Workforce Development Research Paper

Swindon, Wiltshire and Gloucestershire (SWAG) Consortium

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Message from the Director, Make Music Swindon & Gloucestershire and the Director of Wiltshire Music Connect

We would like to thank Mark Bick for undertaking the initial research and compiling the report of phase one to this workforce development progarmme. Additional thanks are extended to Ruth Jones and Carrie Creamer for their input. Thank you also to all the people that have contributed to this research to date.

We will be working with you to confirm the findings of this report and to extend the plan through to its conclusion by completing Phases two and three. We will do this by using the sets of questions outlined in the appendices to this document in the first instance.

"Inspiring Music For all" - identification of 6 interlinked key issues underlying variable quality and reach of music education in schools (pp21-31).
"Only 8% of primary teachers in the online survey reported feeling confident about teaching music, 16% were engaged in a professional network for music and 15% had regular opportunities for professional development"
"Practice has gotten much worse. No support now, no music advisor, lack of regular inset and music CPD...it (CPD) is now often generic, dealing with whole school issues, internally focussed. Tougher for teachers to access CPD, therefore lack of breadth of CPD offer as demand isn't there" *Welch, G., Purves, R. , Hargreaves, D. and Marshall, N.(2011) 'Early career challenges in secondary school music teaching*

"Music in Schools - Wider and Wider Still" - Seven priorities for musical education in schools:
- Challenge inequalities among pupils and between schools
- Ensure that teachers use musical sound as the dominant language of musical teaching and learning
- Plan for pupils' musical progression through and across the curriculum, and provide sufficient curriculum time for music
- Improve pupils' internalisation of music through high-quality singing and listening
- Use technology to promote creativity, widen inclusion, and make assessment more musical
- Strengthen senior leadership of music in schools
- Sustain music-making opportunities for pupils in schools beyond national advocacy, structures and strategies

Executive summary

The quality of the music education workforce is critical to long term achievement of a hub's goals and core roles. This workforce includes staff directly employed by schools, employees and freelancers working for music services and other delivery partners, plus independent freelancers and organisations. It includes those working in and out of schools. Though hubs may have wider interests, the focus is on those working with the 5 to 18 age group.

In recent years there has been substantial structure change with a decrease centralised control and an increasing proportion of freelance staff. In this context, there is a significant risk that investment in workforce development is reduced or lost.

It is therefore even more important that hubs take a strategic approach to workforce development - finding ways to maximise resources, align them with priority needs and engage the workforce in on-going learning.

The need for hubs to do this is made clear in the National Plan for Music Education.

Understanding of workforce needs will best come from a dynamic and continual process of communication with schools, hub partners, freelancers and other stakeholders. Much of this can come naturally from on-going working relationships, supported by a structured process run at least every two years to capture & collate what is already known, identify gaps and undertake surveys or other research to fill those gaps.

The initial research in this report includes a SWOT analysis, a review of national and regional research, and analysis of structured conversations with 22 key stakeholders.

There is still work to do to develop a complete picture.

The following priority areas have been indicated:

Initial training There is a gap between the skills of graduates and experienced performers and the skills needed by hubs. (Even PGCE training falls significantly short of meeting this need) – growing own, potentially very expensive and maybe beyond scope of individual hubs. – collaboration, people paying for own training, apprenticeships

School staff - There is a need to undertake this research in Phase two of the Workforce Development plan.

Whole Class teaching – a wider diversity of genres and instruments to match interest by schools and students. Increased skills of whole workforce based around a more clearly communicated understanding of best practice.

Small and medium size group teaching across all instruments and voice.

SWOT ANALYSIS

Strengths:
- CPD provision has been established over a number of years, promoting a depth of good practice for peri class teachers
- Emerging co-ops and other agencies providing strategic support to vocal and instrumental tutors
- Strong model of networking at primary & secondary in Swindon - emerging in other two areas)
- Many good rock, pop and urban tutors based in Swindon

Weaknesses:
- Isolation of many school music teachers and music coordinators
- Lack of widespread use of technology in music education
- Many organisations don't see it as their job to train music educators

Opportunities:
- A collaborative and strategic approach to workforce development could make a significant contribution to quality, range and delivery
- Schools music networks are being developed
- New models of peer to peer support between schools and between freelancers
- CME qualification is now available
- Potential for sustainable growth of inclusion work has been demonstrated
- Diversification of existing/indigenous workforce, new recruitment and new models of developing high quality music leaders (including apprenticeship)

Threats:
- Many head teachers not giving enough priority to music - driven by other pressures on schools including Ofsted inspections not mentioning music
- Severe pressure on local authority and national public funding expected to continue, impacting all aspects of local services
- Loss of Youth Services having a negative impact on informal music making opportunities for young people
- CPD getting lost in funding cuts, with long term negative impact on quality
- Current resources could lead to failure to capitalise on opportunities

Music Technology & music production – **Inclusion** – a clearly identified set of skills are emerging which promote inclusion:

- It is essential that the workforce development plans are closely aligned to hub goals and priorities.
- Workforce development should be integrated in to the planning of change. changes in modes of delivery, promoting best practice, enabling wider inclusion and inspiring effective new ways of working.
- Hubs therefore need to develop and articulate a clear vision for quality, inclusion, and innovation in music education.
- A written and publicly available workforce development plan will enable each hub to clarify their strategy, communicate it to others, be open to critical examination, refine plans and engage all partners in implementation.
- Having a high quality local workforce can contribute significantly to affordability and sustainability of music education. In rural areas with dispersed populations and long travel distances this is particularly challenging but also important.
- "Growing our own" workforce – is t the responsibility of hubs as strategic leads to look at the whole chain & routes in – peer leadership, volunteering,...?
- Workforce development has a significant contribution to make to improving areas or weak practice, but this requires determined and careful work – engaging head teachers - and how?
- Methods of delivery of WFD – mixed, individualised, flexible, including mentoring and online. Evaluate by overall effectiveness, not just what is cheapest for the provider. Frameworks – enabling organisations and individuals to plan their time and their financial contribution, CME.
- Resourcing. In a fragmented and isolated context it is easy for organisations & individuals to avoid investing in workforce development. Those who do, struggle to find adequate
- resources.
- Clear prioritised WFD plans and more effective collaboration would enable resources for workforce development to be built into programme plans from an early stage enabling resources to be identified in school budgets and funding applications.

PROVISIONAL FINDINGS
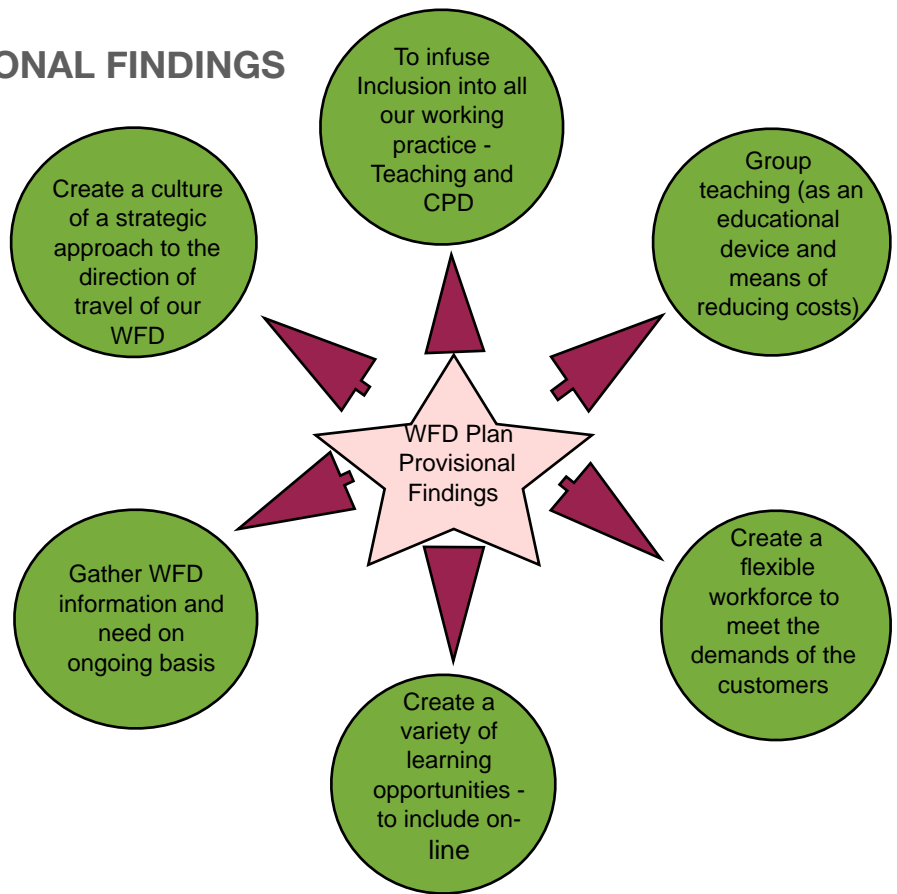
Next Steps:

- Confirm the outcomes with a wider audience of vocal and instrumental tutors

- Broaden the scope for gathering information from school based staff

- Audit Hub lead management needs

Scope:

Who in the workforce?
- Salaried and freelance music teachers/leaders working with children and young people in the hub areas
- The needs of school staff – central to planning but only gathered from very limited sources at this stage
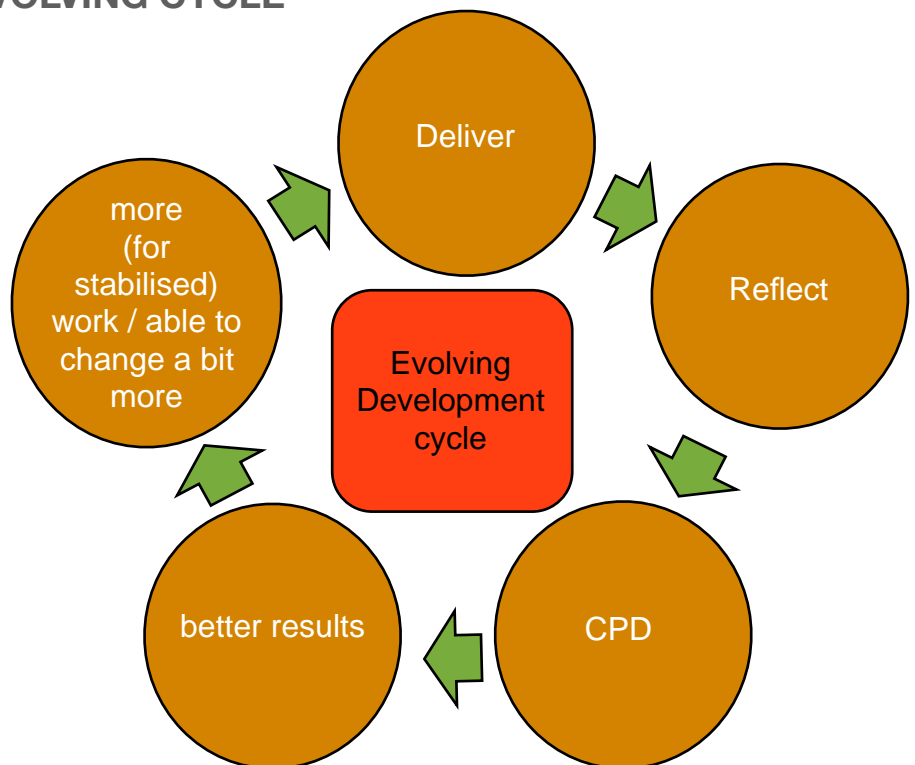- Management/leadership skills within hub leads and delivery partners – mostly to be considered at a later stage.

What is workforce development?
- Ensuring that music education in each hub area has the right workforce with the right skills to achieve its vision and aims.
- Encompasses recruitment, retention, CPD (continuing professional development) and some aspects of initial training

Overall aims of research
- Identify the current environment of music education workforce
- Identify gaps in and understand the main needs
- Understand how the 3 music hubs can continue to ensure that effective and well targeted workforce development takes place to underpin implementation of the National Plan.

To infuse Inclusion into all our working practice - Teaching and CPD

Create a culture of a strategic approach to the direction of travel of our WFD

Group teaching (as an educational device and means of reducing costs)

WFD Plan Provisional Findings

Gather WFD information and need on ongoing basis

Create a flexible workforce to meet the demands of the customers

Create a variety of learning opportunities - to include on-line

EVOLVING CYCLE

Deliver

more (for stabilised) work / able to change a bit more

Evolving Development cycle

Reflect

better results

CPD

Recommendations:

- Identify further synergies for training need across the geographical area to avoid duplication of effort and funding

- Swindon and Gloucestershire to look to engage with the Bath Spa conference

- Its not realistic for hubs to make blanket commitments to covering freelancers time in using / attending CPD

- We need to advocate for proper pay rates that allow for freelancers to make proper space for CPD

- We need to create / collate CPD that is accessible in a number of ways / places / times / formats so as to maximise accessibility.

- We need to encourage schools / families to ask more about tutors / music leaders use of CPD and their engagement with the 'bigger picture'

- Hub CPD programme should embrace a range of CPD offers

- Aggregate elements of online CPD across hubs

- Ensure that venues / NPOs engage with this too

- Develop feasible ways to 'grow' tutors /music leaders rather than exclude them or disregard their existence and their work that they do

Why Workforce Development Plans?

The National Plan for Music Education (NPME) addresses 'the call for more specialism and expertise among music educators, regardless of where in the music education field they work'[1]

"Hubs **...** need to arrange provision to meet the CPD needs of their own workforce, and that of their delivery partners. This is crucial to ensure that staff have musical fluency and high educational standards, while sharing and coordinating expertise across the team."[2]

"The music education workforce is fundamental to ensuring all pupils experience high quality music teaching, both in and out of school. Alongside school-to-school support, hubs will provide opportunities for continuing professional development and strengthening leadership practice. ….. [3]

"Curriculum advice and support for the workforce including continuing professional development will be available from most hubs" (at all Key stages)[4] (p14-15) (NPME extension role 1).

"Current models for music teacher education and post-qualification CPD need to be thoroughly reviewed and improved to match the complex and wide ranging musical needs of children, young people, schools and communities in the 21st century."[5]

"A crucial factor in articulating a workforce development strategy is to *write it down*, answering the … *why*? question – and related questions including *who* are you developing, to do *what?*"[6]

1.   The Importance of Music, A National Plan for Music Education / Department of Culture, Media and Sport, 2011, p.21

2.   NPME, 2011, paragraph 60.

3.   NPME, 2011, paragraph 21

4   NPME, 2011, p14-15

5.   Inspiring Music for All – p 35

6.   Deane, K et. al. Ingredients of high performing Musical Inclusion Projects – Youth Music 2014 p2

Some provisional conclusions

1. The NPME and subsequent policy encourages a diversity of providers andWFD planning needs to take this into account.
2. If hubs are going to continue to enable wider participation in music then there seems to be little doubt that more group teaching skills will be needed.
3. There tends to be more of a shortage of people in genres and areas of work where demands are expected to increase (areas other than mainstream classical musicians). There is a need for people who have flexible music inclusion, music tech skills and can also teach to a high standard.
4. There is also a need for traditional music peri teachers to improve group teaching and inclusion skills - those who don't will become less relevant to hubs (though are likely to find a niche in private work and more traditional schools with reasonably well off parents).
5. Downward pressure on pay rates has significant negative impact on engagement with CPD (commitment, time, motivation).
6. It is essential that hubs find ways of engaging freelance music teachers in CPD. They may work for small independent agencies or simply contract direct with the schools.
7. At least the same level of resources needed to be allocated to CPD that there were when staff were directly engaged. More effective partnership work on CPD needs to be established with the various co-ops, agencies, arts organisations and with schools.
8. All three hubs feel they lose out in recruitment from not being in areas with significant HE music courses (Glos Uni does have a popular music degree). There is however scope for much improved links with HE including Bath Spa University. Some of this is happening already, but there could be more proactive approaches to recruitment.
9. There is a gap in hub engagement with FE. Sixth forms have traditionally always been included in Music Service but 16 to 18 year olds in FE have been less engaged. This could accentuate social divides in access to music education at KS5.
10. The inclusion and community arts sector have some experience of "growing their own" music leaders. There is evidence that a more joined up approach to apprenticeships could improve this workforce development practice and aid diversity of the workforce. Young leader and CME developments could be linked. Getting young musicians to perform in schools and to engage as volunteers in music education would be an obvious starting points. There are indications in Glos and Salisbury that FE and HE course leaders would be interested in this.
11. Most experienced freelancers ("peri" type teachers and community musicians) are very committed to CPD and will find time and if necessary cash, (local and national evidence)[2] but it is hard. They tend to be very busy. They need help to know what is available and need top quality stuff to be organised, they cannot afford to give time to stuff that is not good.
12. Most arts organisations and specialist delivery organisations are looking for practitioners that are already highly skilled and experienced and are not currently very committed to developing more home grown leaders. They do quite often have difficulty in finding people, particularly locally. (Info from research interviews, backed up by research in other areas of England) "We may be entering a situation in which everyone is expecting someone else to offer training"[7]. There may be a need to challenge NPOs in particular on this, perhaps by encouraging them to contribute to collaboratively organised training. Cheltenham Festival and Glos Academy of Music have both said they are willing to look at this but they each have quite specific interests and needs.

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7.   ArtWorks Audit of Practice 'Arts in Participatory Settings' p60

13. There is a commonly identified gap between the skills knowledge attitudes and experience needed for a music teacher to be able to deliver in school and the skills of both people coming out of HE music courses and established performers, composers etc. who want to start teaching. PGCE helps a bit, but falls far short of fully meeting the needs. Some existing provision is addressing this:

   o The 'Excellence in the Classroom' course run in Swindon that attempts to bridge the gap in pedagogical classroom knowledge aimed at up skilling peri teachers to understand learning styles, differentiation of teaching and learning and reflective practice

   o Birmingham Music Service "New Horizons" course, which has run for 14 years

   o New Certificate in Music Education (CME) based courses such as offered in East and West Midlands. Both are flexible, workplace based, individually planned with a mentor.

14. MMG web site already has many excellent features, it could easily and quickly be developed to provide more focused information about CPD, including mail bulletins, links and downloads. This approach could be shared across hubs. There is an increasing amount of relevant and good quality material already online, but it does need on going high quality and knowledgeable curating and combining with mentoring and other support to ensure effective use.

15, Evidence indicates that music teachers are inclined towards more face to face and practical learning,[8] but there are a wide range of preferred modes of training and CPD (compare London EY research with research in NE[9]). Mentoring, practical training, observing other work and peer to peer support such as "Teach-meets" have been shown to work. This can be effectively supported by access to online information, particularly where a mentor helps identify which bits to look at. It is clear that mixed modes are needed, rather than any single mode. This would apply to implementation of the CME. Some approaches may be initially more expensive for the provider but are likely to achieve far better cost/benefit, particularly if costs and time for teachers are considered.

16. There is evidence that whole class ensemble model has significant weaknesses[10] particularly cost effectiveness in generating long-term progression. It is possible that some claimed high progression stats in other areas are the product of calculated use of on-going subsidy. There is in reality very little stopping hubs from applying more creative thinking to how to provide effective first access with the aim of improving progression. Whether the model is retained in current form, adapted or both, there will be WFD needs.

17. All teachers should be comfortable with the following elements of good practice in teaching larger groups: excellent feedback skills, a holistic approach to musicianship including singing, rhythm games and movement (to get rhythm embodied), appropriate teaching of notation, improvisation, use of technology & of course, sound technique on their instrument. [11]

18. More needs to be done in both primary & secondary schools to enable music coordinators, SMTs and heads to see what excellent practice looks like. WFD needs to include the skills of creating case studies and other evidence of good practice.

19. Genre diversity needs significant thought and strategic action by hubs. Other areas have some strong models of good practice in, for example, folk music, world music or urban music. How do we bring the best of this to our hubs, what are the workforce development implications?

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8. For example LEYMN Training needs survey report p 4

9. Supporting the North East Music Education Workforce - Youth Music Jan 2012 p66

10. Making Music Report by ABSRM p 36, 46. Plus reports from parents, students and music teachers.

11. For holistic approach in classical context see -**Simultaneous Learning Paul Harris Faber** 2014 & other books by the same author.

20. Separating singing and instrumental work is poor practice, particularly in KS1-2. It was never the intention of the national plan. The author's understanding is that it was listed as a separate role to avoid hubs just delivering WCET through singing.
21. Whole class management skills for visiting musicians will become increasingly important, if music is to be affordable by schools, without subsidy, we will need teachers who can manage a class on their own (releasing PPA money etc.). There are of course huge benefits of the teacher staying in, but little evidence of non-specialist primary teachers successfully continuing lessons. Schools will make their own choices anyway. The workforce need to be equipped to cope with that.
22. There is a need for increasing flexibility and continuing change of thinking, to adapt to purchasing relationship with schools.
23. Schools will continue to have more autonomy and with adequate time to plan & allocate finance, some are likely to prefer input by visiting specialists in any areas including instrumental, vocal, technology, composition or whole curriculum music.
24. Issues of equality of access - In a situation where nearly all purchasing power lies with the schools, there is likely to be an increasing tendency for the best schools to secure the best teachers with consequent growing inequalities. It is a key part of the role of hubs to allocate resources strategically to tackle this, BUT there needs to be great care to avoid rewarding schools who allocate less resources to music. There are some aspects of inequality that are products of the current system and cannot be redressed by hubs.
25. There is evidence of a significant willingness to buy into music provision by non mainstream schools including Hospital Education, PRUs, EBSD special schools, health and well being boards, and others. This is however dependent on the availability of skilled and high quality music leaders offering modes of delivery that are relevant to the needs.
26. CPD is needed to improve use of digital technologies in music education.
27. Managing big events – WFD should be considered to increase the number of people with relevant skills and experience across genres.
28. Management skills have not been considered in any depth, but there is no doubt that entrepreneurial approaches are needed to building new sustainable work, these include effective sales and promotional skills to convince school SMTs, business skills including getting costing, pricing and quality right, fundraising skills to bring in outside resources etc., management and teamwork skills to develop the right strategies and the right collaborations

Impact of hub overall strategy and delivery models on workforce development needs.

Long term WFD needs for Hubs will depend very much on delivery models. It is still not entirely clear what balance of models will emerge. There has been a lot of change. The current shape of provision is based on both historic patterns and the influence of current ACE hub funding brief. It is likely that there will be further changes if hubs are going to line up resources for the most effective delivery of the National Plan. This will then impact on WFD: **"**Recent CIPD research has emphasised the importance of strategic human resource management aligning to the overall business strategy"[12]

Some issues to consider:
- Whole Class Ensemble Teaching (First Access) – is it a sustainable model? (See "Making Music" ABRSM). There is potential for new, more flexible models of first access, and a need to identify and promote good practice.
- What role will one to one teaching have?
- Small group teaching (2-12) students – is this key to affordable access to progression? If so, how can good practice in this area be built?
- Use of technology – by school staff and by visiting staff – as an integrated part of music teaching, as a means of increasing access and as part of genre diversity.
- How are students equipped to learn independently, what role does this play in the mix, how is it valued and integrated into other aspects of music education?
- What is the role of distance/online learning – Skype, YouTube etc.? "Flipped teaching" is developing in other areas of the curriculum, where students independently watch video at home then come into lessons to explore the practical side in more depth with a focus on feedback.[3] Can be applied both to music learning and to CPD.
- Support for ensembles (what kinds and what genres?)
- Support for large scale events – is there a need for more people with the skills in developing and managing these, including events focusing on a wider range of genres?
- Singing and vocal work taught by teachers in schools or by visiting musicians (or both, with different schools taking different paths).
- Role of visiting musicians in special schools & non-mainstream schools.
- Other roles of visiting musicians including curriculum music in primary.
- Support for music making out of school hours.
- Both developing genre diversity and ensuring that the best of the classical traditional continues to be available to a high quality.
- Diversity of instruments and vocal styles that are offered.
- Role of western classical notation? An absolute requirement for every lesson or part of a commitment to equipping all young people to be able to access great music of all kinds - **both** the Western Classical Tradition **and** other music based on aural or improvisational practice.
- Level of emphasis on creativity in music including song writing, composition and improvisation. These have not historically been a significant part of music service practice. Do hubs need to take a more proactive role? How are these aspects of music developed both in and beyond the classroom?

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12.   Chartered Institute of Personnel Development factsheet – "learning and development strategy" – 2nd paragraph.
www.cipd.co.uk/hr-resources/factsheets/learning-talent-development-strategy.aspx

CME includes useful definitions of base line competencies, but may fail to identify the role of inspiration and the other key "soft" skills of an excellent music educator.

"an artist's interpersonal and social skills, their motivation, values, ethos and personality were identified by many organisations and practitioners as being vital qualities inherent in successful projects. Often these qualities and skills are erroneously referred to as 'soft', but evidence suggests that they are essential to the success of any project."[13] ArtsWorks research.

Education Endowment Foundation Toolkit is an extensive databank of education research meta analysis, supported and promoted by the DfE. It identifies good use of feedback, enabling students to understand their own learning (meta cognition), mastery learning and collaborative learning as powerful education practices that enhance learning. These are all highly relevant to music education.

With compliant students it is possible to get away with poor teaching but the approaches that are vital in inclusion contexts will enable faster progress for all students. Inclusion is not a minority issue! There is significant consensus on some aspects of good practice. There is useful work to be done in ensuring that the music education workforce understands how to integrate these into its practice.

The marketplace can operate as an arbiter of quality – but is it enough on its own? It is unlikely that the market place will be effective in bringing in totally new approaches that are not familiar to the purchasers.

ArtWorks – Working Paper 8 has a lot of theoretical discussion on quality in cross artform participatory work. More relevant bits are p23 onwards that focus on quality in work with children and young people. It refers to ACE, Youth Music and Sing Up quality frameworks. It comes to the conclusion that artists and arts organisations need to work with "the fundamental framework of CQI (continuous quality improvement). This is about asking the right questions, in the right way, at the right time, of the right people in order to understand, reflect on and improve the quality of work. Core quality improvement questions are 'Am I doing this well? How do I know? Can I improve on what I am doing?' – and, because of the nature of our practice, 'Are we doing this well? How do we know? Can we improve on what we are doing' – with the participant voice key. The core quality improvement process is a cycle, like a learning cycle, of doing, reflecting, concluding, planning what to do next... and doing it – 'Because we all want to do better'."[14]

Role of qualifications Salamon[15], quoting other sources, describes qualifications as useful "short-hand" for competence. They are also an easy way for employers to demonstrate the quality of their work force. Research in participatory arts indicates that "having a nationally recognised qualification is most useful when seeking work with an inexperienced employer". They are possibly most valued by those who do not yet have a significant engagement in work and who may think that they are more powerful passport than they actually are. They can be a valuable motivator for engagement in training and provide a useful framework for learning. What really matters is that music educators can access quality learning – qualifications can play a useful role in enabling that to happen.

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13.   Salamon, E. (2013c) ArtWorks: Qualifications, Codes of Practice and Standards
(Working Paper 7), ArtWorks, Paul Hamlyn Foundation p22
14.   Schwarz, M. (2014) ArtWorks: Quality – because we all want to do better.
(Working Paper 8), ArtWorks, Paul Hamlyn Foundation p39
15.   Salamon, E. (2013c) ArtWorks: Qualifications, Codes of Practice and Standards
(Working Paper 7), ArtWorks, Paul Hamlyn Foundation p20-21

Hub Workforce Development Research Framework

What do we want to know? (Questions)	Target group	Methods (online survey, telephone survey, compilation of meeting notes, focus groups etc.)	Research period	Lead	Others involved	Completion date
Examples of questions etc.						
Level of skills and confidence in small group teaching.	*Peris working for agencies and freelance*	*Telephone survey of agencies, online survey to as many Peris as possible. Discussion at school music coordinators meeting.*				
Match of WCET skills with best practice						

Notes:
- Willingness to contribute is most likely to come from relationships of trust. People need to believe that their data will make a difference.
- There is a need for clarity about who will see individual responses. A conversational approach can engender trust, but that trust then has to be maintained.
- Cost and time are significant considerations for everyone involved, methods used need to be both effective and efficient.
- There is a set of questions used in the pilot, which should provide a useful starting point for future research. Questions need to be edited each time to focus on things identified in table above. This is important that comparability of data across the years.
- Each time questionnaires are used; it is helpful to make notes of any weaknesses in questions or missing questions.
- It is likely that a mixture of sources of data will provide the best balance between the cost of gathering on one hand and the accuracy, relevance, depth and quality of the data on the other.[2]

Sources of data:
1) Key staff should ideally be considering workforce development issues in all their work and interactions with stakeholders. This could be gathered by hub leads responding to a questionnaire template which will allow them to spot specific gaps and then seek additional information, including personal calls/ meetings to fill those gaps or uncertainties of understanding.
2) Commissioned providers can be asked to provide information as condition of their contract (online survey?). Any risk of bias towards their own services could be moderated by
   a) Developing stronger buy in by providers to a whole hub vision.
   b) Focus group meetings with multiple providers.
   c) Spot checks of accuracy of data – e.g. direct calls to schools that providers identify as having a particular need.
3) Focus groups give opportunities to engage face to face. For key people to interact in developing fresh, solutions based thinking and for a deeper level of understanding to be developed. May be part of wider consultation activity. Primary, Secondary and special school music coordinator meetings could provide a context for an occasional focus on workforce development needs (every two years?).
4) General online questionnaires can be very useful. They will work best where there is a sense of engagement with the hub by potential respondents, and a sense that a response will be worthwhile for the individual. These could go to schools, frontline delivery staff, delivery organisations and other stakeholders. One has been used as a trial with the Music Inclusion Training participants.
5) A short head and shoulders video by hub lead explaining latest developments, responses to previous research and need for latest research could help with sense of connection to the hub in a cost effective way. This could be accessed by a link from an email questionnaire.
6) An administrator or research assistant will be needed to collate all this data, then feed back about gaps. Hub leads could seek further data to fill gaps and pull together final conclusions.
7) Initial research revealed a richness of thinking about how hubs could develop and progress, which went far deeper fighting for scarce resources or moaning about things in the past. Open questions, space for comments, focus groups and direct face to face or telephone contact can all help gather these valuable perspectives.

SWAG MINC+ Workforce Development Plan
Agreed research questions for individual practitioners

Name & work role of person giving info: Date:

Name of person asking the questions:

All questions apply to individuals engaged in music education or community music work with ages 5 to 18.

Where do you currently work?

Hours per week?   Self employed, employed or mixture of both?

What do you think are your current strengths & weaknesses in terms of skills, knowledge and experience in your work? What are your priority needs?

Do think these will change over the next 3 years? If so, how?

What additional skills, knowledge or particular training do you think would make the biggest difference to your work across the next 3 years and beyond?

What stops you getting the CPD (Continuing Professional Development) support that you need.

What would be your priorities for Hub action/input on workforce development.

Any further comments on:

• Level of work opportunities in music education with 5-18s?

• Ease of finding out about opportunities and securing interviews etc.?

• Match between your current skills and experience and that needed for work that is available?

• Your ability to adapt to recent and future changes in the work environment and any support you might need with that?

SWAG MINC+ Workforce Development Plan (copy for person being interviewed)
Agreed research questions for Individuals

This is part of a small research project to identify music education workforce development needs across

**SWAG MINC+ Workforce Development Plan
Agreed research questions for Schools**

Name & position of person giving info:	Date:
Name of person asking the questions:	

All questions apply to music coordinators, senior music teachers, curriculum leads, Heads or Assistant Heads engaged in, or managing school music education with ages 5 to 18

Guideline questions for schools:

a) What workforce development outcomes do you want for staff delivering or managing music in your school?

> *e.g improved skills & practice in:*
> *Implementation of specific areas of music technology*
> *Singing for boys*
> *Singing and signing*
> *Singing for teachers and TAs who are not confident singing.*
> *Composition*
> *Classroom instrumental work*
> *Curriculum development and implementation*
> *Improving measurable outcomes, KS4 uptake and exam results*
> *Inclusion – SEND, music for those at risk of poor outcomes*
> *Peri teachers working with larger groups*
> *Particular approaches e.g. Musical Futures, Kodaly*

b) Given limited Hub funds, what are your priorities?

c) How do you think they might most effectively be achieved (bearing in mind cost):
> e.g. Central INSET days
> Hub INSET, twilight INSET in school
> Work with classes, trainer and teachers together
> One to one visits/mentoring including phone/email/Skype
> Visits to observe good practice in other schools
> Online training, access to info sheets, videos of good practice etc.
> Help finding new visiting music staff

**SWAG MINC+ Workforce Development Plan
Agreed research questions for Non-School organisations**

Name & position of person giving info: Date:

Name of person asking the questions:

All questions apply to managers of those engaged in music work with ages 5 to 18.

What are your current workforce strengths, weaknesses, priority needs?

What do you expect your service delivery workforce requirements to be for next 2 years & beyond?

What workforce changes would make the biggest difference to delivery across the next 3 years and beyond?

How well does your workforce currently engage with CPD. What do you think would improve this?

What would be your priorities for Hub action/input on workforce development?

Any further comments on:

- difficulties attracting and retaining staff? (to deliver music with 5-18s)

- vacancy rates in key roles?

- on-going skills shortages?

- retraining/redeployment issues?

- Workforce development impacts of changes in the way services are provided?

What do you think those who you hire/employ would say about their own CPD needs?

If you provide music activities to schools or other settings, do you know what they would say about CPD needs of your staff who deliver these activities?

SWAG MINC+ Workforce Development Plan (copy for person being interviewed)
Agreed research questions for Non-School organisations

SWAG MINC+ Workforce Development Plan
Agreed research questions for Hub leads.

Name & position of person giving info: Date:

Name of person asking the questions:

What are current workforce strengths, weakness, priority needs?

What are each hub's expected service delivery workforce requirements for next 2 years?

What expectations are there beyond 2 years?

What workforce changes would make the biggest difference to delivery across the next 3 years and beyond?

How well does your workforce currently engage with CPD? What do you think would improve this?

Where do you as Hub leads think that you and Hub Delivery organisations / partners need to be?

Where are the perceived needs of Hub Lead organisations different to those of Delivery orgs / Partners and why?

Any further comments on:
• difficulties attracting and retaining staff?

• vacancy rates in key roles?

• on-going skills shortages?

• retraining/redeployment issues?

• Workforce development impacts of changes in the way services are provided?

Jargon buster.

ACE: Arts Council England.
CME: Certificate in Music Education. A level 4 qualification for music educators, set up as a result of recommendations of the National Plan for Music Education.
CPD: continuing professional development.
Hubs = Music Education Hubs – set up under the National Plan for Music Education. Most are based on previous local authority music services. The idea is to bring together all music education providers in an area to work collaboratively and strategically.
DfE: Department for Education (but they usually change the name every time there is a new Government – just to confuse people)
FE: Further Education – colleges providing mostly for 16 plus age group, with a vocational rather than academic focus (but also offer GCSEs and A Levels).
HE: Higher Education – colleges offering Degree level courses and above.
MINC: Musical Inclusion – a strand of Youth Music funding now about to end.
NPME: the National Plan for Music Education (England).
NPO: National Portfolio Organisations – receive long term Arts Council England funding.
Ofsted: Officer for Standards in Education
PGCE: Post Graduate Certificate in Education - the standard one year full time course for teachers who already hold a degree qualification.
PPA: Planning, Preparation and Assessment time - a statutory right for all teachers to
no less than 10% of the teacher's timetabled teaching time
SMT: Senior Management Teams (in Schools, usually secondary).
SWOT: Strengths, Weaknesses, Opportunities and Threats.
WFD: Workforce development – see definition at paragraph 3.1
WDP: Workforce development plan
WCET: Whole Class Ensemble Teaching – Core role 1 of the National Plan for Music Education.
YM: Youth Music – a major funder of music education, uses lottery funds and focuses on tackling disadvantage.