INSET useful for networking.

> *(INSET) is the only time you get to meet colleagues and that is useful* (FG participant: Practitioner)

> *I decided to do local meetings so the tutors could get together as they don't always see each other … just to get together in a nice venue with a nice lunch. We had an agenda but it was informal and allowed people to talk and express their feelings* (FG participant: Manager)

11.6.11 Many Practitioners feel that learning through a self-directed 'trial and error' approach, sometimes in a supported environment, is effective.

> *The most useful thing is when someone has had the confidence to say to me, there's something that needs done, you take it and I've been surprised they have asked me. Knowing they are there to support, you take it on, you find out you can do it, then you tend to take on bigger things. Then you say to someone else - you give it a go and I'll be there to help* (FG participant: Practitioner)

11.6.12 A minority of Practitioners acknowledged that learning from their students can also be valuable.

As horizons expand, kids know so much more than I ever will and there's a huge amount to be learnt from them. I'm increasingly aware of that and I'm also less frightened to ask them (FG participant: Practitioner)

Researchers' comments

When analysing the focus group discussion, we were conscious that none of the participants mentioned different sectors training together, with people receiving some training in a different context to the one they work in. A questionnaire respondent enthused about Clore Foundation training precisely because it placed her in entirely new situations. There was no mention, either, of shared networking across the sectors. It seemed to us that these possibilities for training had not been considered by those we spoke to.

11.7 Barriers

Quick Reference

- Reported barriers to the provision and uptake of training and CPD included:
  - The perceived value of training
  - The cost and time required
  - Travel and geography
  - Accessibility
  - Getting information

11.7.1 Practitioners and Managers identified various barriers that prevent them doing or providing training. Seven common themes emerged including: the value of training, money, accessibility, geography, time, quality and information.

The value of training

Focus Group Themes

11.7.2 Managers and Practitioners in the informal sector feel that the importance of training is under-valued. Practitioners do not expect to receive training as part of their employment.

> *It seems like a luxury, like it's indulgent, when in fact you really are just wanting to develop your own skills base and knowledge, and hopefully impart that to other people* (FG participant: Practitioner)

Managers feel that their organisations are more likely to cut training budgets than other items when costs need to be saved.

> *We supposedly have a training budget and I haven't had any training in the last two years and neither have the music leaders because we are trying to save money and that's usually the first thing that goes*
> (FG participant: Manager)

Money and time

Questionnaire Findings

11.7.3 The following charts provide an informal comparison of Practitioners' assessment of affordability and appropriate timing as criteria for effective training, and their reflections on these same issues in their last training experiences. The disparity between responding Practitioners' ideals and their most recent experience reflects the discussion in the focus group reported below:

Figure 5: Affordability

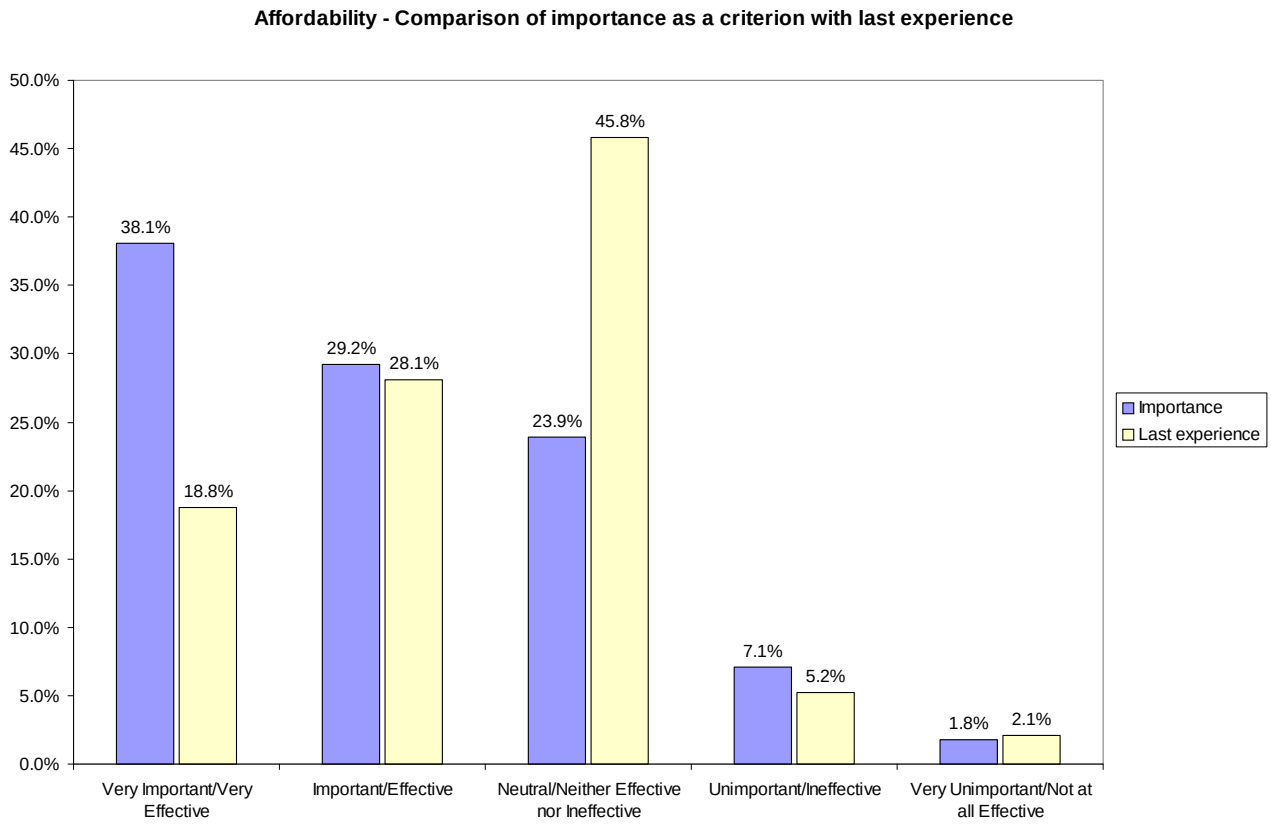
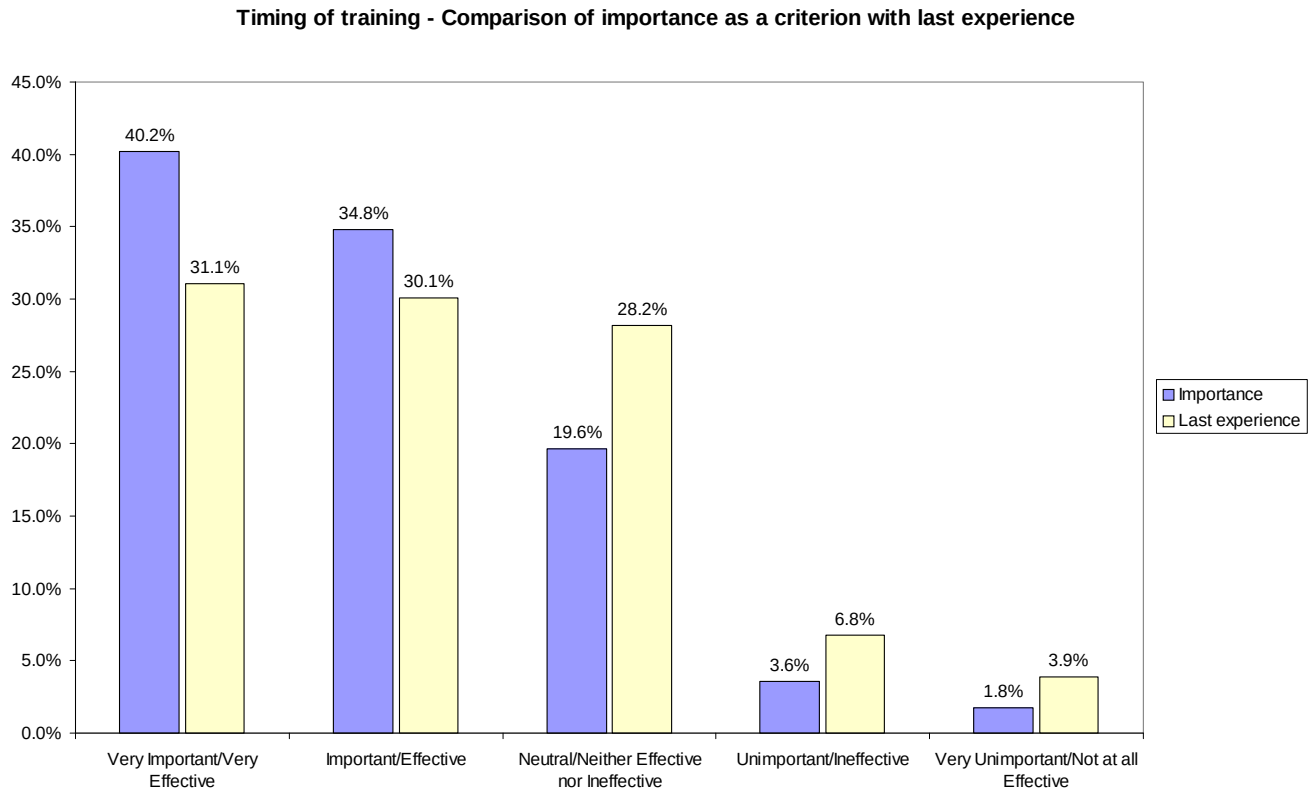


Figure 6: Timing of training



Focus Group Themes

11.7.4 Freelance practitioners face a double-cost when they undertake training. They pay for the training and incur lost earnings whilst on the training. Some feel that the cost of the training itself is prohibitive.

> *I went to [a conference] and looked around and it was full of organisers and almost no practitioners … who should be there – the musicians, but almost nobody was because the fee was [high] so all the people in jobs got to go* (FG participant: Practitioner)

Managers who employ freelance practitioners are aware of the issue, but find supporting their training costs a challenge. This is due to limited budgets and because some funding bodies will not support training costs.

The finance aspect of whether you pay the leaders to get training or not, quite often that's what you can't get money for (FG participant: Manager)

11.7.5 Practitioners and Managers identified that lack of time often under-pinned other barriers eg lack of time to find funding and lack of time to investigate training options.

Maybe we could all get together and with the amount of experience between everyone in [our city] you could self-support a lot. We talk about buying in [training] – we are all guilty, but it's time and locking yourself away, you don't see what's there (FG participant: Practitioner)

Geography

Questionnaire Findings

11.7.6 Practitioners and Managers were asked to comment, in free text, on how travel affects their training choices. These responses were analysed according to a controlled vocabulary that was developed from the responses themselves. The following table summarises the main issues surrounding travel that were indicated by more than one respondent:

Table 26: The Effect of travel on training choices

	Practitioner		Manager		All	
	n	%	n	%	n	%
Responses	85	68.5%	48	53.3%	133	62.1%
Travel has no effect on training choices	25	20.2%	24	26.7%	49	22.9%
Cost to self/organisation is a factor	14	11.3%	15	16.7%	29	13.6%
Will depend on perceived value of training	12	9.7%	4	4.4%	16	7.5%
Time away from other work is a factor	13	10.5%	1	1.1%	14	6.5%
Will depend on actual distance	3	2.4%	3	3.3%	6	2.8%
Will depend on family commitments	5	4.0%	1	1.1%	6	2.8%
All Practitioners/Managers	124		90		214	

Researchers' comments

The crucial thing here is the result that, for around half of practitioners and managers, travel has no real effect on training choices (though it's worth remembering that, because of the design of the question (which was free

text), we can't say for certain that the 'other half' *do* have a problem with travel). In the questionnaire responses, there were many comments to the effect that the need to travel was simply a 'fact of life' – especially from those living outwith the Central Belt.

Focus Group Themes

11.7.7 Whilst geography is considered a barrier by Managers and Practitioners, it is more of an issue for the latter. Concerns are two-fold: that training in Scotland focuses on the Central Belt and that there is training available in England that is not available in Scotland.

> *I had to go to Lancaster for a course because it wasn't going to be held in Scotland for a year and a half and I couldn't wait that long*
> (FG participant: Practitioner)

Accessibility

11.7.8 Some Practitioners find that current opportunities are inaccessible due to inflexible attendance options.

> *For conferences, if you could break it down to attending morning or afternoon; that would be good. That would help financially as well*
> (FG participant: Practitioner)

11.7.9 Some opportunities provided by the formal sector are currently only open to employees. However, the focus group exchange below indicates that the informal sector would like to access them.

> *– You were saying that you have a list, do you allow non-local authority employees to come to those?'*(1st FG participant: Manager)
> *– No* (2nd FG participant: Manager)
> *– We do a project in a hospital and our musicians wanted a better understanding of the issues. The hospital said they had the training, but the musicians wouldn't be able to attend'* (1st FG participant: Manager)
> *– Could you not just allow someone in and charge them?* (3rd FG participant: Manager)
> *– I suppose that's a possibility, we do have spare places* (1st FG participant: Manager)
> *– I'll go back and ask that question* (4th FG participant: Manager)

11.7.10 The requirement to plan training annually in the formal sector can limit Practitioners' ability to respond to opportunities that arise throughout the year.

> *If you have done your job right and they have had their training needs analysed and your year planned out, from my point of view a lot of the opportunities come up* ad hoc *throughout the year and a lot of the teacher's can't take them because they are already committed to their CPD time well ahead* (FG participant: Manager)

Is it worth it?

11.7.11 Practitioners and Managers have concerns about knowing whether training is going to be 'worth it'. When asked how they decide this, the criteria included whether the training is led by a respected trainer, whether it is practical or recommended by someone they trust.

11.7.12 A minority of Managers had experiences of poor quality training. Most of these related to mentoring, where mentors had not met their expectations.

> *The main workshop leader was highly skilled and fully supportive of the trainee scheme, but just didn't take them on in the end*
> (FG participant: Manager)

Accessing and managing useful information

11.7.13 Focus group participants identified a range of challenges regarding accessing and managing information about training and CPD. Many Practitioners do not know how to find out about CPD opportunities and are not aware of organisations or online resources that they could turn to for advice and support.

> *Nobody targets you with their courses, nobody is sending me heaps of mail (FG Participant: Practitioner)*

11.7.14 Managers have more access to information than Practitioners: they are contacted directly by training providers and are involved in networks. Many expressed frustration at receiving information either too far in advance, or with not enough notice.

A lot of the things we get sent are five days before it is happening and you've already got commitments or it is full (FG Participant: Manager)

11.7.15 Practitioners and Managers requested a more co-ordinated approach to information within the sector and proposed ways that this could be achieved. Some would like access to a central, online resource which could include: up-to-date information about training opportunities; a database of organisations and practitioners; case studies about training programmes; and advice on funding for training. Suggestions on where the resource could be held included the Scottish Arts Council and the RSAMD. Identifying potential support for such a 'one-stop shop' was one of the objectives of the research, and this result confirms that there is some support for such a proposal:

A website that addresses a network of people … a forum with information about how to get funding and transfer skills (FG Participant: Practitioner)

Some participants requested a regular newsletter (paper and/or email) produced anything from once a month to twice a year.

I'd like to get a newsletter once a month with what courses are available and if you need funding this is where you can get it
(FG Participant: Practitioner)

Participants also suggested that information could be shared through having more networking opportunities.

Other issues

11.7.16 A minority of Practitioners and Managers reported other challenges. For Practitioners this included having difficulty prioritising between training about policy and training about practice. For Managers these included: availability and cost of supply cover; and being able to identify practitioner needs.

11.7.17 One instrumental instructor who took part in a focus group said they would like access to the same opportunities as classroom music teachers but cannot because they are not GTCS registered. This theme was also reflected in a small number of questionnaire responses in which

respondents working as instrumental instructors said they would like to receive training alongside their classroom colleagues and have access to the same sorts of CPD.

11.8 Reported needs

Practitioner development needs

Quick Reference

- Training in technology was requested by more respondents than any other training
- Pedagogy and 'refreshing their teaching skills' was the next most popular request, and this was also a theme in the focus groups

Questionnaire Findings

11.8.1 Practitioners were asked to report, in free text, their training and development needs. The responses were then analysed by looking for consistent themes, which were coded accordingly. The following table summarises the themes in the responses by Practitioners.[26] Once again, these are small numbers, and it is worth noting that if 22 respondents suggested Technology as a training need, 102 did not. This question contained no prompts for respondents, and responses may have been quite different if respondents had been asked to choose from a 'menu' of possible options.

[26] As an arbitrary cut off, all those for which the lower limit of the 95% confidence interval is greater than or equal to 1% have been included.

Table 27: Needs most commonly reported by Practitioners

Need (by theme)	n	%	±
Technology (including general IT as well as music technology)	22	17.7%	6.7%
Pedagogy	15	12.1%	5.7%
Additional Support Needs	11	8.9%	5.0%
Special Pedagogies	11	8.9%	5.0%
Instrumental Skills on own instrument	8	6.5%	4.3%
Management	7	5.6%	4.1%
Information	8	4.8%	3.8%
Teaching composition/inventing	6	4.8%	3.8%
Networking	6	4.8%	3.8%
Instrumental Skills on other instruments	6	4.8%	3.8%
All Practitioners	124		

11.8.2 'Pedagogy' included group teaching and workshop skills; 'Special Pedagogies' included a range of approaches, chief among them Kodaly (n=9) and Dalcroze (n=4) training.

11.8.3 The available data does not suggest that this exact ranking of training needs among respondents will reflect the needs of practitioners across Scotland, but it does suggest[27] that training in 'Technology' is probably a greater perceived need than 'Instrumental Skills on own instrument'; 'Management'; 'Information'; 'Teaching composition/inventing'; 'Networking' or 'Instrumental Skills on other instruments'.

Focus Group Themes

11.8.4 Classroom teachers and freelance musicians expressed different needs. Secondary music teachers would like support in improving the careers advice that they give to pupils. Several expressed difficulty in keeping up-to-date with further and higher education courses and employment opportunities.

> *The hardest thing in my job is being aware of the possibilities for these children when they leave school* (FG participant: Practitioner)

11.8.5 Freelance musicians would like a support package that includes advice on their own development needs; information about development opportunities;

[27] At the 95% confidence level, assuming the Practitioner sample is random.

the chance to network with other practitioners, particularly to make contacts for mentoring and observation; and straightforward access to development funding.

> *It would be great if there was a network … that would make a strong unit out of all these self-employed people* (FG participant: Practitioner)

11.8.6 Many experienced musicians expressed a need for opportunities that allow them to reflect on and refresh their teaching skills. They would also like opportunities to work with practitioners from other music and arts disciplines at a similar level.

11.8.7 A particular need was expressed by Practitioners and Managers working in 'world music' traditions that have roots outwith Scotland. Relevant musical CPD is not readily available in Scotland (or elsewhere in the UK) and to receive high quality training Practitioners have to travel to the country of origin. Practitioners would like support to travel abroad for training and support for musicians to visit Scotland to provide training.

> *People are trying to preserve and develop in a UK situation something which has roots say in India or China … in terms of CPD they cannot connect with really skilled trainers or mentors here they have to go to India. We should recognise that some of the interesting developments are happening outside the mainstream and these folk have specific needs (FG participant: Manager)*

Researchers' comments

There is a recurring theme among the reported training needs that needs highlighted – and perhaps it is worth singling out as the main training gap that music educators face: keeping up to date.

The most common training needs that our respondents reported reflect different aspects of this: keeping up with changes in technology, refreshing pedagogical skills, gaining skills for working in less familiar areas, such as Additional Support Needs. This theme is continued in the focus group discussions: up-to-date knowledge about careers, to help guide young people; help in working in new contexts; help in working with less familiar music.

Training that keeps practitioners on top of relevant new developments is the biggest training gap that emerges from this research.

Managers' training needs

Quick Reference

- The largest single training request from Managers in our sample was in management
- The same number said they needed no further training, or had not identified any training needs

Questionnaire Findings

11.8.8 Managers were asked to report, in free text, about their own training and development needs as managers. The responses were then analysed by looking for consistent themes, which were coded accordingly. The following table summarises the themes in the responses by Managers (all those for which the lower limit of the 95% confidence interval is greater than or equal to 1%). Once again, these are small numbers, and the same caveats apply as above: the question contained no prompts for respondents, and responses may have been quite different if respondents had been asked to choose from a 'menu' of possible options.

Table 28: Needs most commonly reported by Managers

Need (by theme)	n	%	±
Management	17	18.9%	8.1%
None or Don't Know	17	18.9%	8.1%
Technology	10	11.1%	6.5%
Information	9	10.0%	6.2%
	90		

11.8.9 'Management' included a range of management skills including people management (n=6); time management (n=5); and change management (n=3).

Researchers' comments

We think this result is rather surprising – that the same number of Managers said they didn't need any more training (or didn't know what training they needed) as reported further management training as a need. This suggests to us that managers might not take their own training and CPD as seriously as they take that of their employees'.

What Managers would like for their practitioners

Focus Group Themes

11.8.10 Managers would like to see more opportunities for practitioners to share practice; observe other practitioners at work; learn about child development and learning styles; and keep up-to-date with developments in music education.

> *Having the opportunity to send our workers away to other projects on short secondments … that would be the best way for them to learn creatively, to see how other people work and share ideas*
> (FG participant: Manager)

11.8.11 Some Managers in the informal sector would like to see an accredited, preparatory training course for beginner music tutors. In the formal sector, a small number of Managers would like to see an apprenticeship for beginner instrumental instructors.

12 Findings Part Four: How are we doing?

12.1 A mixed picture?

Quick Reference

- There are about equal numbers of positive and negative views of the general position of training in Scotland
- This suggests that the good and the not-so-good co-exist
- A larger proportion of managers than practitioners see 'room for improvement'

Questionnaire Findings

12.1.1 In the questionnaire, both Practitioners and Managers were asked to assess the current position of training and CPD for music education in Scotland. Combining their responses gives the following results.

Figure 7: Overall perception of training and CPD in Scotland

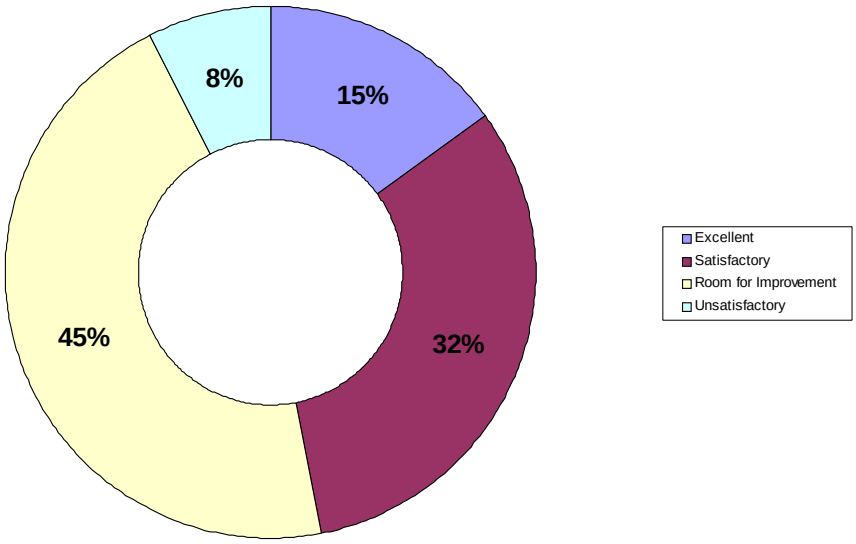


Table 29: Overall perception of training and CPD in Scotland

Practitioners and Managers	n	%	±
Excellent	24	15%	5.5%
Satisfactory	51	32%	7.2%
Room for Improvement	73	46%	7.7%
Unsatisfactory	12	8%	4.1%
All Responses	160		

12.1.2 From these results, it is clear that that there is no consensus about the state of training and CPD in Scotland. Although more respondents indicated 'Room for Improvement' than any other single option, broadly positive ('Excellent' and 'Satisfactory') and negative ('Room for Improvement' and 'Unsatisfactory') responses are balanced within the confidence intervals.

Researchers' comments

It's tempting to write this off as a non-result, since there's no consensus, but on the basis of some of the other findings of the research, we think that this result is telling us something quite specific about the variability of training experiences that people have experienced, or heard about. The conclusion is that the good and the not-so-good co-exist.

12.1.3 If however, the responses of Practitioners and Managers are considered separately, a more variegated picture emerges. Here are the results for Practitioners alone:

Table 30: Practitioners' perception of training and CPD in Scotland

	n	%	±
Excellent	23	22.3%	8.0%
Satisfactory	32	31.1%	8.9%
Room for Improvement	38	36.9%	9.3%
Unsatisfactory	10	9.7%	5.7%
All Responses	103		

These results are broadly similar to the headline result: positive and negative responses are roughly equal with our confidence intervals.

12.1.4 The results for Managers alone are different:

Table 31: Managers' perception of training and CPD in Scotland

Managers	n	%	±
Excellent	1	1.8%	3.4%
Satisfactory	19	33.3%	12.2%
Room for Improvement	35	61.4%	12.6%
Unsatisfactory	2	3.5%	4.8%
All Responses	57		

A much larger proportion of Managers see 'Room for Improvement' and this probably reflects[28] the views of managers across Scotland.

Researchers' comments

Based on other aspects of survey responses and on comments made in the focus groups, we suspect that Managers' overall view of 'training and CPD' – and that substantial percentage who see 'Room for Improvement' – is more about preparatory training than about CPD. We asked Managers about recurring training deficits and, though the results were difficult to analyse, they seemed to imply that preparatory training was not always effective in preparing practitioners for work.

12.2 Pockets of excellence

12.2.1 Practitioners and Managers were asked to identify, in free text, any examples of good practice in training or CPD within or outwith Scotland – no possible examples were given. Of the 61 individual examples of good practice cited by Practitioners and Managers, 18 (just less than a third) referred to NYCoS Kodaly training.[29] (This training was also widely praised in other parts of the questionnaire.)

[28] At the 95% confidence level, assuming the Managers sample is random.

[29] Confidence intervals are not cited here since the researchers feel these percentages should be treated with caution. NYCoS have a substantial number of staff, many of whom took part in the research and would be eligible to propose NYCoS as an example of good practice. Since responses that came from NYCoS staff cannot be eliminated, but probably make up a small but important proportion of

12.2.2 Other examples of good practice in training and CPD proposed by Practitioners and Managers were:

Table 32: Training most commonly cited as examples of good practice

	n
National Youth Choir of Scotland	18
Associated Board of the Royal Schools of Music INSET	7
British Kodaly Association	4
Scottish Association of Music Education	4
Youth Music UK Singbook Training	3
Trinity Guildhall INSET	2
Scottish Storytelling Centre	2
HITS	2
Royal Scottish Academy of Music and Drama INSET	2
Others (each proposed by 1 respondent only)	17
	61

12.3 How good were Practitioners' most recent training experiences?

Quick Reference

- There seems to be a considerable difference between how practitioners see the quality of training when they think of it in general terms, and how they would evaluate their last actual experience
- Respondents rated recent training highly
- Between about 70 to 86% of practitioners across Scotland would say their last training was delivered by an effective and inspiring trainer – the criteria they rated most highly

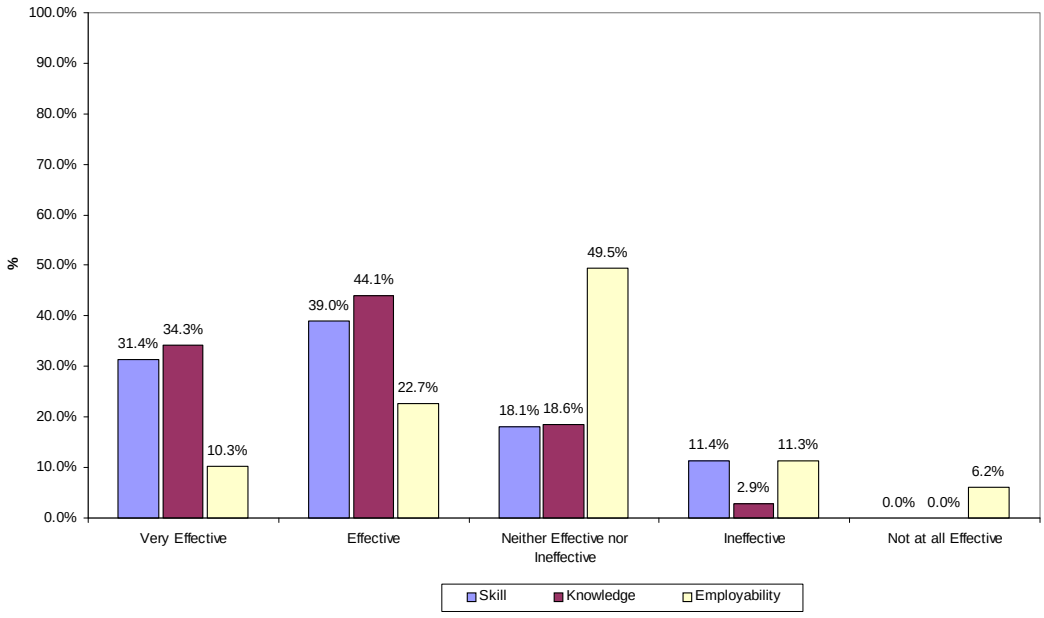
12.3.1 All Practitioners were asked to reflect on their most recent training experience (according to the broad definition of training that we proposed), and assess that experience from various angles using a five-point Likert scale. They were asked to think about the extent to which the training:

responses the researchers are not confident that, in this measure, the sample can be considered random.

- Reflected their training needs
- Changed their practice
- Increased their skills
- Increased their knowledge
- Increased their employability
- Was affordable
- Was timed to fit into their schedule
- Reflected their personal needs (such as access or dietary requirements)
- Was delivered by an effective trainer

12.3.2 The following charts give the results for each of these questions, beginning with the effectiveness of the training in terms of increasing the respondent's skill, knowledge and employability:

Figure 8: Effectiveness of most recent training in terms of increasing skill, knowledge and employability



12.3.3 A large proportion of Practitioners describe their most recent training as either effective or very effective in increasing their skill and knowledge. The data suggests[30] that between about two thirds and three quarters of

[30] At the 95% confidence level, assuming the Practitioner sample is random.

practitioners across Scotland would also say that their most recent training experience had been similarly effective.

Table 33: Effectiveness of most recent training in terms of skill and knowledge –respondents indicating 'Effective' or 'Very Effective'

Effective or Very Effective		
	%	±
Increasing Skill	70.5%	8.7%
Increasing Knowledge	78.4%	8.0%

12.3.4 A large proportion of Practitioners said that they thought their most recent training had been 'neither effective nor ineffective' in terms of increasing their employability (49.5% ± 9.9%).

Researchers' comments

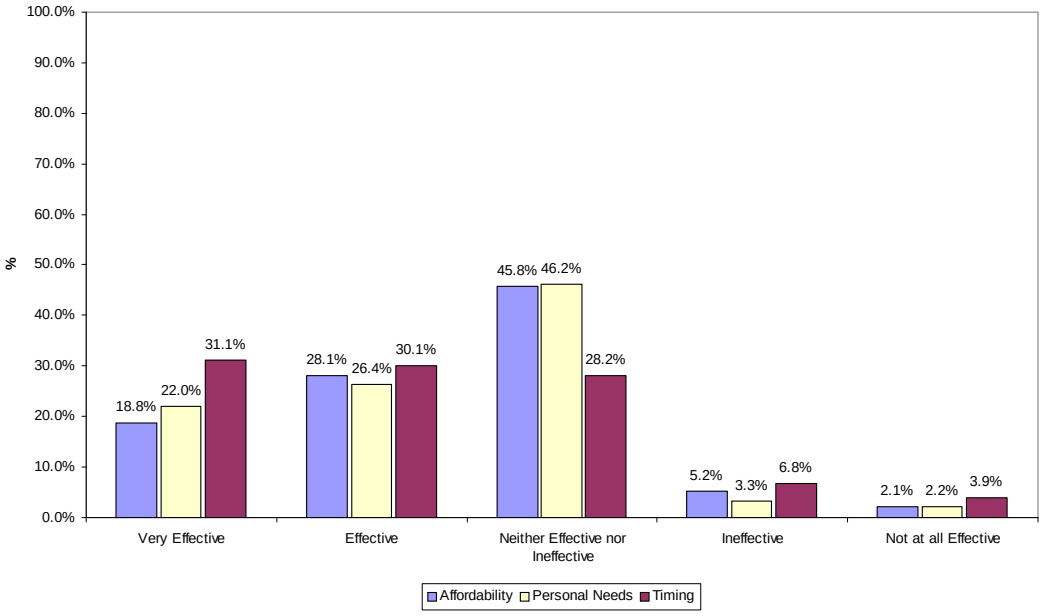
These results are overwhelmingly positive – and are worth comparing with the headline result in 12.1 above, which was much less positive. Only about half of Practitioners said they thought that, overall, training and CPD in Scotland was 'Excellent' or 'Satisfactory' and yet around three-quarters assessed their last training experience as 'Effective' or 'Very Effective' in terms of increasing their knowledge and skill. The confidence intervals on each measure are such that we feel quite confident this apparent contradiction would be found amongst practitioners at large.

There is a considerable difference between how practitioners see training when they think about it in general terms, and how they would evaluate their last actual experience of training (at least in terms of skill and knowledge). The large proportion – around half – of practitioners who said that their last training experience was 'neither effective nor ineffective' in increasing their employability (despite seeing it as effective or very effective in increasing skill or knowledge) might suggest that they don't see skill and knowledge as being related to employability. This would certainly tie in with other comments in the focus groups and elsewhere in the questionnaire about career structures and the status of music educators as professionals. Alternatively, it might simply reflect the relatively large number of repondents

at the employed-and-formal sector end of the Practitioner spectrum (see 15.4 below) who may not put much emphasis on their own 'employability'.

12.3.5 The following chart shows the results for effectiveness in terms of affordability; being timed to fit in with other work; and taking account of personal needs such as access or dietary requirements:

Figure 9: Effectiveness of most recent training in terms of affordability, timing and reflecting personal needs



This cluster of results focuses on the more prosaic, but nonetheless important, aspects of training. Results are again reasonably positive:

Table 34: Effectiveness of most recent training in terms of affordability, timing and reflecting personal needs - respondents indicating 'Effective' or 'Very Effective'

Effective or Very Effective	%	±
Affordability	46.9%	10.0%
Timing	61.2%	9.6%
Reflecting Personal Needs	48.4%	10.3%

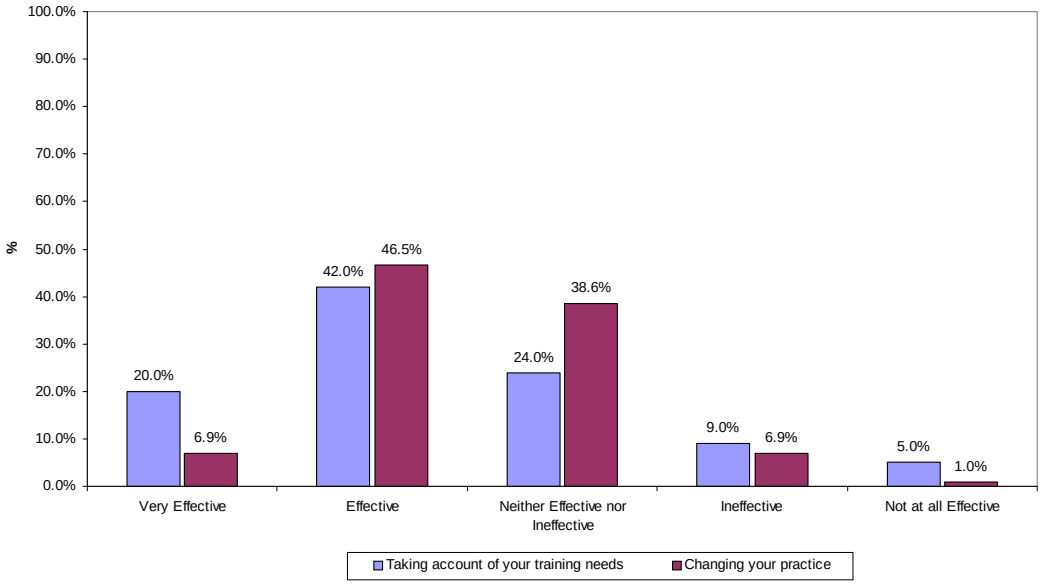
A sizeable proportion of respondents once again said that their most recent training was 'neither effective nor ineffective' in terms of afforability (45.8% ± 10.0%) or reflecting their personal needs (46.2% ± 10.2%).

Researchers' comments

We think that timing is a slightly more divisive issue than the others – more Practitioners said that their last training was 'Effective' or 'Very Effective' in this criterion than in the others, but more also said that their last training was 'Ineffective' or 'Not at all Effective' in terms of timing than in the other criteria. There are far fewer 'Neither effective nor Ineffective' responses – people seem more likely to go one way or the other.

12.3.6 The next table gives the results for effectiveness in reflecting respondents' training needs and changing their practice:

Figure 10: Effectiveness of most recent training experience in terms of taking account of training needs and changing participants' practice



In the chart above, it appears that Practitioners' last training experience was more likely to be successful in taking account of their training needs than it was in terms of changing their practice. It might be expected that training needs will be closely aligned with a change in practice associated with those needs (that is, a 'training need' will reflect a required change in practice, and

that training which succeeds in fulfilling the need also succeeds in changing the practice). Therefore, it might be expected that the two results will be closely matched. Since they appear not to be, some further analysis was attempted. At the 95% confidence level, the differences in the results for these two measures in the Practitioner sample do not reflect any difference among practitioners at large. To distinguish the differences between the two measures in 'Very Effective' and 'Neither Effective nor Ineffective' the confidence level has to be dropped to 80%. This means that the apparent difference is only generalisable at the 80% confidence level.[31]

Researchers' comments

These results suggest that Practitioners might not always see training as something that will change their practice. This is backed up by the response to the earlier question, where we asked Practitioners, Trainers and Managers to say how important they thought a change to practice was as a criterion for effective training (see 11.6.2 above): 44.7% of our Manager sample said a change to practice was a 'Very Important' criterion for effective training, and only 27.4% of the Practitioner sample agreed.

12.3.7 This final chart gives respondents' assessment of the trainer in their last piece of training, the criterion that the greatest percentage of respondents considered 'very important' in principle (see 11.6.1 above):

[31] And only for the difference in the categories 'Very effective' and 'Neither Effective or Ineffective'.

Figure 11: Effectiveness of most recent training in terms of being delivered by an effective and inspiring trainer

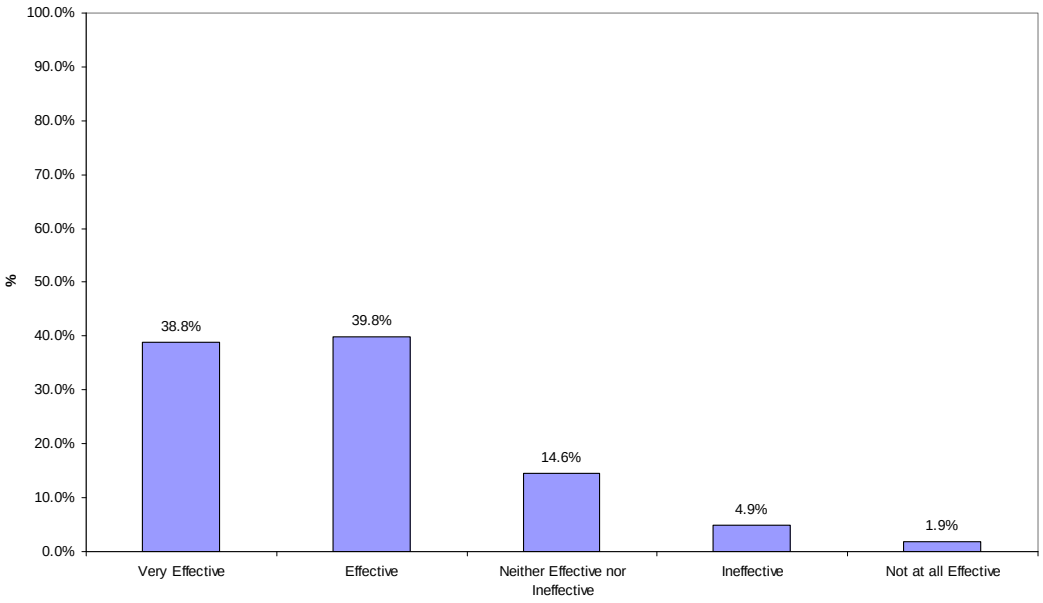


Table 35: Effectiveness of most recent training in terms of being delivered by an effective and inspiring training - respondents indicating 'Effective' or 'Very Effective'

Effective or Very Effective	%	±
Effective and Inspiring Trainer	78.6%	8.4%

This result is overwhelmingly positive – the data suggests[32] that between about 70% and 86% of practitioners across Scotland would say that their last training was either effective or very effective in providing an inspiring trainer.

[32] At the 95% confidence level, assuming the Practitioner sample is random.

Researchers' comments

Once again, we have to draw a comparison between this and the headline result in 12.1 above: only about half of practitioners think that training and CPD in general was 'Excellent' or 'Satisfactory' and yet possibly as many as 86% would say that their most recent training was delivered by an effective and inspiring trainer. There seems to be a great contrast between the general impression and respondents' evaluation of specific training.

12.4 The perception of training and CPD in different working contexts

Focus Group Themes

12.4.1 Within the focus group discussions among Practitioners (and in some of the free text responses in the questionnaire) there were sometimes very contrasting attitudes towards training and CPD from those working in different contexts. Some respondents clearly took a very positive and pro-active approach to their training and CPD:

> *There was a good quote 'go to the library and educate yourself' and that stuck with me, don't wait for people to come and force feed you information, go and seek it out* (FG participant: Practitioner)

> *I need to know more about special needs, tertiary work, IT, improvisation, arranging for mixed ability groups - the list is endless, but then again it should be if you're a reflective trainer.*
> (Q respondent: Trainer)

12.4.2 Others were, for various reasons, much less positive and seemed to see training and CPD as a 'necessary evil'. The contrast emerges in a fascinating focus group exchange between a formal and an informal Practitioner, which suggests that the culture in which training is presented may affect whether it is effective or not.

> *–It's very destructive this notion of improvement because what it says underneath is you are not good enough and you never are going to be good enough, because they never take this improvement goal away.*

> *–I think it is an enabling process, there has to be commitment by all of us to lifelong learning.*

–I think they are different things: you have CPD and you have people kicking your butt the whole time.

–I don't have that.

–You're lucky.

–In [my] perspective [CPD] has always been enabling and made me thirsty for more.

–That sounds like the positive experience: very often in teaching people get the negative experience.

Researchers' comments

We came across some examples of success in supporting a positive perception of training. The Bridge Centre Music Project in Haddington, for example, has fostered an environment that explicitly seeks to value and embed training and CPD in a quality assurance system that enables staff to reflect on their work and develop their skills individually and as a team.

The music project aims 'to teach various aspects of musical production to children and young people regardless of their initial ability, stylistic preference, social or economic position'. The music project workers are employed with a broad rather than specialised remit and all workers receive regular health and safety, child protection and first aid training.

Every member of staff has an annual appraisal using a form as the basis of a discussion. Tutors have a personal budget of £300 per year to support their learning. They are paid to attend meetings and training. Throughout the year regular individual support and supervision sessions monitor progress and provide a forum to share concerns. All the project workers come together every six weeks and meetings are minuted. The meetings ensure that everyone is aware what activity is happening, with whom and what the key issues are.

The centre has developed a range of monitoring and evaluation tools for staff, participants and partners. The information gathered is fed into the meetings and annual appraisals and is used to set personal and organisational targets based on young people's needs eg if there is demand

for guitar lessons new classes will be established. All young people involved in the project complete a questionnaire about the facilities they use and the sessions they take part in.

For more information, see section 18.1 (Supporting reflective practice)

13 Key Issues and Recommendations

In this final section, the results of the research are brought together to give an account of the key issues in training and CPD, and to propose a range of recommendations that will improve provision in Scotland.

13.1 Introduction

13.1.1 The issues and recommendations are grouped under the headings used in the National Youth Music Strategy – Sustaining, Widening, Organising and Promoting. These groupings are used to organise the recommendations in a coherent way, though some of the recommendations could fall into more than one thematic area, given the inter-relatedness of the music education sector. The recommendations vary from multi-agency initiatives to specific small-scale tasks that could nonetheless have great impact. They are aimed at a wide variety of stakeholders including employers, training providers (from the one-person specialist to the universities) and centrally funded agencies like the YMI, SQA or CCSkills. Section 21 (Summary: Current Picture, Future Vision and Recommended Actions) summarises the key issues and recommendations in a tabular format, and suggest pointers for immediate actions by stakeholders.

13.1.2 The YMI could have an important role in helping to put these recommendations into practice: a role as a co-ordinating body, with access to the right people and agencies; a role as the catalyst for change which given its strategic position in music making in Scotland it is well placed to fulfill. But the YMI cannot achieve this alone – it will be dependent on participation by the wide range of providers in the music education ecology.

13.1.3 The recommendations are grouped thematically. Each theme is encapsulated in an over-arching recommendation to be co-ordinated by the YMI. These are noted below:

Sustaining

The YMI could co-ordinate other national agencies in consulting with the sector and agreeing a set of core skills and 'basic' training safety requirements that training providers, employers and practitioners can sign up to

Widening

The YMI could support employers to review their skills requirements for roles, their recruitment practices and career structures for the music workforce

Organising

The YMI could co-ordinate a cross-sector CPD resource and task force for music education that:

- provides information on training, support agencies, funding, practitioners and organisations
- is steered by a group that includes representatives from supporting organisations, practitioners, managers and trainers
- organises opportunities for practitioners, managers and trainers to share practice and information through an annual national conference and regional forums
- includes a team of CPD co-ordinators based in the regions

Promoting

The YMI could act as a catalyst in bringing together national agencies with a stake in music education policy and practice, including SEED, the SQA, SFC, SAME, HITS, CCSkills and LLUK to explore ways of sharing information and promoting better practice in training and CPD right across the sector

13.1.4 The discussion of key issues below is cross-referred on the right to the evidence presented earlier in the report. The detailed recommendations are divided into three categories: those for sector development (which can be actioned by any organisation); actions for outputs (which suggest resources to be developed); and actions for YMI funding.

13.2 Sustaining Training and CPD

13.2.1 Music educators are generally positive about training and there is evidence that the YMI is having an impact on the ability of organisations and individuals to create and undertake CPD. However, in the informal sector, sustainability of individual projects seems to be a higher concern than training – training and CPD is likely to be abandoned when budgets are threatened. The informal sector needs to be enabled to place greater emphasis on the importance and role of training and CPD by having the sustainability of its work recognised. 9.3 12.4 11.2 11.7

'There has to be a shift in the perception of funders – it means it is the same project to them but it is costing more'

(FG participant: Manager)

13.2.2 At present, there is no common understanding or national agreement on the core skills that are required to work in music education – the sorts of skills that are vital regardless of the specific context, musical style or mode of delivery.[33] Without this it is difficult to assess the appropriateness of preparatory training and priorities for CPD. Agreed minimum requirements or core skills required for work as a music educator would greatly assist workforce planning and could, especially through the agency of CCSkills and LLUK, inform the ongoing development of preparatory training within music, education and community learning to make these better fitted to the world of work. 9.4 9.3

13.2.3 Measures which ensure that music education work is safe and appropriate such as Child Protection, Health and Safety and Risk Assessment are approached in very different ways by different organisations across the music education sector – even down to fundamentals like what training is required for them and how often it 9.4

[33] There is a clear intersection here with the Core Skills identified by the SQA, especially Information Technology and Working With Other People. See: [SQA], 'SQA – Homepage', http://www.sqa.org.uk/sqa/3531.520.html, accessed 11 May 2007

should be reviewed. There is also wastage with regard to repeated Disclosure checks and training, and the formal and informal sectors do not have equal access to training in these areas. The sector should work towards a consistent, national approach to Disclosure and 'basics' training, and consider these 'basics' as part of the core skills of a music educator, so that they are included in preparatory training and are updated regularly through CPD.

13.2.4 There is no national overview of the skills gaps within the current workforce. A regular skills audit – perhaps initially drawing on some of the training needs reported in this research – would also help ensure that CPD priorities are tailored to meet real needs. 7.1

13.2.5 In the long term, many music education activities will move gradually towards a more demand-led approach, as proposed in the National Youth Music Strategy. Since a trained workforce will be needed to lead these activities, the training of music leaders, teachers and other professionals will also need to become more responsive to young people's views. The extent to which the needs and requirements of children and young people are being taken into account when assessing what skills practitioners need was not included in the brief for the current research, but in the future, to ensure the work is relevant, children and young people's views will need to be sought. 7.2

13.2.6 There is a lack of awareness – perhaps especially in the formal sector – about different types of music education careers and routes into them, which may mean that young people are not being provided with appropriate advice to guide their own preparatory training choices. Up-to-date information about employment and progression routes needs to be widely available, and young people should have access to appropriate and relevant careers advice and be aware of career routes and requirements. 11.8

Key recommendation:

- **The YMI could co-ordinate other national agencies in consulting with the sector and agreeing a set of core skills and 'basic' training safety requirements that training providers, employers and practitioners can sign up to**

For sector development:

- Preparatory training providers (such as FE and HE institutions) could be supported to review their training against the agreed core skills and 'basics', and adjust curricula where necessary
- A national skills audit could be commissioned every five years to keep track of changing skills gaps, and determine CPD and training priorities within the music education workforce
- At an organisational level, young people could be consulted regularly and included in decision-making. The consultations could inform plans for CPD and training

Actions for outputs:

- The DfES publication 'Routes into Teaching' could be adapted for the Scottish context
- The YMI, CCSkills, SAME, FE and HE providers could work together to develop an annual careers and training fair
- Through the guidance for its funding streams, the YMI could promote the concept of students as trainee music leaders and commission a best practice guide to student music leader placements
- A self-help guide on consulting young people could be commissioned, drawing on the work undertaken for the Musical Futures project

Actions for YMI funding:

- The YMI could consider establishing a strategic fund to support existing practitioners to achieve the core skills and 'basics'

13.3 Widening Training and CPD

13.3.1 There are diverse recruitment practices across the music education sector, and an over-reliance on networking and word of mouth as means of sourcing applicants. Formalised job descriptions are not universal in the informal sector, and few employers seem to include practical tests at interview. Recruitment practices need to be open and clear to ensure that music educators are the right people with the right skills and, in the future, young people should also have a voice in recruitment. 9.2 9.3

13.3.2 Freelance practitioners and others, such as instrumental instructors, are concerned about poor recognition of their professional status – a problem that seems not to have changed much since the research for *What's Going On?*. The professionalism of the sector still needs to be better recognised and valued. 11.7

13.3.3 Although there is some evidence of flexibility, FE and HE entry requirements tend to focus on qualifications that may preclude some young people and adults with relevant professional experience. This may be a particular issue for PGDEs in music. Current figures show that music teaching is a shortage subject and more high-quality practitioners might be encouraged to undertake a BEd or PDGE if the entry requirements were more flexible and contained clear criteria for acquired prior learning. 10.1

13.3.4 The YMI has supported employers in the informal sector to create their own preparatory training through YMI traineeships, and these have been very well received. These traineeships are only supported in the informal sector at the moment, and there is the potential for them to have even greater effect if trainees could work across the sectors, and be entitled to individual support for learning and reflection. With CCSkills developing a new 'Creative Apprenticeship' qualification there is an opportunity to incorporate formal training alongside the on-the-job experience the traineeships provide to create an optional accreditation for the YMI traineeships. 11.2

13.3.5 Although there are some notable exceptions, such as the compulsory 'Music in the Community and Education' module that forms part of the BA Applied Music at Strathclyde University, preparatory music training in Scotland does not always include an element of music education content – often not even as an option. Although it is not proposed that a teaching component should be a part of *every* HE and FE student's course, music students should, nonetheless, have access to relevant information about careers in music education, and the option to access appropriate music education experience as part of their coursework. 10.1

13.3.6 Preparatory non-specialist training (in, for example, youthwork and early years education) does not always include music education content, and the extent of music education in ITT for primary teachers varies. The position of music in non-specialist education needs reinforcement, and non-specialist educators need to have opportunities to develop relevant music leadership skills. 10.2 10.3

'Through our YMI funding every primary school in [the local authority area] has access to an amount of voice tuition … and it has been a huge help to primary staff who have been the target of our training in realising that they actually do have skills that they can use effectively with simple materials'

(FG participant: Manager)

13.3.7 There are few opportunities for practitioners from different parts of the music sector (particularly those with significant experience) to work, train and learn together (or from each other). Access to cross-sector training opportunities including observation, shadowing and mentoring, could be encouraged, whether as a formalised process (whereby training is designed to open up experiences across the sectors) or informally, with, for example, spare places in local authority training sessions being opened up to freelance practitioners. 11.6

13.3.8 At present in many local authorities there is a lack of a career structure for instrumental instructors. Freelance practitioners do not always expect training and support from employers and they should be able confidently to negotiate contracts that include CPD. Instrumental instructors and freelance practitioners are not always able to access training and CPD in the same way as their classroom teaching colleagues. These practitioners are vital to the ecology of music education in Scotland and they should have a progression framework that is equivalent to their classroom-teaching colleagues. 12.3 12.4 11.7

Key Recommendation

- **The YMI could support employers to review their skills requirements for roles, their recruitment practices and career structures for the music workforce**

For sector development:

- Employers could be encouraged to make recruitment more transparent, and include a practical element with feedback from young people as an interview procedure
- HE institutions and the GTCS could consider more flexible entry requirements for Initial Teacher Training in music
- CCSKills and LLUK could consider working with the SQA and Higher Education institutions to ensure that music education options are available to all music students
- The YMI could instigate a discussion with HITS, SEED and the GTCS to investigate possibilities for supporting the careers of instrumental instructors and freelance practitioners

Actions for outputs:

- CCSkills and LLUK could work together to develop a flexible creative apprenticeship scheme in music education that works across the sectors
- A self-help guide to recruitment for employers could be commissioned
- On-line learning modules for GLOW, which showcase a range of practice, could be commissioned
- LTScotland, SEED, the YMI and the Scottish Arts Council Education Department, could work together to commission an information pack and a series of creative training days aimed at non-specialists, which would help develop the non-specialist workforce and support the Curriculum for Excellence
- SEED could expand its planned mentoring scheme so that it is open to all music educators

Actions for YMI funding:

- Traineeships could be made available as an option for formula funded formal sector YMI projects
- YMI could prioritise cross sector CPD and skills-sharing within funding criteria

13.4 Organising Training and CPD

13.4.1 At the moment, there seems to be a lack of understanding across the music education sector about the practical differences between the formal and informal sectors, and how these sectors can usefully work together. Managers, practitioners and trainers working in different contexts could be supported to be aware of the wide range of music education practices within Scotland, and to understand the relationship of their own practice to that of others. 12.4 11.6

'Our team – some are professional instructors, some teach in schools, some are community musicians, some are just out of the college and pursuing their own career, so when they get together it's a great CPD experience for them'

(FG participant: Manager)

13.4.2 In addition, information about organisations and individuals working within the music education sector should be co-ordinated and accessible to aid strategic planning at a national and local level. 11.7

13.4.3 It is not easy for individual practitioners and managers to find out what CPD exists, nor where they can get support and funding to take it up – and they lack the time needed to do this research from scratch. Managers and practitioners should be aware of and up-to-date with sector developments and able to be self-directed about their CPD, but at the same time they need help keeping abreast of available opportunities and knowing where they can access support. The various agencies (such as the Voluntary Arts Network (VAN), MU, SS, SAME, SMC, ML) providing support to music leaders in Scotland also need a means of working together better. 11.7

13.4.4 Individual training providers do not appear to exchange much information at the moment, and there seems to be little interaction between the training providers, practitioners and employers. This means that on-the-ground practice does not always inform the training, and (conversely) that research into the sector may not inform practice on the ground. Experimenting with different approaches to improving

knowledge transfer between research, training and work in the 'real world' would be worthwhile.

13.4.5 It is clear that managers are the gatekeepers for practitioners' CPD and so they should always have the best information available to support the decisions they make. But their own CPD is not always a priority and this could limit what they can do for their staff. Managers should therefore be encouraged (and allowed) to lead by example and invest in their own development, because this will have a beneficial knock-on effect. 11.8.8

'Good training opens up questions for you and you're not stuck with someone else's answers and you can explore it in terms of your own experience'

(FG participant: Practitioner)

Key recommendation:

- **The YMI could co-ordinate a cross-sector CPD resource and task force for music education that:**
  - **provides information on training, support agencies, funding, practitioners and organisations**
  - **is steered by a group that includes representatives from supporting organisations, practitioners, managers and trainers**
  - **organises opportunities for practitioners, managers and trainers to share practice and information through an annual national conference and regional forums**
  - **includes a team of CPD co-ordinators based in the regions**

Actions for outputs:

- The YMI could designate a role within the team to take responsibility for training and CPD and lead the development of the CPD resource and task force
- The Higher Education Institutions, CCSkills and LLUK could work together to investigate ways to support a cross-sectoral knowledge transfer partnership in music education

Actions for YMI funding:

- YMI funds could be configured to allow funding for managers' CPD

13.5 Promoting Training and CPD

13.5.1 The music education workforce spans the education, arts, community and learning sectors and there is a range of national agencies responsible for policy, development and standards across these sectors. As a result, the music education workforce is not seen as a coherent whole, and national policy on preparatory training and CPD for the workforce is not joined up. 7.1 9.2

> **'Much more networking between schools and outside areas … so there is not this kind of hierarchy of educational establishments. Music is for everybody and should be inclusive. We should be sharing our methods'**
>
> **(FG participant: Practitioner)**

13.5.2 A coherent national picture about the music education workforce that informs policy about music education right across the board would ensure consistency across the sectors.

13.5.3 The lack of co-ordination and inconsistency with regard to information held about employment makes it difficult to assess the size of the sector and employment patterns, and makes real strategic planning very difficult. Information about employment patterns should include the number of instrumental instructors and primary music specialists and the number of music graduates who are employed in some education capacity. 9.2

13.5.4 There are varying CPD practices across the music education sector in Scotland. In the informal sector employers tend to be more flexible but provision is patchy. In the formal sector provision is a requirement but the structure is sometimes restrictive, and can seem driven by need to fulfil a quota of training. There should, therefore, be an agreed CPD entitlement across the formal and informal sectors that includes access to a professional development review and support to undertake an agreed minimum number of days per year. 11.2

13.5.5 It became clear in the course of this research that there is some innovative, effective and imaginative training and CPD happening in Scotland, but that the picture is mixed. In particular, organisational commitment to the whole notion of CPD is uneven and intermittent – CPD needs to be seen as integral to organisational development and recognised as a catalyst for transformation.

12.1
12.2
12.3
12.4

'The YMI funds are excellent in that you have to put in place a budget to support your leaders. One of our leaders has an exceptional opportunity: she is able to attend one of the intensive Kodaly training courses in Europe'

(FG participant: Manager)

Key recommendation:

- **The YMI could act as a catalyst in bringing together national agencies with a stake in music education policy and practice, including SEED, the SQA, SFC, SAME, HITS, CCSkills and LLUK to explore ways of sharing information and promoting better practice in training and CPD right across the sector**

For sector development:

- SEED should consider recording information about Music Instructors in their annual survey of teachers in Scotland, and should also include Primary Music Specialists as a distinct category within the data collected on primary teachers
- FE and HE Preparatory music training providers could track the employment status of graduates and the type of employment they take up
- Music education organisations could develop a policy which includes a commitment to a CPD entitlement

Actions for YMI funding:

- The YMI could review funding criteria to promote a CPD entitlement and to offer a special training premium within all funding streams – but only when matched by employers

14 Appendix – Project Commissioners, Steering Group members and Research Team

The project was commissioned by the Scottish Arts Council through the YMI. The Project Board was:

Ian	Smith	Head of Music
Kate	Wallace	Senior Research and Evaluation Officer
David	McDonald	YMI Manager
Caroline	Winn	Youth Music Officer (YMI – Informal Sector)
Petrea	Cooney	Youth Music Officer (YMI – Formal Sector)
Beth	Nuttall	YMI Administrator

The Steering Group comprised:

Adam	Armit	Scottish Qualifications Authority
Phil	Bancroft	ABC Music
Scott	Brand	Scottish Executive Education Department
Arthur	Cormack	Fèisean nan Gaidheal
Simon	McAulay	Educational Institute of Scotland
Ian	Mills	National Youth Choir of Scotland
John	Scott	North Lanarkshire Council

The research was conducted by a team from the National Centre for Research in the Performing Arts (NCRPA) at the RSAMD:

Celia	Duffy	Project Director
Stephen	Broad	Consultant Researcher
Rachel	Gardiner	Consultant Researcher
David	Price	Expert advisor
Madeleine	Stafford	Project administrator

Stephen Broad took main responsibility for survey and associated analysis, and shared responsibility for focus groups, desk research and recommendations. Rachel Gardiner took main responsibility for focus groups and associated analysis, and shared responsibility for survey, desk research and recommendations. As expert advisor, David Price worked with

the researchers to formulate recommendations based on the findings of the research, and Celia Duffy managed the project and took overall responsiblity for quality control.

15 Appendix – Research method and profile of the samples

15.1 Focus groups

15.1.1 The focus groups were designed to bring together stakeholders with broadly similar roles (as 'Practitioners' and 'Managers'), but who came from a wide range of music education backgrounds across different sectors and styles. 'Practitioner' and 'Manager' focus groups focussed on these groups of stakeholders specifically, while the group held at the *Train, Maintain, Sustain* workshop at Glasgow City Halls on 4 December 2006 was open to all participants at that event.

15.1.2 The focus groups lasted two hours, and members were sourced in a number of ways. Just over half (51%) of all the participants were identified by word of mouth via other practitioners or organisations. For participants in the 'Practitioner' groups, this was the main source at 78%, whereas for the 'Manager' group, the biggest single source was the Scottish Arts Council (through the YMI) at 34%. In addition to word of mouth, and the sources cited above, other sources for the focus groups included:

Create Scotland	www.create-scotland.co.uk
HITS	www.hitscotland.org.uk
Jazz in Scotland	www.jazz-in-scotland.co.uk
Live Music Now	www.livemusicnow.org
Music Lessons Now	www.musiclessonsonline.co.uk
ML	www.musicleader.net
SS	www.soundsense.org
Whale	www.whalearts.co.uk
YMUK	www.youthmusic.org.uk

The focus groups took place in November and December 2006:

Table 36: Focus groups

Date	Venue	Location	Time	Group	Participants
13 Nov	Aberdeen Foyer	Aberdeen	4pm	Practitioner	6
14 Nov	Ramada Hotel	Inverness	2pm	Manager	5
15 Nov	Queens Hotel	Dundee	2pm	Manager	7
16 Nov	Scottish Arts Council	Edinburgh	10am	Manager	9
16 Nov	Scottish Arts Council	Edinburgh	2pm	Practitioner	9
20 Nov	Oasis Youth Centre	Dumfries	4pm	Practitioner	9
21 Nov	RSAMD	Glasgow	4pm	Practitioner	8
4 Dec	City Halls	Glasgow	11am	Mixed	6
4 Dec	City Halls	Glasgow	2pm	Mixed	5
				Total	64

15.1.3 Each focus group included ice-breaking tasks and networking time for participants before and after the discussion. The question areas were tailored to the respective perspectives of Manager and Practitioner, with a third version for the mixed groups, but all were structured around the same themes (see section 16 (Appendix – Focus group question routes)). All participants completed a pro forma confirming that they agreed to be recorded, and indicated whether they were prepared to be quoted and, if so, whether any quotes should be anonymous, attributed or confirmed with them before attribution.

15.1.4 Each group was recorded, fully transcribed and coded for analysis. Within the body of the report, themes emerging from the focus groups are identified, and priorities were determined by a process of triangulation with desk research and the findings from the questionnaire. In addition to providing a seam of rich data on which to base conclusions and recommendations, the emerging themes from the focus groups were used to help guide the desk research, and played a significant role in determining the structure of this report.

15.2 Questionnaire

15.2.1 The questionnaire was designed to provide mainly qualitative data on the opinions, perspectives and needs of stakeholders in music education, and quantitative data on aspects of training and CPD in Scotland. It was structured around the three identified perspectives of Practitioner, Trainer

and Manager, with different question routes taken by respondents depending on the role they undertook (working definitions of the three stakeholder groups was given in the questionnaire). Here, as elsewhere in the report, upper case is used (eg Practitioner, Trainer etc) to distinguish respondent samples from the general populations.

15.2.2 For complete confidence that the stakeholder samples (the trainees, teachers, music facilitators, music tutors, musicians, etc that we contacted) were representative of the relevant populations (all trainees, teachers, music facilitators, etc in Scotland) they would, by definition, have the same characteristics as the populations. Information on the characteristics of the relevant populations (all trainees, teachers, music facilitators, etc in Scotland), is patchy at best, so it was not possible to plan a representative sample in this strong sense.

15.2.3 True random sampling of these populations, which requires information on *every* member of each population (so that each has the same chance of being chosen for the sample) was also impossible – since the contact details of every stakeholder in Scotland were not known.

15.2.4 Consequently, the samples are necessarily opportunity samples, the validity of which is a matter of judgement. The researchers have sought to avoid obvious biases (such as unrepresentative geographical concentrations) and, in 15.4 below, various aspects of the actual sample are analysed.

15.2.5 The planned sample was based on contacts provided by the Scottish Arts Council, supplemented with additional desk research and word of mouth. In addition, music educators with management responsibility were asked to forward the questionnaire to their staff – and inform the researchers of the number of staff to whom they forwarded the questionnaire (the sampling method known as snowballing). Information about the survey, and details of how to take part, were also posted in the MU and Volunteer Scotland newsletters.

15.2.6 The survey was available in an online format (using the Zoomerang software) and in a paper format, with a large print version also available on request (all those sent a paper questionnaire by the researchers were also sent a reply-paid envelope for return).

15.2.7 A number of emails from the Scottish Arts Council contacts list were returned undelivered, and a small number of other recipients informed the researchers that they did not work in music education and were unable to complete the questionnaire.

Table 37: Planned and Actual sample sizes

	Online	Paper	Total
Contacts received from the Scottish Arts Council	652	28	680
Returned – undelivered	-31	-	-31
Returned – unwanted	-19	-	-19
Contacts reached by snowballing	+262	+20	282
Removed (incomplete)	-20	0	-20
Total size of planned sample	844	48	892
Actual sample (responses received – n)	146	28	174
Response (%)	17.3	56.0	19.5

15.2.8 Though typical of surveys of this kind, these response rates require some interpretation. Beginning with the responses to the online questionnaire, it is worth noting that the researchers had no way of being certain that the contacts reached by snowballing were not already included in the sample – if this were the case, the planned sample size may in reality have been less than is given above, and the percentage response greater. In general, the contacts received from the Scottish Arts Council were managerial and organisational, while those reached by snowballing were usually individual Practitioners, so it is likely that any overlap was small. The very high response rate for the paper survey reflects the fact that it was mainly made available on demand.

Researchers' comments

The Zoomerang survey software provides a further insight into the response rate achieved by the questionnaire. The software records not only completed responses, but also visits to the site by those who do not go on to give a response. Although web-trawler hits will also be included in this figure, the high number of those who visited the survey without completing it

(357, cf. 159 responses received) suggests that some aspect of the survey – possibly its length – might have discouraged respondents.

15.3 Desk research

15.3.1 Desk research was carried out over every stage of the project. Initially, it was used to identify currently-known providers and practitioner stakeholders, and to confirm and extend our contacts for the questionnaire and focus groups. Our research analysis and contextualisation was informed by a range of published and un-published independent and commissioned research in relevant areas, often building on previous analytical and strategic development work carried out under the auspices of the YMI. Publicly available data from agencies such as the Scottish Executive and the Scottish Qualifications Authority (SQA) was used. Policy documents from the Scottish Executive, particularly in the area of educational and curricula initiatives, and agencies such as CCSkills, were also consulted. Other UK sources of published research and recent trends in music education provision (such as Musical Futures) were consulted to provide a wider perspective and give relevant background and contextual evidence.

15.3.2 A database of preparatory training providers and those who offer CPD was compiled in the process of research, and has been made available to the Scottish Arts Council.

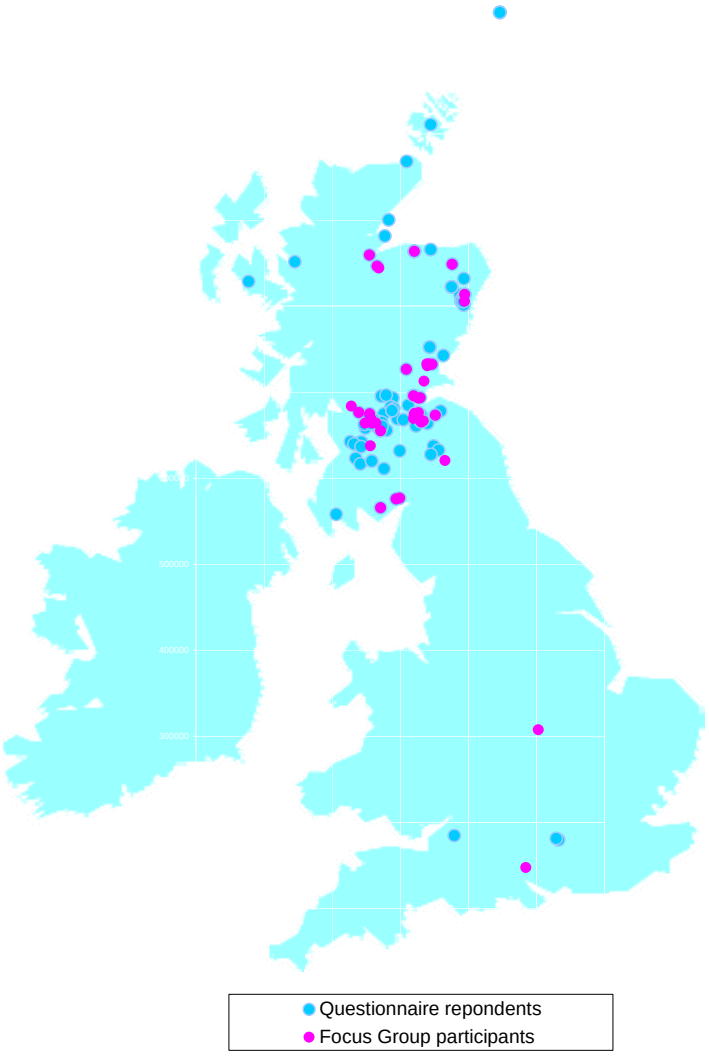
15.4 Who took part in this research?

15.4.1 Since it is not possible to be certain that the opportunity samples are representative of the populations (for the reasons given in 15.2.2 above), or entirely random, a number of questions were included in the survey to allow the researchers to check the diversity of the perspectives gathered. Similar information was also gathered from those who attended the focus groups. In this section, the stakeholders who took part in the research are described – their (usual) location, length of experience, the sectors and styles they work in, and their declared ethnicity.

15.4.2 The following chart plots the area postcodes of respondents to the survey (in blue/light grey) and focus group participants (in purple/dark grey),

indicating a concentration of responses on the Central Belt, Fife and East Coast reflecting the main population centres.

Figure 12: Geographical distribution of respondents



Researchers' comments

We suggest that, while our responses probably reflect opinion in relatively populated areas, there may be a small deficit of responses from rural or remoter areas.

15.4.3 As noted in 6.2 above, the different roles of respondents were grouped together in three nominal categories – Practitioner, Trainer and Manager. Of

course, many respondents fulfilled a role or roles that crossed these boundaries, and so they completed questions for each category. In total, the number of questionnaire responses and focus group participants in each category was:

Table 38: Responses from each perspective - Practitioner, Manager, Trainer

	Practitioners	Managers	Trainers
Questionnaire responses	124	90	37
Focus group participants	40	24	-

15.4.4 The researchers aimed to reach stakeholders with a wide range of experience, since training and CPD are clearly issues that affect music educators in all stages of their careers. The following table shows the range of years' experience reported by those who took part in the research:

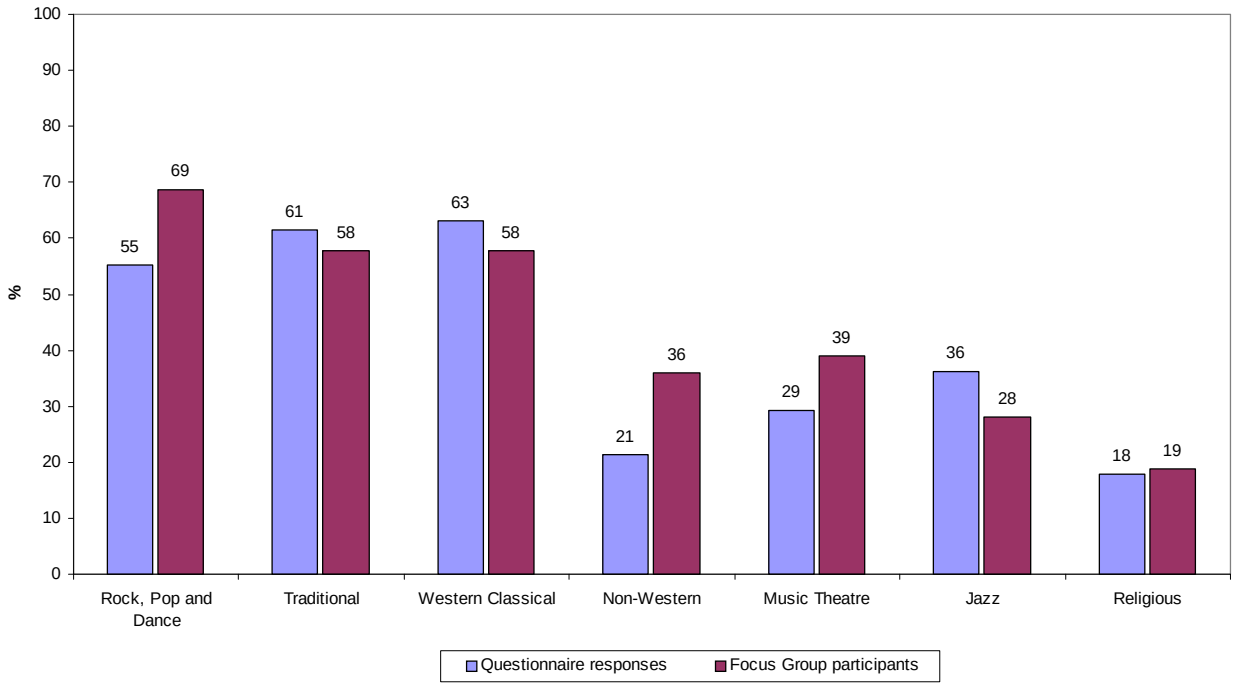
Table 39: Respondents' years experience

	< 1 year	1-4 years	5-10 years	11-15 years	> 15 years
Questionnaire Respondents **n**	4	36	35	22	75
%	2%	21%	20%	13%	44%
Focus group Participants **n**	3	16	16	10	19
%	5%	25%	25%	16%	30%

15.4.5 There is a reasonably even spread across the various ranges of experience. The first interval of 'Less than a year' is much smaller than the others, so its relatively small showing is inevitable; while the last interval ('More than 15 years') is open ended, and so will be likely to have more respondents. These figures confirm that the questionnaire sample as a whole contained perspectives from a wide range of experience-levels from new and recent entrants to those with substantial experience, as did the focus groups.

15.4.6 Respondents were asked to indicate all the music styles in which they work, or manage others. The percentage of respondents working in each style is given in the chart below:

Figure 13: Musical styles in which respondents work



15.4.7 The researchers also wanted to contact stakeholders with different employment situations and educational contexts, so that they could be sure that, for example, the views of freelance Practitioners were included in addition to instrumental instructors or music teachers. The membership of the focus groups was designed to achieve a good spread of employment types and contexts. In the questionnaire, respondents were not asked to describe their job(s) in detail, and instead replied to two questions that would allow the researchers to understand what sorts of role they might take. The first involved the respondent's employment situation. The number of respondents who said they were employed, self-employed, a mixture of both, or a volunteer, is given below:

Table 40: Respondents' employment statuses

Employment Status	Self-employed	Employed	Mixed	A volunteer
N	35	94	35	5
%	20%	54%	20%	3%

Researchers' comments

Clearly, more members of the questionnaire sample are employed (either full or part-time) than any other category, but employed respondents are roughly balanced by those who are not employed. Our sample does not include many volunteers, so we do not feel confident that conclusions drawn from the questionnaire are likely to be representative of the volunteer sector.

15.4.8 Since many stakeholders in music education will work across the sectors, a question was included to help understand the balance of their work. The following table shows how the stakeholder questionnaire sample responded to a question about the sectors in which they work:

Table 41: Sectors in which respondents work

Sector(s)	Formal only	Mainly formal, some informal	About equally in both	Mainly informal, some formal	Informal only
n	47	50	26	25	26
%	27%	29%	15%	14%	15%

15.4.9 These two measures can be combined to give a more detailed picture of the sorts of stakeholders that contributed to the questionnaire response. The following table crosstabulates the questions on employment circumstances and sectors:

Table 42: Sectors in which respondents work, broken down by employment status

	Formal only	Mainly formal, some informal	About equally in both	Mainly informal, some formal	Informal only
Employed	29	23	7	8	9
Mix	2	10	10	2	3
Self-employed	2	3	5	10	9
A volunteer	0	0	1	1	2

15.4.10 This table confirms that the sample reflects certain assumptions that might readily be made about the music education sector – in particular, the notion that the formal sector is characterised by more formal employment arrangements, while the informal sector is more flexible in its staffing arrangements. The data shows that a good number of responses were received from the formal-and-employed end of the spectrum (typically, music teachers and instrumental and singing instructors), but that the informal-and-self-employed end of the spectrum was also represented, albeit less strongly than the formal-and-employed end.

Researchers' comments

The sample 'leans' towards the 'formal-and-employed' end of the spectrum of employment circumstances, but our best estimate is that the music education workforce as a whole also contains proportionately more practitioners in these circumstances.

As a result of the responses to these demographic questions, we feel that the sample is reasonably representative of music educators in Scotland generally – there do not seem to be any obvious biases that undermine our confidence in the data.

15.4.11 The ethnic diversity of participants in the research was also monitored, using the Commission for Racial Equality's categories for ethnicity monitoring in Scotland. The following table gives the declared ethnicity of questionnaire respondents and focus group participants, with a note of those who chose not to respond to the question:

Table 43: Respondents' self-description of ethnicity

	White Scottish	Other White British	White Irish	Other White (only)	Indian	Chinese	Mixed	I do not wish to provide this information
Questionnaire Respondents								
n	117	30	10	5	0	0	1	6
%	69%	18%	6%	3%	0%	0%	1%	4%
Focus group Participants								
n	42	11	3	4	1	1	0	2
%	66%	17%	5%	6%	2%	2%	0%	3%

15.4.12 Though revealing a very small input from participants from a minority ethnic background, these results are nonetheless broadly in line with the diversity of the Scottish population as a whole (in which 1.6% were from a minority ethnic background in 1999). The actual numbers are, however, very small, and should not form the basis of any conclusion on how representative the samples are – particularly as there is no nationwide data on the ethnicity of music educators in Scotland.

16 Appendix – Focus group question routes

Practitioner questions	Manager questions	Mixed group questions
Please tell us your name, what music work you do and what you like most about your work	Please tell us your name, where you work and what your role is	Please tell us your name, where you work and what your role is.
Working in pairs, please spend a few minutes finding out how and why each other got into the teaching work you do and what initial training you did (if any) when you were starting out. (present partner back to the group)	Imagine you are recruiting a new music worker. How would you go about finding one?	Take a few minutes to think about the skills, knowledge and personal qualities you think are needed to do the job etc
Imagine you are giving career advice to someone who is interested in doing your job. What skills, knowledge and qualities would you tell them are required?	You are putting the job description together. What skills, knowledge and qualities are required to do the job?	What would you say in the job description about qualifications and experience?
What advice would you give them about qualifications and experience?	What would you say in the job description about qualifications and experience?	
	Thinking about the tutors you work with, what are their main professional development needs?	
	How do you currently support their development?	

Thinking about how you have acquired your own skills and knowledge. What types of training and professional development have you found most useful? What made it useful?	What types of training and professional development have you found most effective? What made it effective?	What types of training and professional development have you found the most effective?
Describe your worst training experience?	What have you found the least effective?	What types of training have you found the least effective?
What stops you doing training?	What challenges do you have in providing training?	
If you were given a budget to spend on training and could take as much paid time as you like, what would you really like to do for your own professional development?	If you were given a budget to spend on training and there were no other barriers, what would you really like to provide?	
What kinds of training and support would you like to see available?	What kinds of training and support would you like to see available?	What kind of training and support would you like to see available?
How would you like to access information about training?	How would you like to access information about training?	
If you had a minute to talk to the First Minister about training, what would be the main point you would want to get across?	If you had a minute to talk to the First Minister about training, what would be the main point you would want to get across?	If you had a minute to talk to the First Minister about training what would by the main point you would want to get across?
Is there anything else you wanted to say about training and haven't had the chance to?	Is there anything else you wanted to say about training and haven't had the chance to?	

17 Appendix – Individuals consulted

Maureen	Andrews	Gateside Primary School
Margaret	Aronson	
Christine	Asher	
David	Atherton	Aberdeenshire Council
Fraser	Bain	Dundee City Council
Sophie	Bancroft	
Scott	Barker	Perth and Kinross Council
Alison	Baxter	Fife Council
Sarah	Beaton	Perth and Kinross Council
Keith	Beattie	Scottish Music Centre
Jane	Bentley	Art Bear
Bani	Bhattacharya	Sangeet Mala
Lulu	Black	Tag Theatre
Norman	Bolton	Highland Council
Colin	Bowen	South Lanarkshire Council
Tom	Boyle	The Boys' Brigade
Stuart	Brand	Dundee College
Andy	Brodie	North Lanarkshire Council
Carol	Brotherston	
James Iain	Bruce	The Bridge Centre Music Project
Adam	Bulley	Perth and Kinross Council
Alison	Burns	
Fiona	Butler	Youth Inclusive
Alan	Cameron	Dumfries and Galloway Council
Ruaridh	Campbell	
Dorothy	Carnegie	Aberdeen College
Jillian M	Carrick	East Renfrewshire Council
Julie	Carrie	East Ayrshire Council
Paul	Chisholm	Oasis Youth Centre
Kenny	Christie	Dundee City Council
Rosaleen	Connell	St. Fillians Primary School
Petrea	Cooney	Argyll and Bute Council
Brian	Cope	Drake Music Project Scotland
Richard	Crozier	ABRSM
Jane	Davidson	Scottish Opera
Natalie	Davidson	
Pam	Diamond	Moray Council
John A	Dickson	St David’s High School
Annette	Donoghue	
Aileen M	Douthwaite	West Dunbartonshire Council
Barry	Drennan	Aberdeenshire Council
Joëlle	Fenna	Horsecross (Perth)
Alan	Fernie	Midlothian Council
Stephen	Fischbacher	Fischy Music
Mike	Fisk	

Sandie	Forbes	
David	Francis	
Bruce	Fraser	Midlothian Council
Daryl	Fraser	Stirling Council
Iain	Fraser	Scottish Borders Council
Rees	Gallacher	
Amy	Geddes	
Lucinda	Geoghegan	NYCoS
Anthony	George	City of Edinburgh Council
Jim	Gibson	Moray Council
Liz	Gibson	
Vivien	Gourlay	Currie Youth Club
Jane	Gray	
Rebecca	Green	
Matt	Green	
Doug	Haig	Bridge Centre
Phil	Hallett	Sonic Arts Network
John	Harris	South Ayrshire Council
Carol Ann	Hedley	
Kirstie	Hemple	
Elspeth	Henderson	Dumfries and Galloway Council
Fiona	Herd	Moray Council
Lesley	Hill	Sanquhar Academy
Linda Lees	Hislop	Aberdeen City Council
Kathy	Hubbard	Shetland Arts Trust
Colin	Hutcheon	West Lothian Council
Chika	Inatimi	Pure Media (UK)
Yvonne	Inglis	
Kimho	Ip	iMAp Intercultural Music and Arts Projects
Charlie	Jefferson	Eardrum Productions
Ruth	Jones	Clackmannanshire Council
Jennifer	Josey	
Jon	Keliehor	Luminous Music
Aileen A	Kelly	
Susie	Kelly	Scottish Borders Council
Nuala	Kennedy	ABC Creative Music
Brian A	Kerr	North Ayrshire Council
Karen	Kerr	East Dunbartonshire Council
Debbie	Kirkness	Music 4 U
Andrew	Laird	Renfrewshire Council
Janet	Lax	NYCoS
Emma	Lines	
Mari	Lowery	Glasgow City Council
Iona	MacDonald	Féisean nan Gaidheal
Margo	Maclennan	Highland Council
Marie	Main	
Carol	Main	Live Music Now! Scotland
Joanne	Mair	East Ayrshire Council
Sharon	Marshall	

Nicola	Marshall	Féisean nan Gaidheal
Gayle	Martin	Falkirk Council
Charlie	Maynes	Dundee City Council
Julia	McCabe	
Lu	McClintock	
David	McCluskey	Sense Scotland
Avril	McCusker	
Francis	McFaul	
Marjorie	McInnes	
Jennifer	McLachlan	East Renfrewshire Council
Lorna	McLaren	Aberdeenshire Council
Ken	McLeod	Aberdeen City Council
Roxana	Meechan	Highland Council
Fiona	Mitchell	Midlothian Council
Lisa	Moffat	
Sandra	Mollison	East Ayrshire Council
Julie	Morrice	
Doug	Mortimer	Aberdeenshire Council
Jane	Morton	Shetland Islands Council
Gordon	Mundie	Castle Douglas High School
Anne	Murphy	
Andrew	Neil	Fife Council
Jennifer	Nicholson	
David	O'Connell	RSAMD
Joan	Outram	Cumnock Acoustic Open Stage
Polly	Phillips	
Cathie	Rae	Thick-Skinned Productions
Ben	Redman	Scottish Borders Council
Helen	Reid	Angus Council
Jean	Renno	Making Music
Elaine	Rietveld	
Nick	Riley	Wallace Hall Academy
Suzi	Rodden	
Gordon	Rogers	Perth and Kinross Council
Mo	Rutherford	Royal Scottish Country Dance Society
John	Saich	Hi-Arts
Thursa	Sanderson	Drake Music Project Scotland
Mary	Schmoller	Ceolas Uibhist
Audrey	Scott	Lochaber Music School
Kevin	Scott	Clued Up Project
Donald	Scott	Dumfries and Galloway Council
Jacqui	Sharples	Glasgow Cultural Enterprises
Maggie	Sherrit	Angus Council
Helen	Smith	Big Groove Promotions
Patrick	Smith	Perth and Kinross Council
Steven	Sorley	John Ogilivie High School
Sandy	Sweetman	
Norrie	Tait	Scottish Borders Council
Rebecca	Taverner	Cappella Nova

Sandra	Taylor	
Niroshini	Thambar	
Suzanne	Thayne	Midlothian Council
Gillian	Thomson	Falkirk Council
Bill	Thompson	
Ellen	Thomson	Royal Scottish National Orchestra
Tam	Treanor	All Ears Music Productions
Alan	Tweedie	Melange Network
Marie-Claire	Warren	
Eileen	Waterson	Perth and Kinross Council
Graeme	Wilson	Fife Council
Catriona	Winfield	Renfrewshire Council
Allan	Young	Perth and Kinross Council
David	Young	East Dunbartonshire Council
Laura	Young	
Yvonne	Young	Ydance

18 Appendix – Three Illustrations of CPD in Scotland

18.1 Supporting reflective practice

Organisation:	The Bridge Centre Music Project
Type of organisation:	Charitable and voluntary organisation
No. of young people taught:	210 annually, 100 weekly, aged 8 - 25, mainly 8 - 18s
No. of teaching staff:	One full-time senior music project worker, three part-time music project workers (3 - 30 hours per week), one part-time trainee music project worker (up to 10 hours per week), 16 volunteers (all aged under 25)
Local authority area:	East Lothian
Contact:	Doug Haig, Community Development Officer

Summary: The Centre has developed a quality assurance system which enables staff to reflect on their work and develop their skills individually and as a team.

Key benefits:

- Tutors are able to share their learning and do their job with increased confidence
- Young people get a better, safer service which is tailored to their needs
- Partners have increased faith in the organisation
- The organisation has a clear picture of what has happened in a project, strengths and weaknesses and how to move a project forward

Communication is the key to every operation's success. It is good practice to have clear and formalised structures such as supervision and regular meetings that support communication and learning Doug Haig

Organisation background

The Bridge Centre was established as a community centre in 1968 and is based in an old mill complex. The centre hosts 29 community groups each week and has two specialist projects – the motorcycle project and the music project. Facilities include a practice studio, a recording studio and a sound-proof hall.

The music project's mission statement is 'to teach various aspects of musical production to children and young people regardless of their initial ability, stylistic preference, social or economic position. Our overall aim is to enable young people to realise their full potential and to widen their horizons through engagement in the creative process.'

Weekly tuition in keyboards, vocals, turntables, guitar, bass and drums is provided at the centre and at a satellite project. Both venues support band practice. The Bridge Centre has a specialist programme of music technology work for young people with mental health issues. The centre also supports local youth clubs to develop their own music projects.

A range of genres are covered including rock, metal, punk, pop and dance. Band participants are encouraged to write their own compositions in addition to playing covers.

The music project workers are employed with a broad rather than specialised remit. All workers receive regular health and safety, child protection and first aid training.

Aims of the professional development activity

- To ensure that the organisation is looking at what it is doing and why it is doing it
- To ensure that the organisation is young people led and listening to young people's views
- To increase workers skills and knowledge and help them identify their strengths
- To develop the team and support everyone to do their jobs to the best of their ability

What happens

Every member of staff has an annual appraisal using a form as the basis of a discussion. The form asks staff to consider what they have achieved over the year including what they were happy with and what planned outcomes and targets they have and have not met. The appraisal encourages them to reflect on their learning, identify what their development needs are for the coming year and what support is required to help them achieve their aims.

Tutors have a personal budget of £300 per year to support their learning. They are paid to attend meetings and training. Throughout the year regular individual support and supervision sessions monitor progress and provide a forum to share concerns.

All the project workers come together every six weeks and meetings are minuted. The meetings ensure that everyone is aware what activity is happening, with whom and what the key issues are. At busy times of year the meetings are more frequent.

The centre has developed a range of monitoring and evaluation tools for staff, participants and partners. The information gathered is fed into the meetings and annual appraisals and is used to set personal and organisational targets based on young people's needs eg if there is demand for guitar lessons, new classes will be established.

Project workers complete a form for each session they deliver. The form includes quantitative information about the young people involved, strengths and weaknesses of the session and if there is any action to be followed up. Tutors are then able to identify areas for training and development and set their own goals and targets eg a tutor notices that the class is struggling with one area so spends time developing a tool to help them learn.

All young people involved in the project complete a questionnaire about the facilities they use and the sessions they take part in. The questions include what ideas they have, what they would like to see at the centre, what they think about any study material used and what they think about their tutor.

What the challenges and benefits are

A lot of time was spent to put things in place before any music work was done with the young people. This included assessing what information would be useful to collect, how it would be used and how the information should be collected. Workers were concerned about the amount of time taken on what seemed like bureaucracy and pointless paperwork before they could get on with the job.

Iain Bruce, Senior Music Project Worker explains the benefits:

> *I got involved with CPD because I wanted to grow professionally and add to my existing skills and experience. There are a lot of potential pitfalls in youth work and you have to know your stuff about procedures. As a result I have developed a diverse range of skills that benefit the project as a whole and in doing so, increased my sense of being capable.*

An additional benefit of the structure is that reports 'write themselves' as information such as facts and figures, the benefits and outcomes of the work and quotes from participants is easily accessed. This also means that tutors have something concrete to quantify what they do which they can share with others.

What you should consider if you are thinking of developing something similar

- What are your aims and objectives for the work with young people?
- How do you listen to young people in your work?
- How do you share and act on feedback with your team?
- What can you put in place that supports your team to think about their work and their development needs?

> *Read our progress report, come and see us. We are happy to share!*
> Doug Haig

18.2 Integrated work-based learning

Organisation:	Drake Music Project Scotland
Type of organisation:	Charitable arts organisation
No. of young people taught:	560 in 2005/6
No. of teaching staff:	Three Senior Associate Musicians, Four Developing Associate Musicians
Local authority area:	Edinburgh
Contact:	Thursa Sanderson – Director Brian Cope - Artistic Director

Summary: Drake has developed a year-long programme which combines a high quality experience for participants with on-the-job learning for teachers and musicians. The programme trains musicians and teachers to use a range of technology and develop techniques which sustain creative and participatory music-making.

Key benefits:

- The training is directly relevant to the work and mixes theory with practice
- The structure allows trainees to try things out in a safe and supported environment
- The organisation develops a diverse pool of musicians who share a common approach
- Teachers and musicians gain confidence and are able to extend their own music practice
- Schools develop their capacity to deliver ongoing, creative music education

We want to put things in for the long-term; it is really worth the investment
Brian Cope

Organisation background

Drake Music Scotland provides opportunities for people of all ages and with a wide range of disabilities to play, learn and compose music independently utilising 21st century music technology. Drake Scotland works nationally across the education and community sectors.

Within education the current focus is working with special schools. Projects aim to develop participants' musical skills and usually work towards a recording and/or performance. The technology allows the participants to be in control of their instrument, play expressively and play with others. Drake Scotland select the technology on the basis of what can it can do, how user friendly it is and whether it is easily available for schools to buy.

Aims of the professional development activity

- To develop musicians who are able to work with schools using the Drake Scotland approach
- To develop teachers' skills, knowledge and confidence in using music in the classroom
- To develop an approach to the work where there is a common language and resources
- To ensure that there is a high quality learning experience for the participants
- To embed skills, knowledge and resources in schools in order to ensure sustainability

What happens

Drake Music Scotland has a two-tier system of Senior Associate Musicians (SAMS) and Developing Associate Musicians (DAMS). The musicians work with Drake on a freelance, contract basis. Musicians are recruited through open advertising.

To begin with all DAMS receive six days of initial training. The first day is an induction to the team, teaching methodology and administrative systems. There are then four days of technology training and a final preparation day before going into school. Over the week the DAMS are paired up with a SAM who they will work with for the duration of the project.

A SAM and a DAM then work together with a school for thirty days over a year. They are in school one day a week for three ten-week terms. During this time the pair usually teaches the pupils and their classroom teacher(s) in the morning and provides training for the teacher(s) in the afternoon. The musicians keep attendance and session records and write interim and final reports.

Drake has put several systems in place to support the SAMS and DAMS. The SAM and DAM have time together for reflection and discussion about the work they have been leading. Every six weeks the DAMS come together for a meeting with the management team to monitor their progress. This is repeated with the SAMS. The Artistic Director observes work in progress and has individual meetings with the SAMS and the DAMS to provide one-to-one support. Outside the hands-on work the SAMS are also supported to attend other training opportunities.

A maximum of four teachers are trained over the year in each school. For the first twenty weeks they receive technical training in two pieces of technology – one in each ten-week block. The final ten weeks focus on creative skills and applying the technology within the curriculum. The training has been constructed on a week-by-week basis so the teachers can reflect on each session. At the end of each block there is an assessment. Support materials are provided.

Drake Music Scotland works in partnership with local authorities to identify the schools and tailor the programme to their needs. The authorities pay for the in-school work and are encouraged to buy the equipment which is either based permanently in schools or is a shared resource across the authority.

What the challenges are

Working in this way requires the organisation to commit to a long-term approach. Developing and maintaining the programme requires a high investment from the organisation in terms of staff time and resources. The benefits are that the organisation develops expertise and a model that can be applied elsewhere whilst building the skills of the sector.

In some cases teachers have not volunteered themselves and may feel nervous about participating. The approach ensures that the training is supportive and in achievable steps to build up confidence.

Drake Music Scotland made a choice to employ several musicians on freelance contracts rather than employ one musician as a full-time project worker. Through experience the organisation identified that it was looking for practising musicians who had some experience of working in the community and were committed to the field. For the organisation this means that they have a range of expertise and skills to draw on. For the musicians this means that they are independent but have access to a support structure and regular work. The challenge is balancing the relationship between the Drake work and other employment.

Niroshini Thambar, Senior Associate Musician explains some of the benefits she has experienced through the programme:

> *One of the key challenges has been adapting my own practice in order to collaborate more effectively with the DAMs and teachers. Having been used to functioning in more of a solo capacity, it has encouraged me to reflect on my own methods and also learn from the approach and skills of others. A tangible benefit has been picking up new workshop activities to add to my own 'toolkit' from the DAMs who bring their own experience and working practice to the projects.*

What you need to consider if you would like to do something similar

- Are you clear about the aims and objectives of your work?
- Does your organisation have the staff and financial resources to develop and support a training programme?
- What kind of musician are you looking for – what skills should they have already and what skills are you developing?
- How will you recruit and support your musicians?

> *We have been able to respond to the gap we identified and develop a programme that can be rolled out nationally, is strategic and takes a long-term view. It has been a journey for us, the musicians and the teachers but the benefit is tangible – we can see pupils really responding and teachers gaining in confidence* Thursa Sanderson

18.3 Creative development

Organisation:	Fife Council Instrumental Music Services
Type of organisation:	Local authority education service
No. of young people taught:	3000 annually, aged 7 – 18
No. of teaching staff:	67 instrumental instructors (full and part-time)
Local authority area:	Fife
Contact:	Graeme Wilson, Music Services Manager

Summary: Every year all of the service's instrumental instructors work together for a week to make music and perform.

Key benefits:

- The week provides a creative challenge for the instructors and builds confidence, communication and team-spirit
- The performances raise the profile of the service
- Young people have the opportunity to hear live music

> *Getting all the staff together in this way is extremely powerful. I never cease to be amazed by how much it does for them* Graeme Wilson

Organisation background

The Instrumental Music Service was established in the 1950s with the purpose of providing the opportunity to learn through playing an instrument.

Instruction is arranged across the authority through the nineteen secondary schools and their associate primary schools. At primary level a variety of instruments are taught so that at secondary level there are enough players in the right proportions to support orchestral and band development. Teaching covers a range of genres and rock and pop is a strong feature in upper secondary.

The instrumental instructors are employed on permanent contracts and the terms include an annual review conducted by one of their peers and paid

time for personal development. All of the instructors meet at the beginning of the academic year to discuss administrative items.
The music making week is a core part of their professional development activity.

Aims of the professional development activity

- To build team spirit in a disparate staff team
- To encourage new children to learn an instrument
- To raise awareness of the service with colleagues and the wider community
- To show that music is a powerful tool for education, entertainment and wellbeing

What happens

The week takes place each May as instructors have fewer teaching commitments during this time and schools are more likely to take part in excursions.

The group rehearse in a central base for the first day and a half. After the rehearsals they go on the road and perform at four different primary schools for the rest of the week. The mornings feature a performance to the whole school. In the afternoon schools from the locality are invited to attend. The week also includes an evening performance for parents and the wider community.

Mrs Maureen Andrews, Head Teacher at Gateside Primary has taken pupils to many performances:

> *The pupils have always loved going to the concerts. For some it is their first experience of listening to and watching live musicians. Music comes alive in front of their very eyes and their senses are touched by the sounds and the expressions of the talented musicians. Children receiving instrumental tuition in school are thrilled to see their teachers performing and the younger children leave the concerts saying they would like to learn to play an instrument.*

Last year the structure was developed so that the performances took place at a 600 seat venue. This allowed the group to work in partnership with students from a local FE college who filmed and recorded the events. The

students provided live visuals during the performance and created a DVD. Over 3500 pupils attended the concerts.

How it is organised

The Music Service Manager leads the planning and delivery of the week including conducting the performances. There is a representative group of eight instrumental instructors who are voted on by their peers. The group meet regularly throughout the year to plan the week.
Minutes of meetings are circulated to the staff team. The representative group have a dual function to bring in ideas from colleagues and feedback decisions and plans to colleagues.

The instructors are the first point of contact when approaching schools. Once a school has agreed to take part they receive a letter outlining the requirements for the performers. This includes details on the number of people, space required for the performance and car parking.

The representative group usually choose the music. However last year Richard Michael was commissioned to write a 50 minute piece of music which was called ‘Listen up! (a young persons guide to the instrumental service in Fife)’. The piece showcased the range of the service. To begin with the whole orchestra performed, then the orchestra was broken down into groups and individual instruments. Following this the piece had sections for a ceilidh band, big band and rock band and culminated in a group samba and song. The song included a call and response section to encourage audience participation.

How it is resourced

The week is low cost as the staff are being paid as part of their contracts, the rehearsal and school venues are free and the service has access to a library of music. The instructors are given lunch during the week, which comes out of an already allocated budget. A van is borrowed or hired to transport the equipment. The service charges for the community performance and income is donated to charities.

What the challenges are

The main challenge is that instructors may be apprehensive as they are putting themselves on the line as performers in a way that they don't normally do through the job. It is important to ensure that the pieces are tailored to staff strengths and that no one is put in a threatening position.

Sandra Taylor, a woodwind instructor who has been with the service for 19 years describes the benefits:

> *The chance to play, perform, be conducted and work as part of a team is refreshing and provides a real feel-good factor. The week glues us together as a service and you get to know colleagues in a way you wouldn't have done otherwise. We are doing what we teach the children to do and it brings empathy for how the children feel. We are also developing our work. In last year's piece we learned to swing. The piece demanded jazz phrasing from the wind players and made us think more about the articulation particularly*

Success is also judged on the audience reaction to the live performance and pupils are encouraged to provide feedback through writing to the service.

What you need to consider if you would like to do something similar

- Have you got the staff to do it – are they willing, can you put ensembles together?
- Have you got the management support?
- Do you have venues?
- Will schools welcome you?
- Do you have or need financial support?

> *Other than that go for it, try it out and give it a shot – almost certainly it will not fail* Graeme Wilson

19 Appendix – List of Tables and Charts

19.1 Tables

19.2 Figures

20 Appendix – Training and CPD Resources

This appendix contains a number of training and CPD resources for those involved in music education:

- A checklist of reflective questions, designed to help practitioners, managers and trainers to assess and develop their own training and CPD.
- A note of the skills, knowledge and qualities that were identified by the focus group participants in the course of this research
- A list of web resources that could be useful to practitioners, trainers and managers in developing their own CPD.

Training and CPD checklist

For everyone

- How often do you do your own skills audit?
- Do you have a system for reviewing your CPD needs?
- When did you last review your CPD needs?
- Do you keep a record of your CPD?
- Do young people have a say in the work they take part in?
- What could you put in place to better understand their needs?
- When considering CPD, do you take into account young people's needs to ensure that you or your team have the skills to meet those needs?
- Are you aware of other people working in the same geographic area as you?
- Could you collaborate to share skills, do joint training and share training costs?
- Have you considered approaching colleagues working in other areas and asking if you can shadow them for a day?
- Do you share information you receive with colleagues and employees?
- Could you set up an e-list to circulate information to?
- Could you organise a meeting for people working in your locality?
- Who do you tell about the work/ training you are doing?

For trainers

- How does your curriculum compare to the skills, knowledge and qualities checklist?
- What are your policies and practice about the safety basics?
- Does your information encourage people who may not meet your entry requirements to get in touch?
- What signposting do you do?
- How could you improve the links you have with employers?
- Have you considered the barriers listed in section 11.2.7 11.7when designing your training?

For managers

- Consider using the skills checklist as a base to review the skills of the practitioners you work with?
- Do you ensure your practitioners have had recent training in safety basics?
- How often do you require practitioners to renew safety training?
- Have you defined the skills you need and are looking for?
- How could young people be more involved in recruitment?
- How often do you meet with other managers to discuss your work?
- Do you meet with colleagues from across community learning, education and the arts?
- Do you have a policy on CPD?
- Do you have a ring-fenced budget for CPD?

For practitioners

- Consider using the skills checklist to review your current strengths and priorities for CPD?
- Do you know your employer's policy on CPD and the basics?
- Are you clear on what support you need and what your employer will provide?
- If freelance, do you save a proportion of your fees for CPD?

For managers and practitioners

- Are you aware of local FE/HE options?
- Are you on the mailing list to receive FE/HE brochures?
- Have you made contact with independent music businesses – rehearsal/ recording studios?
- How could you support young people as peer leaders?

Skills list

Practitioners and managers proposed that practitioners need:

Skills	Knowledge	Qualities
• Leadership skills eg communication, facilitation • Musical skills eg instrumental, performance, composition • Organisational skills eg preparation, administration, assessment • Creative skills eg flexibility, adaptability • Learning skills eg reflect on practice	• A broad musical knowledge • An understanding of the context they are working in eg education, youth work • An understanding of the needs of the individuals and groups they are working with	• To be approachable • To be passionate • To be patient • To be reliable

Web Resources

- Careers Scotland – www.careers-scotland.org.uk
- Create Scotland (arts for youth work) – www.create-scotland.co.uk
- Creative and Cultural Skills – www.ccskills.org.uk
- Conservatoires UK Admission Service – www.cukas.ac.uk
- Educational Institute of Scotland – www.eis.org.uk
- General Teaching Council for Scotland – www.gtcs.org.uk
- GLOW – www.glowscotland.org.uk
- Heads of Instrumental Teaching Scotland – www.hitscotland.org.uk
- Incorporated Society of Musicians – www.ism.org
- Jazz in Scotland – www.jazz-in-scotland.co.uk
- Learning and Teaching Scotland – www.ltscotland.org.uk
- Lifelong Learning UK – www.lifelonglearninguk.org
- Making Music (Scotland) – www.nfmsd9.free-online.co.uk/index.htm
- Music Leader – www.musicleader.net
- Music Lessons Online – www.musiclessonsonline.co.uk
- Music Manifesto – www.musicmanifesto.co.uk
- Music Teachers – www.musicteachers.co.uk
- Musical Futures – www.musicalfutures.org.uk
- Musicians Union – www.musiciansunion.org.uk
- National register of CPD providers – www.cpdregister.org.uk
- Royal Scottish Academy of Music and Drama – www.rsamd.ac.uk
- Scottish Arts Council – www.scottisharts.org.uk
- Scottish Association for Music Education – www.same.org.uk
- Scottish Enterprise (training directory) – www.scottishtrainingdirectories.co.uk
- Scottish Executive – www.scotland.gov.uk
- Scottish Music Centre – www.scottishmusiccentre.com
- Scottish Qualifications Authority – www.sqa.org.uk
- Sound Sense – www.soundsense.org
- Teach in Scotland – www.teachinginscotland.com
- UCAS – www.ucas.com
- Voluntary Arts Scotland – www.voluntaryarts.org
- Youth Music Initiative – www.scottisharts.org.uk
- Youth Music UK – www.youthmusic.org.uk

21 Summary: Current Picture, Future Vision and Recommended Actions

This section presents a summary of the findings of this research (the 'current picture'), with a 'future vision' for music education training and CPD, and the recommendations that the researchers believe could help fulfill this vision. For each recommendation, an indication of the organisations that may need to be involved is given.

Most of the recommendations are 'top-down', that is to say they deal with organisations, initiatives and policies. In the final column, however, a number of suggestions for immediate action and reflection are given, and these suggestions are for anyone working in music education: they are a counterpart to the main recommendations.

Sustaining

Current Picture	Future Vision	Recommended Actions	Inspired to do something now?
There is no national agreement about the core skills that are required to work in music education. There is an inconsistent approach to ensuring the workforce is up-to-date on safety basics such as disclosure, child protection, health and safety and risk assessments.	Nationally agreed core skills and basic safety requirements are included in preparatory training and regularly updated through continuing professional development. There is a consistent approach to disclosure and basics training with an agreed lapsed time.	YMI could co-ordinate other national agencies in consulting with the sector and agreeing a set of core skills and 'basic' safety requirements that training providers, employers and practitioners sign up to. **Lead: YMI, SEED, CCSkills, LLUK, SQA, GTCS, CoSLA** Preparatory training providers (such as FE and HE institutions) could be supported to review their training against the core skills and 'basic' safety requirements and adjust where necessary. **Lead: SEED, SQA, SFC, GTCS** YMI should consider establishing a strategic fund to support existing practitioners to achieve the core skills and 'basics'. **Lead: SEED, YMI, GTCS**	**Trainers** How does your curriculum compare to the skills list in 20 above? What are your policies and practice about the safety basics? **Managers** Consider using the list in 20 above as a base to review the skills of the practitioners you work with. Do you ensure your practitioners have had recent training in the basics? How often do you require them to renew it? **Practitioners** Consider using the list in 20 above to review your current strengths and priorities for CPD.

			Do you keep a record of when you had training in the basics? Have you discussed your employer's policies on the basics?
There is no national overview of the skills gaps within the current workforce.	There is a national register of skills gaps which is maintained periodically.	A national skills audit could be commissioned every five years to keep track of changing skills gaps, and determine CPD and training priorities within the music education workforce. **Lead: SEED, CCSkills, LLUK, YMI, GTCS**	How often do you do your own skills audit? Do you have a system for reviewing your CPD needs? Do you keep a record of your CPD?
The needs and requirements of children and young people may not be being taken into account when assessing what skills are needed within practitioners to ensure the work is relevant.	Children and young people have a voice in the kind of music education they would like.	At an organisation level, young people could be consulted regularly and included in decision making. The consultations could inform plans for CPD and training. **Lead: Sector**	Do young people have a say in the work they take part in? What could you put in place to better understand their needs? When considering CPD, do you take into account young people's needs to ensure that your team have the skills to meet those needs?

		A self-help guide on consulting young people could be commissioned, drawing on the work undertaken for the Musical Futures project. **Lead: SEED, YMI**	
Young people may not be receiving relevant and up-to-date advice on the range of music leading careers and routes into them.	Young people are able to make informed choices about music education training and career routes.	The DfES publication 'Routes into Teaching' could be adapted for the Scottish context. **Lead: SEED, DfES, GTCS** The YMI, CCSKills, SAME, FE and HE providers could work together to develop an annual careers and training fair. **Lead: CCSKills, SAME, FE, HE, GTCS** Through the guidance for its funding streams, the YMI could promote the concept of students as trainee music	**Managers and practitioners:** Are you aware of who else is working in your locality? Have you investigated local FE/HE options? Are you on the mailing list to receive FE/HE brochures? Have you made contact with independent music businesses – rehearsal/ recording studios? Do you support young people as peer leaders?

		leaders and commission a best practice guide to student music leader placements. **Lead: SEED, YMI, CCSkills, FE, HE, GTCS**	

Widening

Current Picture	Future Vision	Recommended Actions	Inspired to do something now?
Recruitment practices are inconsistent. Children and young people are not involved in recruitment.	Recruitment practices across the sector are open and clear. Children and young people have a voice in the kind of music leader they would like to work with. Assessing practical skills in interview is considered normal practice.	The YMI could support employers to review their skills requirements for roles, their recruitment practices and career structures for the music workforce. **Lead: SEED, YMI, CoSLA** Employers could be encouraged to make recruitment more transparent, and include a practical element with feedback from young people an an interview procedure. **Lead: Employers** A self-help guide to recruitment for employers could be commissioned **Lead: SEED, YMI**	**Managers** Have you defined the skills you need and are looking for? Have young people had a say? Do you know where to advertise? How could young people be more involved in recruitment? What practical considerations are there to include a workshop element?

FE and HE entry requirements focus on qualifications which may preclude some young people and adults.	Gifted, non-traditionally-trained music leaders are not discouraged from applying to teacher training programmes.	HE institutions and the GTCS could consider more flexible entry requirements for Initial Teacher Training in music. **Lead: SQA, FE, HE, GTCS**	**Trainers** Does your information encourage people who may not meet your entry requirements to get in touch? Could you provide an 'access' course?
YMI traineeships are only in the informal sector and may not include support for reflection and theory.	Trainees are able to gain leadership experience across the sector which includes support to achieve the safety requirements and optional accreditation.	CCSKills and LLUK could work together to develop a flexible creative apprenticeship scheme that works across the sectors. **Lead: CCSkills, LLUK** Traineeships could be made available as an option for formula funded formal sector YMI projects. **Lead: YMI**	**Employers** Have you considered what additional support your trainees require? Can you build in time for reflection? Have the basics been covered? Could your trainee work with another YMI project for a week?
Preparatory music training does not always include music education content (theory or practice).	Preparatory music training providers (including conservatoires) recognise the importance of music education, within a portfolio career, within their curricula.	CCSkills and LLUK could consider working with the SQA and HE institutions to ensure that music education options are available to all music students. **Lead: CCSkills, LLUK, SQA, HE, FE**	**Trainers** Can you provide information to students on local contacts? Do you encourage your students to volunteer leading activity? Do you have an outreach programme they could work on?

Preparatory non-specialist training does not always include music education content.	Non-specialists are aware of the relevance of music to their work and have opportunities to develop their music leadership skills.	LTScotland, SEED, the Scottish Arts Council Education Department and others could work together to commission an information pack and series of creative training days aimed at non-specialists, which would help develop the non-specialist workforce and support the Curriculum for Excellence. **Lead: SEED, Scottish Arts Council Education Department, LTScotland, YMI, LLUK**	Could you shadow a colleague leading music work? Have you looked at the resources listed in the information page?
Practitioners working outside the mainstream (eg SEN, world music traditions) require support to access specialist training and CPD.	Funders and organisations recognise the need to support specialist CPD (eg SEN, world music).	YMI to commission a further investigation into the needs of practitioners working in specialist areas. **Lead: YMI**	Are you aware of other people working in the same area as you? Could you collaborate to share skills? Could you collaborate to do joint training and share training costs?
There are a few opportunities for practitioners from across the sector (particularly those with significant experience) to work, train and learn together (or from each other?)	All practitioners are able to access relevant and appropriate opportunities.	SEED could expand its planned mentoring scheme so that it is open to all music educators. **Lead: SEED, YMI**	Have you considered approaching colleagues working in other areas and asking if you can shadow them for a day?

		YMI could prioritise cross sector CPD and skill-sharing within funding criteria. **Lead: YMI** On-line learning modules for GLOW , which showcase a range of practice, could be commissioned. **Lead: YMI, GLOW**	
Instrumental instructors and freelance practitioners are not able to access progression schemes as per their teaching colleagues.	Instrumental instructors and freelance practitioners are able to access a progression framework which is equivalent to their teaching colleagues.	The YMI could instigate a discussion with HITS, SEED and the GTCS to investigate the possibilities for supporting the careers of instrumental instructors and freelance practitioners. **Lead: YMI, HITS, SEED, GTCS, CoSLA**	**Freelance practitioners** Are you clear on what support you need and what your employer will provide?

Organising

Current Picture	Future Vision	Recommended Actions	Inspired to do something now?
There is a lack of awareness about what work is happening across the sector, what CPD exists, where to find out about CPD, what support is available and what funding is available for CPD.	Managers, practitioners, trainers and support organisations have up-to-date knowledge on the range of music education practice within Scotland; are aware of CPD and training opportunities and know how to access the full range of support available.	The YMI could co-ordinate a cross-sector CPD resource and task force for music education that: provides information on training, support agencies, funding, practitioners and organisations. is steered by a group that includes representatives from supporting organisations, practitioners, managers and trainers. organises opportunities for practitioners, managers and trainers to share practice and information through an annual national conference and regional forums. includes a team of CPD co-ordinators based in the regions. **Lead: YMI, SEED, CoSLA** The YMI could designate a role within the team to take responsibility for training and CPD and lead the	Don't wait for the conference! Do you share information you receive with colleagues and employees? Could you set up an e-list to circulate information to? Could you organise a meeting for people working in your locality? Who do you tell about the work/ training you are doing? Are you aware of other people working in the same area as you? Could you collaborate to share skills? Could you collaborate to do joint training and share training costs?

		development of the CPD resource and task force. **Lead: YMI**	
A lack of co-ordination between training providers, practitioners and employers means that research, training and practice do not inform each other.	Knowledge transfer partnerships ensure developments in research, training and practice are circulated and embedded across the sector.	The Higher Education institutions, CCSkills and LLUK could work together to investigate ways to support a cross-sectoral knowledge transfer partnership in music education. **Lead: CCSkills, LLUK, SFC, HE, YMI, CoSLA**	**Training providers** How could you improve the links you have with employers? Have you considered the barriers listed in 11.7 above when designing your training?
Managers do not always prioritise their own CPD.	Managers are supported to achieve the five day per year CPD entitlement.	YMI funds could be configured to allow funding for managers' CPD. **Lead: YMI**	**Managers** How often do you meet with other managers to discuss your work? When did you last review your CPD needs?

Promoting

Current Picture	Future Vision	Recommended Actions	Inspired to do something now?
National policy on preparatory training and continuing professional development for the music education workforce is not joined up.	There is a coherent national picture about the music education workforce which informs policy about music education and ensures consistency across the sectors.	The YMI could act as a catalyst in bringing together national agencies with a stake in music education policy and practice, including SEED, the SQA, SFC, SAME, HITS, CCSkills and LLUK to explore ways of sharing information and promoting better practice in training and CPD right across the sector. **Lead: YMI, SEED, SQA, SAME, HITS, CCSkills, LLUK, GTCS, CoSLA, SFC**	**Managers** Do you meet with colleagues from across community learning, education and the arts? Are you aware of what is going on across these sectors in your area?
There is a lack of co-ordination and inconsistency with regard to information held about employment in the sector.	Information about employment statistics and patterns of employment is held and co-ordinated.	SEED should consider recording information about Music Instructors in their annual survey of teachers in Scotland, and should also include Primary Music Specialists as a distinct category within the data collected on primary teachers. **Lead: SEED**	

		FE and HE Preparatory music training providers could track the employment status of graduates and the type of employment they take up. **Lead: FE, HE, SFC**	
Organisational commitment to CPD is uneven and intermittent.	CPD is seen as integral to organisational development and as a catalyst for transformation. Organisations have a CPD policy which includes a commitment to the CPD entitlement of five days per year.	The YMI could review funding criteria to promote a CPD entitlement and to offer a special training premium within all funding streams – but only when matched by employers. **Lead: YMI** Music education organisations could develop a CPD policy which includes a commitment to a CPD entitlement. **Lead: Employers**	Are you getting your five days a year? **Managers** Do you have a policy on CPD? Do you have a ring-fenced budget for CPD? **Practitioners** Do you know your employer's policy? If freelance, do you save a proportion of your fees for CPD?

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