

CPD Review

The Music Education Sector in Lewisham

Lewisham Music Hub

Report on the December 2012 – January 2013 Online Survey

Annie Sheen

January 2013



**TRINITY LABAN CONSERVATOIRE
OF MUSIC AND DANCE**



Index

The Consultation and Survey Design

- Introduction p.3
- Lewisham CPD Working Group p.3
- Aim of the Survey p.3
- Methodology p.4
- Participants and Respondents p.5

Summary

- S1. Overview of participants p.6
- S2. What CPD is on offer and who is it for? p.6
- S.3 Valued CPD p.7
- S.4 Skill Gaps p.8
- S.5 Barriers p.9
- S.6 Best Practice p.9

Recommendations p.10

The Presentation of Results

- Providers of Musical Experiences p.13
- Individuals p.22
- Other Observations p.31

The Consultation and Survey Design

Introduction

The National Plan for Music addresses ‘the call for more specialism and expertise amongst music educators, regardless of where in the music education field they work’¹. ‘Hubs are now required to arrange provision to meet the CPD needs of their own workforce’² and their first extension role requires them to also offer CPD opportunities to school staff.

In reaction to the National Plan our newly created Music Hubs must now begin to address the workforce development needs of their areas, a vital component in creating high quality music education.

Lewisham Music Hub CPD Steering Group

Lewisham Music Hub set up a CPD steering committee in early 2012. This committee meets every term and has specific responsibility for ensuring that the relevant hub partners are working together to collectively improve the music education CPD in the area.

The committee steering group is represented by members who are best placed to develop understanding of the CPD needs of the Lewisham area. In this way, the hub is using its partnerships to bring together all of the expertise needed to understand Lewisham’s CPD needs.

The steering group is currently made up of the following representatives:

Peter Hayward –Lewisham Music Service (Chair)
Anne Rennie – Fairlawn Federation
Craig Coggle – Forest Hill School
Kate Atkinson and Annie Sheen – Trinity Laban Conservatoire of Music and Dance
Jenny Beer - Barbican
David Nunn – London Symphony Orchestra
Louise Palmer – Horniman Museum & Gardens
Cameron Reynolds – Good Move Music
Eleanor Ward – Sound Connections

Many of these individuals have specific roles around CPD in their organisations while others have direct experience and knowledge around the needs, barriers and quality assurance of CPD in the area.

Aim of the Survey

Trinity Laban Learning and Participation department were elected in October 2012 to carry out an initial piece of research that aimed to:

- Identify what the current environment for the music education workforce is in Lewisham.
- Identify gaps and understand the main needs of the music education workforce in Lewisham.
- Understand how the music hub can offer an effective programme of CPD and create links between new opportunities with what is already on offer.

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

²*Ibid*, p.22

Methodology

The CPD steering committee felt that it was important to complete an initial audit of music CPD in Lewisham so that development of provision was based on the latest evidence. The group felt that it was all too easy for assumptions to be made around CPD and that consultation with the wider workforce was imperative. As a result Trinity Laban Conservatoire of Music and Dance developed a survey which was reviewed and consulted by the wider steering group.

The survey was split into 3 target groups:

- Providers of music education opportunities
- Training Organisations
- Individual music leaders / teachers / tutors / arts managers

Specific questions were identified by the group to then inform the research aims. These questions were designed to allow a breadth of perspectives and the survey was disseminated by the steering group.

The steering group welcomed anyone living/working in Lewisham who fell into the 3 target groups to complete the questionnaire. It was important that the survey was completed by as many people as possible so that the group could gain a rounded understanding of current CPD music provision.

The steering group felt that it was important to give people an opportunity to answer the survey anonymously. As a result, Trinity Laban identified that there was a danger of duplication for the first two target groups. This was counteracted as much as possible by the steering group carefully disseminating the survey and clear instructions on the online form.

The working group aimed for 65 people to complete the survey:

- 15 Music Education Providers
- 5 Training Providers
- 45 Individuals

Time-Frame

| Date | Action |
|-------------------------------|--|
| September – November 2012 | Survey written, reviewed and tested amongst steering group |
| December 7th 2012 | Online survey goes live |
| January 11 th 2013 | Online survey closes |
| January 2013 | Data collated and assessed |
| January 23 rd 2013 | Findings shared with steering group Further actions decided on Dissemination of findings to wider sector |
| Late February 2013 | Report disseminated to wider sector |

Participants and Respondents

We had 75 responses to the survey with 52% choosing to complete the survey anonymously. Just over half (52%) of the total number of responses finished the whole survey.

Of these 75 responses:

- 25 were from providers of musical experiences (e.g. a school, arts organisation or hub leader)
- 7 were by training providers
- 49 completed the survey as an Individual practitioner / teacher / tutor / Arts Manager / Music and Health professional

Respondents were able to choose more than one option if they wishes,

Of the 7 training providers 85.7% of the respondents also reported that they were providers of musical opportunities. 28.6% stated that they were also an Individual working in the sector. The 1 respondent who clicked Training Provider only did not complete the survey.

Out of the 25 respondents who claimed to be a provider of musical opportunities, 52% claimed that they also worked as an individual in the sector.

Summary

'New approaches make new demands on those at the frontline – the teachers'³ and the approaches in the music education sector have certainly changed. The past decade has seen some of the richest development in music education in Britain with the impetus behind initiatives such as Sing Up!, Wider Opportunities and the In Harmony projects. Recently we have been endowed with our very first National Plan for Music (2011) and all of this activity has propelled the sector to invest in more research. 'For any new initiative to be implemented, the frontline needs to 'engage with it; understand it; interpret it and develop the necessary skills to put it in place.'⁴

Larger studies into music CPD such as the recent ArtsInForm report (2012) and The Scottish Arts Council report – A Sound Investment (2007) have fed into this research and informed our modest study here in Lewisham. It is also worth mentioning the work being carried out by the recently established ArtWorks initiative supported by the Paul Hamlyn Foundation. We hope our survey and this consequent report will be a useful, if not small, contribution to the wider picture of the CPD needs of our workforce. Most importantly however it has provided an up to date snapshot of the local climate for the Lewisham Music Hub. We understand that a vital component in creating high quality music education is investing in our local workforce. We wish to ensure that the provision that we, as a collective, are offering locally is based on the latest consultation – this survey was the first step. CPD shouldn't be a 'quick fix' to a wider problem – we believe it is part of a long-term vision.

S1. Overview of Participants

In terms of participant groups employers and providers of musical opportunities in Lewisham are working overwhelmingly with Children and Young People.

Children and Young People in formal educational settings – 87.5%
Children and Young People outside formal educational settings – 50%
SEN/D Young People – 43.8%

Participation with adults and families is relatively low (25%) and reduces further for adults with special educational needs and disabilities (18.8%). More than double the number of employers are working with children with SEN/D than adults with SEN/D. Only 6.3% of employers work with all target groups.

However if we remove the school/college/academy responses out of the survey the number of music/arts organisation in Lewisham working with adults increases to 57.1% and 28.6% for adults with SEN/D. The percentage of those working with children and young people in formal educational settings remains high and, the percentage for children and young people outside of formal educational settings, rises to an equal level with both at 71.4%. 57.1% of music and arts organisations claim to work with children and young people with SEN/D. The percentage working with families also increases to 42.9%. 14.3% of music/arts organisations work with all target groups.

Interestingly these figures generally correlate with the data supplied by individuals showing that employees are at least reflecting the breadth of work that employers are offering. 11.8% of individuals claim to work with all target groups. However there seems to be a large short fall of individuals working with children with SEN/D (only 11.8%) and families (8.8%).

S2. What CPD is on offer and who is it for?

78.6% of employers claimed that they offered CPD and none of this training cost more than £350.

The types of opportunities offered were varied and diverse. The most frequent types of training mentioned by employers were:

- Working in different contexts

³Young, V (2012), Professional development and music education, in *Debates in Music Teaching*, ed. by Philpot, C & Spruce, G. Abingdon: Routledge, p.242

⁴ *Ibid*

- Master classes
- Training for emerging artists
- Training on creative collaboration/cross arts
- Vocal strategy/pedagogy

All employers in the survey offer unpaid placements (e.g. shadowing opportunities)

The other main types of flexible CPD currently offered by employers in Lewisham are:

- Conferences/Seminars
- Facilitated Networks
- Networking Events
- Paid Apprenticeships
- Mentoring

Only 14.7% of individuals personally offer training/workforce development services.

Types of training mentioned by these individuals included:

- Creative Workshop Leadership Training
- Vocal Pedagogy
- Music Therapy
- Early Years Training
- Project Planning and Evaluation

Overall the majority of CPD and training offered in Lewisham is targeted at Community Musicians and School Teachers. Individuals are playing a very important role in the training and CPD of Music Students whereas employers are playing a vital function in the training of Freelance Music Education Practitioners and Music and Health Professionals.

The following target groups have a low local opportunity in terms of CPD and training on offer:

- Arts Managers/Admin
- Whole class instrumental teachers
- Ensembles or small group vocal/instrumental teachers

The largest group (42.4%) of individual respondents described themselves as Freelance Music Tutors. The smallest response group was Music and Health professionals with only (9.1%) of responses.

Nearly 30% of the workforce has been working in the sector between 4-10 years with 41.1% having worked in the sector for longer than 11 years.

S.3 Valued CPD Opportunities

In terms of specific CPD for employees the most valued opportunities from an employer's perspective were:

- Behaviour/Behavioural Management (76.9% essential and 38.5% very important)
- Curriculum Knowledge (36.7% essential and 50% very important)
- Music Leadership Development (7.1% essential and 78.6% very important)

General CPD opportunities valued were:

- Networking events (78.6% essential or very important)
- Personalised Development Schemes (64.2% essential or very important)
- Mentoring Schemes (50% very important 28.6% quite important)

This generally corresponds to what employers currently offer. (see above S2.)

However, when asked, employers generally rated conferences quite low with no one believing them to be an essential CPD opportunity and 71.4% of them believing that they were either 'quite important' or 'not very important' at all.

Other low scoring results in terms of CPD value for employers were:

- Think Tanks
- Work Placements
- Internships
- Accredited Courses (to an extent)

When the same questions were asked to employees, the highest rating in terms of valuable CPD opportunities were:

- Curriculum Knowledge (18.2% essential and 48.5% very important)
- Professional Skills (such as evaluation and finance) – (24.1% essential and 31% very important)
- Music Leadership Development (17.2% essential 48.3% very important)
- Help identifying CPD needs (71.9% as essential or important)
- Pedagogical Development (16.7 essential and 43.3% very important)

Networking Events was the only more general CPD offer that was overwhelmingly popular with individual employees. Accredited courses were valued higher by employees than with employers.

Similarly to employers the lowest scoring results in terms of value for employees were:

- Think Tanks
- Work Placements/Internships

These results suggest that employees especially value practical, specific and more tailored CPD opportunities. Curriculum knowledge and music leadership development was the most valued across both camps.

S4. Skill Gaps

Employers were asked to reflect on the CPD needs of their employees. A range of answers were given but ICT and Music Technology were the only things referred to more than once.

Individual employees gave more answers as well as a wider range of answers for this question which suggests that employees are enthusiastic (and perhaps better placed) when it comes to recognising what their personal CPD needs are:

Skill Gaps that were mentioned 3 or more times were:

- Leadership
- Lesson Structuring / Planning
- Methods and Approaches to different contexts
- Behaviour Management
- 1:1 teaching
- Ensemble/small group teaching

It is interesting that behavioural management was mentioned so often in this question considering it was relatively low scoring when individuals were asked to rate it in terms of a valuable/import an CPD opportunity (12.9% essential and 35.5% very important). The steering group established that a reason for this may be that employees often believe that it is their behaviour management skills that are lacking when actually it may be that their lesson content, structure and preparation is not at an acceptable standard. It

may also be that they have difficulty recognising when they are teaching pupils who have a variety of learning needs. In other words, 'behavioural management' development is often asked for by employees when they have difficulty recognising why a lesson is not going as well as they'd like.

Other questions suggest that there is a lack of skills in working with children and young people with SEN/D and families.

S5. Barriers

Individuals were asked what prevented them engaging with CPD. The highest choices were:

- 'Too costly' with 64.3%
- 'Can't get/afford the time off to attend' with 60.7%
- Do not know what opportunities are out there with 46.4%

When we analysed this data in more depth however variations of these results appeared.

83.3% of school teachers/staff chose 'can't afford/get the time off' and 66.7% claimed cost was a barrier. 50% claiming that 'not being released to attend' was also a barrier. These results were exactly the same for Music Service staff. A higher percentage of school staff thought that there was not enough local provision however.

It was a different perspective for the freelance/self-employed individual however:

50%-62.5% of those who described themselves as freelancers were unsure what opportunities exist with 50%-60% claiming they can't get/afford the time off to attend. Only 37.5%-50% saw cost as a barrier.

It was a different story again for Arts Managers. 85.7% thought that CPD was too costly and 57.1% thought that there was not enough local provision.

100% of Music and Health professionals saw cost as a barrier to engaging with CPD.

S6. Best Practice CPD

Those employees who had attended CPD were asked to give feedback on what they thought to be best practice. A range of answers were given the most popular being:

- Pedagogy/different teaching methods and approaches
- Networking with similar minded people
- Singing strategies/choir leading
- Tailored training

General Recommendations

- 1) More support needs to be created for emerging creative practitioners to develop their skills, contacts and make them aware of different areas of the sector.
- 2) The impetus to drive uptake of CPD must come from employers/commissioners so that a market demand is created for training providers and higher education institutions (HEIs).
- 3) We should support practitioners to specialise in certain areas as they progress in the sector. As practitioners get older they tend to branch out rather than specialise and this means that practitioners who are then likely to train, mentor and lead younger leaders are not experts in any one field.
- 4) We should be supporting mid-career artists to develop leadership and mentoring skills so knowledge can be expertly passed onto less experienced practitioners.
- 5) We need an impartial, centralised body to produce clear policy and procedure employment guidelines for commissioners/employers, helping them to quality assure, professionalise and support the development of the freelance workforce. The HR battles within this area also need to be explored and we should consider how to best support small music organisations who do not necessarily have the infrastructure to implement formal CPD procedures.
- 6) Employers need to be dedicated to communicating wider strategy with freelance and part-time staff so that they feel part of a wider team, understand how the work they do will contribute to a wider aim and why it is important in relation to policy, research and wider sector goals. If this is achieved practitioners are more likely to deliver more relevant, innovative and participant led work. Communicating wider strategy will help freelancers to feel less isolated and more empowered. The work that they do should feel connected to a grander scheme and they should recognise how they are contributing in moving their sector forward.
- 7) Employers/commissioners should ensure they adopt a fair recruitment process and develop a relevant appraisal/career review infrastructure for any freelance employees.
- 8) When freelancers are employed a discussion regarding any CPD needs should be carried out – this ensures that freelancers and self-employed practitioners are gaining the support they need in identifying their CPD needs. Furthermore it will encourage individuals to think about developing their practice and offer an opportunity for them to feedback on the work of the employer/commissioner.
- 9) Feedback should always be given to freelancers at the end of a project and employers should write a reference for them to endorse their abilities to other potential employers. This may help freelancers to break the reliance of the word of mouth employment culture and may assist them to mobilise into different contexts, geographical areas and organisations.
- 10) Freelancers' should be supported in developing skills that will allow them to be more 'evidence-based' in their practice so that the whole music education sector (not just arts management) can continue to advocate. This move in helping 'on the ground' practitioners understand the research value of their projects will help the whole sector feel empowered and confident when lobbying to policy makers. It will help the sector to lobby for the importance of music in the curriculum, ring fence public and boost private funding and encourage HEI's to place a greater emphasis on preparing their students for alternative music industry employment.
- 11) We need to merge the barrier that currently exists of 'researchers research; teachers teach'⁵ and ensure teachers and creative practitioners are actively consulted in the development and testing of new teaching practices. CPD initiatives should stem from what is known in best practice and should be based on market need and demand.

⁵Burnard, P. and Cain, T., 'Teachers and Pupils as Researchers', *Debates in Music Teaching*, ed. Chris Philpot and Gary Spruce, Routledge 2012, p.223

- 12) HEIs and training providers should be committed to ensuring that employers/commissioners of participatory projects understand the value of different courses on offer and that they are actively consulted in regards to course content.
- 13) We must support freelance music educators to develop a professional identity. They should be made to feel proud of their work rather than made to feel like 'failed musicians'. This culture of 'those who can; play. Those who can't; teach' is fostered in our HEIs both by staff and the students themselves. This culture needs to change and music pedagogy and creative leadership practice needs to be seen as a serious career which requires a huge amount of knowledge and expertise.
- 14) According to the 2009 Ofsted report school teachers are not supported in developing their learning as much as they should.⁶ Research has shown that the main barriers for school teachers engaging in CPD are time and cost. It also seems that teachers feel they need support in identifying what their development needs are. As a sector we need to continue to lobby head teachers and education policy makers in the importance of investing and allowing music teachers and school staff time to refresh and develop their skills.
- 15) Research has shown that freelance/self-employed music tutors who are working on a mainly one to one basis are the largest as well as the least engaged workforce in our sector. What is more – these tutors are less likely to engage in CPD as time goes on. They find it challenging to engage with news and changes within their sector and difficult to establish what their CPD needs are. Music Hubs and Higher Education Institutions should be dedicated to supporting this sector of our workforce particularly as they have an important and highly influential input into the training of our current music students.
- 16) Our sector should remain dedicated to empowering students and parents in recognising what high quality teaching practice looks like. By working with families we can empower parents and students, at any level, to take an active interest in the quality of their music provision.
- 17) We need to get away from CPD being an experience where the participants are passive recipients or 'done to'.⁷ We should aim for the CPD sector to go from a 'training' model to a 'learning model'.⁸
- 18) We need to remind practitioners that being active and responsive in the sector counts as effective professional development – i.e. you don't need to go on a course to review your practice.
- 19) We should discuss how we can diversify the music education workforce.
- 20) Ensure that we are building on the successes of previous provision such as the Music Leader Programme, KS2 WCIT Training and other local provision. We can also learn a great deal from successful training in other art forms.

⁶Young, V, Professional development and music education, *Debates in Music Teaching*, ed. Chris Philpot and Gary Spruce, Routledge 2012, p.243

⁷ *ibid*, p.243

⁸ *ibid*, p.255

Recommendations for Lewisham Music Hub

- 1) Facilitate a mentoring scheme for practitioners
- 2) Develop better communication on what CPD and training is available
- 3) Offer networking opportunities, practice sharing events and career promotion opportunities
- 4) Explore how hub partners can work together to share resources and develop co-promoted CPD opportunities.
- 5) Ensure that there are clear pathways in CPD provision and sign posting is effective
- 6) Develop relationships with third sector organisations and discuss areas of collaboration in terms of training and CPD
- 7) Build freelancer's professional and entrepreneur skills
- 8) Explore how we can best offer the new Level 4 Certificate for Music Educators
- 9) Subsidise CPD opportunities for practitioners working with families and people with SEN/D
- 10) Increase levels of local CPD and training for ensemble/small group tutors, Arts Managers and Wider Opportunities Teachers
- 11) Investigate how to support more individuals to become training providers, mentors and leaders
- 12) Offer our local workforce opportunities to specialise in different areas
- 13) Continue to lobby all music education providers but particularly school staff and school management on the importance of music CPD
- 14) Identify the differences as well as the overlap in the CPD needs of those working in the 'formal' and 'informal' music education sector.

The Presentation of Results

Providers of Musical Opportunities

64.3% of the employer responses were completed by the lead person responsible for Professional Development in their organisation.

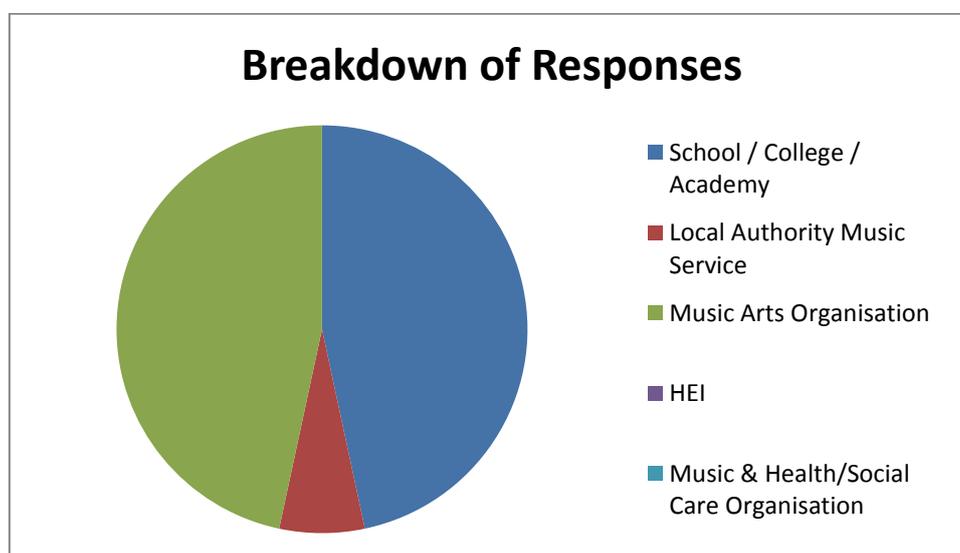
11.8% of respondents completed the survey even though they do not directly work in the area of Lewisham.

6.7% - Music Service

46.7% - School/College or Academy

46.7% - Music/Arts Organisation

Respondents were asked to specify what target participant groups they currently worked with. Respondents had the choice of ticking more than one target group.



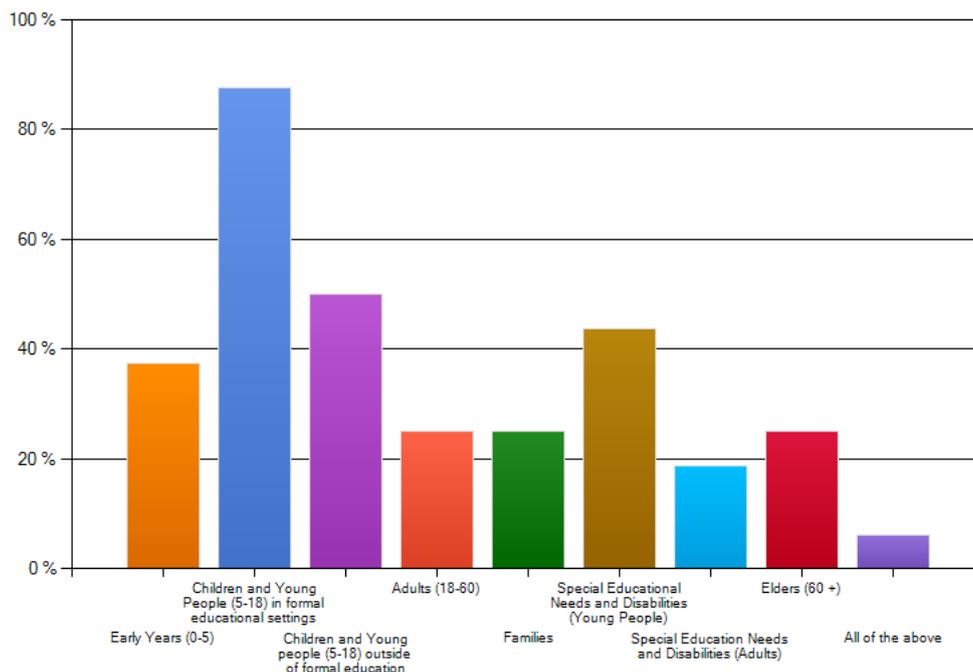
6.7% - Music Service

46.7% - School/College or Academy

46.7% - Music/Arts Organisation

Respondents were asked to specify what target participant groups they currently worked with. Respondents had the choice of ticking more than one target group.

**What target groups does your organisation currently engage with through your music provision?
Please tick all that apply:**



Early Years – 37.5%

Children and Young People in formal educational settings – 87.5%

Children and Young People outside formal educational settings – 50%

Adults – 25%

Families 25%

SEN/D Young People – 43.8%

SEN/D Adults – 18.8%

Elders – 25%

All of the above – 6.3%

These respondents were also asked how many music leaders/teachers/tutors they currently employed.

33.3% said they employed less than five. 47.5% (the biggest response) claimed they employed between 5-15 music leaders. 13.3% claimed they employed between 16 – 70 music leaders/teachers/tutors with this split equally between 16-30 and 31-50 employees. Only one respondent (6.7%) claimed they employed more than 70 music leaders, teachers or tutors.

78.6% of these respondents said they did not currently employ any volunteers.

Respondents were asked if they accessed any training opportunities from other providers. 13 people answered this question with 61.5% of responses claiming that they did.

Gaps and Training Needs – An Employers Perspective

There were a number of questions asked about the training needs and gaps of employees. The first two of these questions asked for anecdotal feedback:

Where do you feel the skills gaps and training needs are in the music leaders/teachers/tutors etc you currently/would like to employ?

| Who (if known) | Reference | No. of references |
|----------------|--------------------------------|-------------------|
| School | Behaviour Management | 1 |
| School | Pace of lessons | 1 |
| Music Service | Build Capacity of Music Tutors | 1 |
| | Ensemble/large group teaching | 1 |
| School | SEN/D | 1 |
| Music Org. | Instrumentation | 1 |
| Music Org. | Urban Music | 1 |
| School | Percussion Workshops | 1 |
| | ICT | 2 |
| School | Music Technology | 2 |
| Music Org. | Compositional/improvisation | 1 |
| | Presentation Skills | 1 |
| Music Org. | Communication Skills | 1 |

‘Creative music making skills - we are a performing organisation so the performance standard is excellent, but the ability to take the initiative creating music with young people needs developing (in a way that doesn't detract from the fact our musicians are firstly performers). Also, our workshop leaders need to develop skills working with classical and rock instrumentation. Often they can do one or the other, but not both.’

‘Our courses balance some academic work alongside practical music activities, and many of our tutors feel that they would benefit from training on how to deliver content that is outside of their specialism, such as communication skills and other soft skills.’

‘The use of technology for the children and the element of composition in whole class teaching.’

‘Music Technology’

‘Ukelele Developing creative whole class music KS1 and 2’

‘Whole class awareness, behaviour management, pace of lessons’

The Value of Various CPD Opportunities

Respondents were asked to rate the importance of various different professional development opportunities in terms of their value to employees.

The highest rating answer was Positive Behaviour/Behavioural Management with 76.9% of respondents believing this to be either an ‘essential’ (38.5%) or a ‘very important’ (38.5%) CPD opportunity.

Curriculum Knowledge Development also scored very highly with 36.7% of respondents claiming that this was ‘essential’ and 50% claiming it was ‘very important’ (86.7% in total). No one believed that this was ‘not very important’.

Unsurprisingly employers also believed that opportunities to refresh or develop Music Leadership practice was also very important with an overwhelming 85.7% believing that this was either 'essential' (7.1%) or 'very important' (78.6%).

35.7% respondents felt that Networking Events were an 'essential' CPD opportunity with a further 42.9% believing them to be 'quite important'. (78.6% in total)

64.2% thought that Personalised Development Schemes are 'essential' or 'very important'.

57.1% thought Peer to Peer Shadowing was either 'essential' or 'very important'.

Mentoring Schemes scored relatively highly overall (50% choosing 'very important' and 28.6% selecting 'quite important' but they were also the third highest scoring in terms of respondents believing that they were 'not very important'

50% felt that Professional Skills (evaluation, planning, safeguarding, finance) were 'very important.'

Conferences and Think Tanks scored relatively low in comparison to other opportunities with 71.4% of respondents (split equally) thinking that these were either 'quite important' or 'not very important'.

It is clear that employers do not put a vital value on accredited course opportunities with no one placing them as an 'essential' opportunity. However, 42.8% did feel that accredited courses were 'very important' with 57.1% claiming them to be 'quite important'.

Interestingly Work Placements and Internships were in some respects the lowest scoring option with 28.6% of responses believing them to be 'not very important' at all. However 21.4% also scored them as 'very important' with the majority of responses (42.9%) placing them somewhere in the middle.

Providers of Musical Opportunities as Training Providers

Respondents were asked if they themselves offered training/CPD opportunities to employees. An overwhelming majority (78.6%) claimed that they did.

Of these 78.6%, half of them claimed that they offered training opportunities to both in house and external sector members. An overwhelming majority of this training is offered for free (with training offered by schools/colleges 100% free). No training offered was more than £350.

If you don't currently open up your own courses to other attendees (capacity permitting), would you be interested in doing so in the future?

This question had a positive response rate of 100%.

Types of Courses Offered

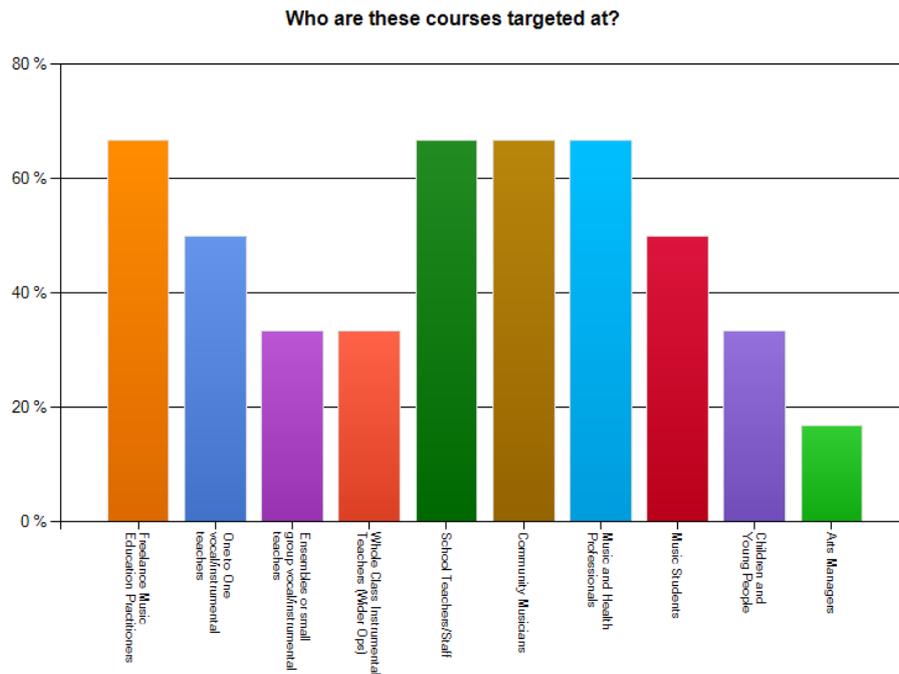
| Type of Course | Skills Covered | No. of references | Who (if known) |
|----------------------------------|--|-------------------|----------------|
| Generic Workshop Leader Training | Introduction to Music Education | 1 | Music Org. |
| | Group Composition | 1 | |
| | Creative Collaboration | 3 | Music Org. |
| | Improvisation | 1 | |
| | Different Contexts | 3 | Music Org. |
| Vocal Work | Leading a Choir | 1 | Music Org. |
| | Vocal Strategy/Pedagogy | 2 | |
| Music Development | Master classes | 3 | |
| | Training for Emerging Musicians | 2 | Music Org. |
| | Capacity Building in music tutors | 1 | Music Service |
| PTLLS | | 1 | Music Org. |
| Early Years | Introduction to Early Years Settings EYFS | 1 | Music Org. |
| | | 1 | School/College |
| Counselling | | 1 | Music Service |
| Community Music | | 1 | Music Org. |
| MA in Creative Leadership | | 1 | Music Org. |
| Professional Skills | First Aid | 1 | Music Service |
| | Planning | 1 | Music Org. |
| | Identifying CPD Needs | 1 | |
| | Professional Practice | 1 | Music Org. |
| | Working with Music Hubs | 1 | |
| SEN/D | Music and the autistic spectrum | 1 | Music Org. |
| Networking opportunities | | 1 | Music Org. |

The majority of these courses all with 66.7% were aimed at the four following target groups:

- School staff
- Community Musicians
- Freelance Music Education Practitioners
- Music and Health Professionals

Only 2 respondents (33.3%) claimed they offered training to WCIT (wider opportunities teachers), ensemble/small group vocal/instrumental teachers and children and young people.

Only 1 respondent said that they offered CPD for Arts Managers.



Do you offer other types of learning opportunities (other than training)?

6 responses out of 13 were collected for this question with 50% all claiming they offered the following opportunities.

- Conferences / Seminars
- Facilitated Networks
- Network Events
- Paid Apprenticeships
- Mentoring

100% said they offered Unpaid Placements such as shadowing opportunities.

Do you offer other types of learning opportunities (other than training)?

6 responses out of 13 were collected for this question with 50% all claiming they offered the following opportunities.

- Conferences / Seminars
- Facilitated Networks
- Network Events
- Paid Apprenticeships
- Mentoring

100% said they offered Unpaid Placements such as shadowing opportunities.

Breakdown

School/College Specific Results

85.7% of the respondents who were filling in the form on behalf of their school/college claimed to be the lead person and 100% claimed to be in Lewisham. This is higher than the average % for both these questions. This may have been because the steering group was able to target the survey more effectively to schools than to other groups or respondents.

Schools claimed to work with the following target groups:

- Children and Young People in formal educational settings (100%)
- Families (14.3%)
- Early years (57.1%)
- Special Educational Needs and Disabilities - Young People (28.6%)

42.5% of the schools and colleges claimed that they had more than 5 music leaders/teacher/tutors working for them and 0% claimed to employ any volunteers.

16.7% did not access any training provided by other organisations.

100% thought that Curriculum Knowledge Development was either 'essential' or 'very important'.

100% thought that CPD in Positive Behaviour/Behavioural Management was either 'essential' or 'very important'

83.4% thought that Refreshing/Developing Music Leadership Skills was either 'essential' or 'very important'. 50% thought that Networking Events were either 'essential' or 'very important'.

Accredited CPD courses were interestingly relatively underrated by schools/colleges. 66.7% of them thought they were only 'quite important'. Although 33.4% thought they were 'very important' this is a considerably higher than the Music/Arts Organisation 'essential' rating.

Work Placements/Internships and Think Tank Events were both the highest scoring in terms of CPD opportunities that were seen as 'not important.'

83.3% of the schools/colleges currently offer their own CPD opportunities and 75% of this provision is also offered to people outside of their school. 100% of this provision is offered for free.

Music/Arts Organisation

71% of the Music/Arts Organisations that completed the survey also claimed to be Training Providers. 42.9% of them were the lead person responsible for CPD in that organisation. 28.6% do not currently work in the area of Lewisham.

Of the participant target groups that these Music/Arts organisation work with 71.4% work with Children and Young People both in and out of formal educational settings. 57.1% of them work with Adults, Elders and Children and Young People with SEN/D. 42.9% work with Families and 28.6% work with Early Years and Adults with SEN/D.

71.5% of these organisations employ between 5-30 music leaders/tutors/teachers. 28.6% of these organisations currently employ volunteers.

57.1% of the Music/Arts Organisations do not access CPD from other providers.

42.9% thought that Networking Events were an 'essential' CPD opportunity.

57.1% believed Think Tanks to be 'not very important' in terms of value.

42.9% thought that Conferences were 'not very important' in terms of value.

71.4% believed that Personalised Development Schemes and Peer to Peer Shadowing opportunities were either 'essential' or 'very important' in terms of value.

71.5% believed Curriculum Knowledge Development was either 'essential' or 'very important'.

No one thought Developing/Refreshing Music Leadership was 'essential' but 87.5% thought it was 'very important' for their employees.

No music/arts organisations thought that accredited courses were an 'essential' CPD opportunity and only 28.6% thought them to be 'very important'. 14.3% thought that they were 'not very important' at all.

Of those organisations that offered CPD provision 80% of this provision was offered both in house and externally. None of this CPD was free with 50% being between £50-£100 and 50% being between £100-£350.

80% of this CPD offered is targeted at:

- Community Musicians
- Music and Health professionals
- Freelance Music Education Practitioners

60% of this CPD offered is targeted at:

- One to One vocal/instrumental Teachers
- School Teachers and Staff
- Music Students

40% of this CPD offered is targeted at:

- Children and Young People
- Ensemble/small group vocal/instrumental teachers
- Music Students
- WCIT

20% of this CPD is offered to Arts Manager

More than 25% of this CPD is accredited.

100% of these Music/Arts Organisations also offer unpaid placements.

50% of these Music/Arts Organisations also offer:

- Mentoring Schemes
- Networking Events
- Paid Apprenticeships
- Conferences / Seminars
- Facilitated Networks

Music Service/Hub Leader – (1 response)

The Music Service currently employs 5-15 Music Leaders/Tutors/Teachers. They do currently employ volunteers.

They placed all of the following as essential CPD opportunities for their staff:

- Work Placements
- Think Tanks

- Positive behaviour/behavioural management

They currently offer training but it is all in house and is offered to their staff for free.

They currently also offer:

- Unpaid placements
- They facilitate networks
- Networking Events
- Paid Apprentices
- Mentoring

Individual Results

Out of the 49 people who claimed they were individuals working in the Music Education Sector 34 completed the Individual section of the website. Individuals could tick more than one option on this question.

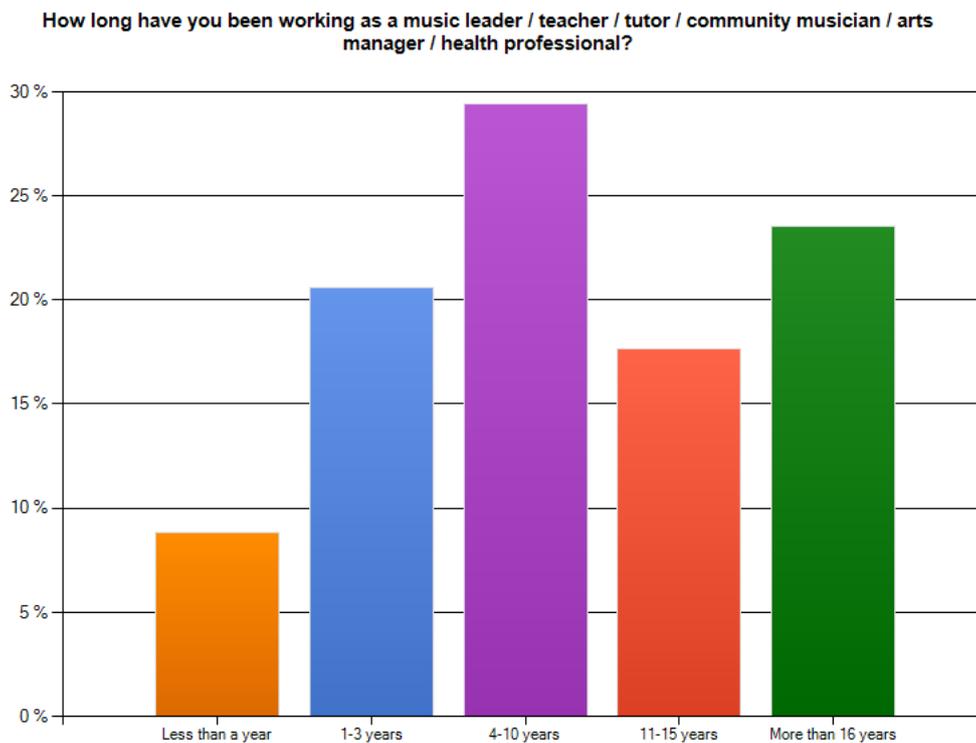
8 (23.5%) of these 34 responses claimed they did not currently live or work in Lewisham.

The largest group (42.4%) of these 34 responses described themselves as a Freelance Music Tutor.

27.3% - Freelance Community Musician
24.2% - Music Service Instrumental/Vocal Teacher
21.2% - School Teacher / TA / Music Coordinator
21.2% - Arts Manager/Project Manager/Producer/Arts Admin
21.2% - Creative Music Leader

The smallest response group was from Music and Health professionals with only 3 responses (9.1%) from this target group.

Workforce Experience



Less than a year – 8.8%

1-3 years - 20.6%

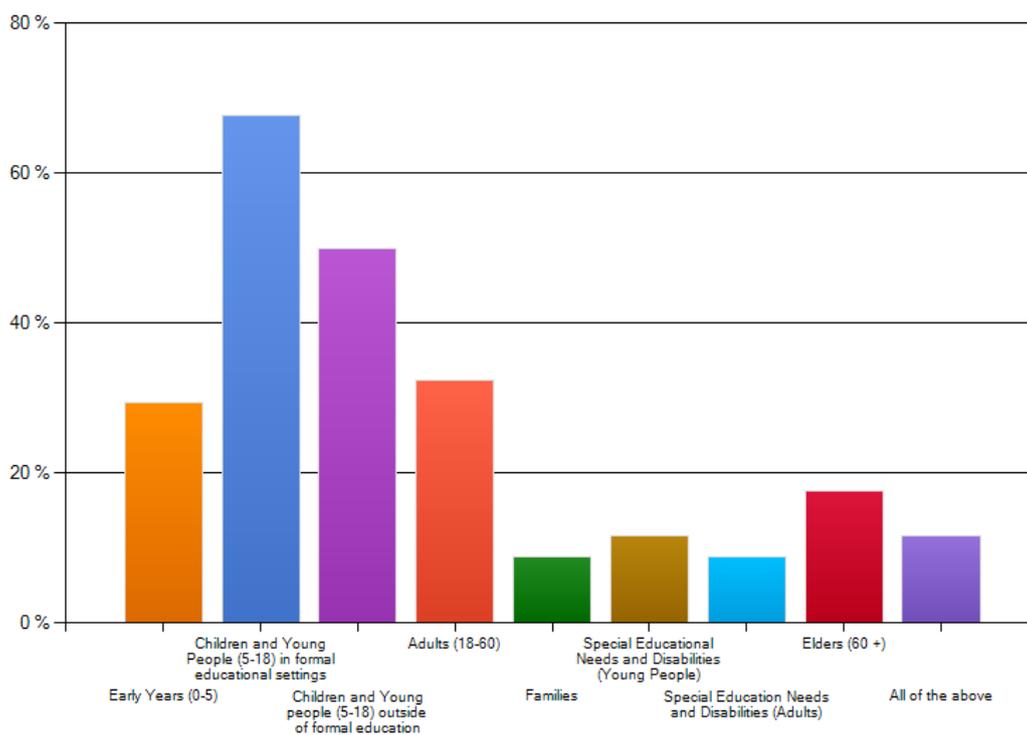
4-10 years - 29.4%

11-15 years - 17.6%

More than 16 years - 23.5%

Target Participant Groups

What target groups do you currently work with? Please tick all that apply:



Early Years – 29.4%

Children and Young People in formal educational settings – 67.6%

Children and Young people outside of formal educational settings – 50%

Adults – 32.4%

Families – 8.8%

SEN/D (Young people) – 11.8%

SEN/D (Adults) – 8.8%

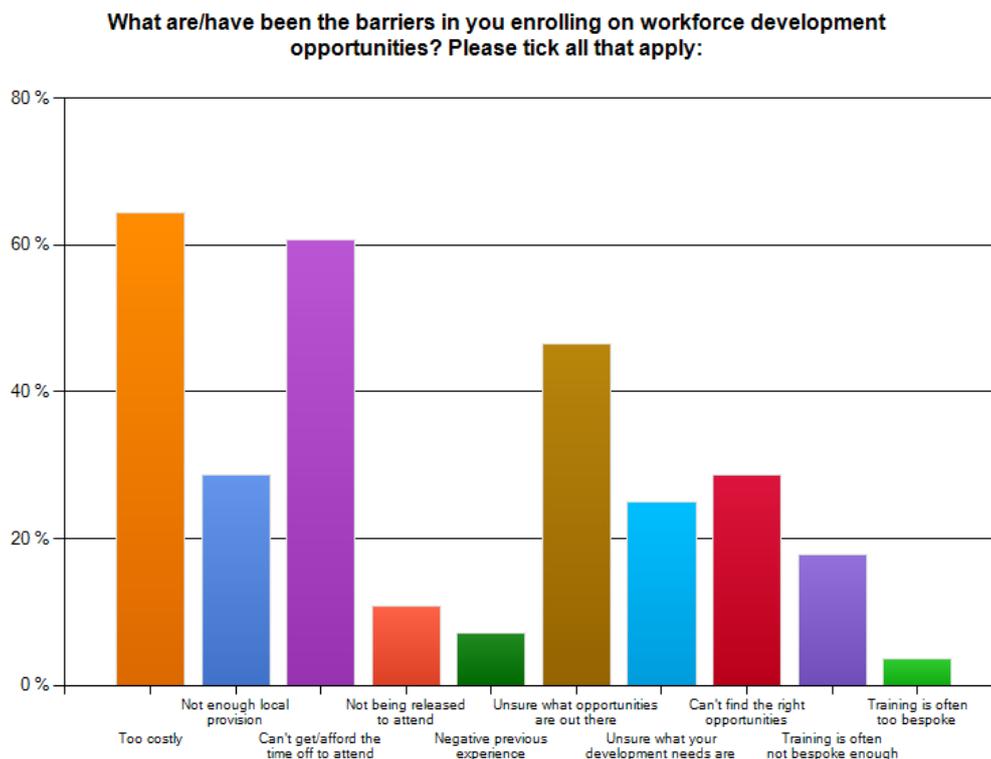
Elders – 17.6%

All of the above – 11.8%

Engagement with CPD

When asked if they had attended any CPD or training in the last 3 years 65.7% claimed they had with 5.7% preferring not to say. This means that at least 28.6% have not attended any CPD or training in the last 3 years.

Respondents were also asked what the main barriers were to them engaging in training.



The highest rating areas were:

Too costly 64.3%

Can't get/afford the time off work 60.7%

Unsure what opportunities are out there 46.4%

Not enough local provision 28.6%

Can't find the right opportunities 28.6%

Unsure what my development 25%

Best Practice CPD

Those who had attended CPD and training were asked to give anecdotal feedback on what they felt were most effective in terms of developing their practice. 19 respondents had a range of answers.

| Area | Reference | No. of references | Who |
|--|--|-----------------------|---|
| Specific Training Mentioned | Behaviour Management | 1 | Music Service |
| | Lesson Structuring | 1 | Music Service / freelance tutor |
| | Teaching Methods/Approaches/practice | 6 | Music Service |
| | Examples of Best Practice | 1 | Community Musician |
| | Adapting to Different Contexts | 2 | Music Service |
| | Effective warm ups and game ideas | 2 | Music Service |
| | Tailored Training | 4 | Music Service / Community Musician / Music Leader / Music and Health |
| | Djembe drumming with a whole class | 1 | School Staff |
| | Singing Strategies/Choir Leading | 4 | School Staff / Music Service |
| | ICT | 1 | Music Service |
| Types of CPD | Transferable skills for instrumental teaching | 2 | Music Service |
| | 1 to 1 tutorials | 1 | Music Service / Music Leader |
| | Apprenticeships | 1 | |
| | Training Bursaries | 1 | |
| | Training linked to actual work placements | 1 | |
| | Practical Training | 2 | School Staff |
| | Conferences | 2 | Arts Managers |
| | Networking with similar people in the sector – sharing ideas | 6 | School Staff / Community Musicians / Arts Managers / Freelance Music Tutors |
| | Courses to help Research Skills | 1 | Music Service |
| | Career Development Support | 1 | |
| Safeguarding | 1 | | |
| Supported Fellowships | 1 | | |
| Implementing policy and procedures | 1 | | |
| Help finding out about other opportunities | 1 | Freelance Music tutor | |
| Good CPD Practice | Engaging and Energetic | 1 | Music Service |
| | Well Summarised | 1 | Music Service |
| | Followed up | 1 | |
| | Detailed Demonstrations | 1 | Music Service |
| | Led by an expert in their field | 1 | Music Service / Community Musician / Music Leader |
| | Challenging Content | 1 | Community Musician |
| | Making me realise what I'm doing is important and is making a difference | 1 | Freelance Music Tutor |

'Practical group training in behaviour management, lesson structuring, specific teaching methods, specific teaching approaches. Training schemes tailored to me as an individual e.g. 1 to 1 tutorials, apprenticeship and training bursary.'

'Networking with other music teachers. Taking away ideas that can be used in the classroom the very next day! Being given the chance to share ideas with other music practitioners.'

'Inspirational with lots of examples of good practice, and also plenty of discussion about working with different client groups. CPD that has likeminded people providing support to each other.'

'Finding out about information resources and networking. Providing renewed enthusiasm for the field of work and making me realise that what I do is important. Giving new ideas in how to make sessions more effective'

'Singing workshop which are useful in giving ideas on approaching class singing, learning songs from different cultures, singing as a way to internalise music, transferable skills for instrumental teaching. Discussions about whole-class teaching and various teaching approaches, how to differentiate learning to suit all levels in the class. Well led workshops which were highly engaging, energetic, clear content and presentation and well summarised.'

'Career development advice and teaching practice advice. Helping me to increase my awareness and confidence in safeguarding, group teaching etc.'

'Detailed demonstration / discussion of practical methods for teaching basic technical skills in fun and interesting ways - it was inspiring to see the effect of these methods (e.g. in videos of lessons) and easy to see how I could adapt / apply them to my own work. This is much more useful than vague presentations about abstract educational concepts.'

'Creative Learning CPD projects run by Guildhall School of Music and Drama. Specific training for creative workshop leading'

'My best experiences of CPD training has always been tightly focussed on a specific area of skills, and has been appropriately recruited for, with all of the people present having a similar amount of experience. I never find the general "come and find out about" training that useful, nor networking-type events. It should be led by someone who is an absolute expert in their field, who understands who the people at the training are, and able to respond to them on the day to address their needs and/interests. I have found CPD that is challenging most useful - something that pushes me to try things in a new way, or encourages me to develop skills and abilities that I perhaps feel less confident to use.'

'Music Education Conferences are always useful (some more than others!) - both for networking and allowing me time to have a day away from the office to re-think strategy, reflect on what the sector is doing and ensure that what I'm offering is relevant to what is happening in a wider context. They help me to not become inward facing.'

The Value of Various CPD Opportunities

Like the employers section of the survey, the individuals were also asked to value the same CPD opportunities in terms of which ones they thought were the most important. In comparison to the employers the answers were more dispersed with individuals choosing the 'essential' option a lot less. There are some interesting comparisons however.

The highest rating answer was Professional Skills with 24.1% believing this to be 'essential' and 31% believing it to be 'very important' (55.1% in total)

Curriculum Knowledge Development also scored very highly with 18.2% of respondents claiming that this was 'essential' and 48.5% claiming it was 'very important'. (66.7% in total) Interestingly however, 12.1% thought this was 'not very important' at all.

Developing/Refreshing Leadership Skills also ranked highly with 17.2% choosing 'essential' for this and 48.3% choosing 'very important'. (65.5% in total)

Networking Events were also valued as a CPD opportunity with 62.5% choosing it to be 'essential' (15.6%) or 'very important' (46.9%)

Pedagogy Development also ranked highly with 16.7% believing this to be 'essential' and 43.3% believing it to be 'very important'. (60% in total)

Help with finding your CPD needs was overwhelmingly popular with 71.9% believing this to be wither 'essential' or 'very important'.

Interestingly Work Placements/Internships were proportionately unpopular with 40.6% believing them to be 'not very important'

Think Tank events were also proportionately unpopular with 46.7% believing them to be 'Quite important' and 30% believing them to be 'not very important'.

Individuals valued Accredited Courses slightly higher than employers with 45.2% claiming them to be 'very important' and 6.5% claiming them to be 'essential'. However, 19.4% of them thought that they were 'not very important' at all compared to the 6.3% of employers.

What do you think are your current skills gaps or training needs?

This question was deliberately open to allow respondents to consider their own responses to this question.

| Area | Reference | No. of References | Who (if known) |
|---------------------|--|-------------------|---|
| Specific Gaps | Working with Adults | 1 | Community Musician |
| | Working with CY outside formal education | 1 | Community Musician / Music Leader |
| | Planning for Ofsted | 1 | School Staff |
| | SEN/D | 1 | Community Musician / Music student |
| | Dalcroze | 1 | Community Musician |
| | Djembe drumming with a whole class | 1 | School Staff |
| | Ukulele | 1 | School Staff |
| | Percussion Workshops | 2 | Music Service staff |
| | Singing Strategies/Choir | 1 | Music Service Staff / School Staff |
| | Leading | 1 | School Staff / School Staff |
| | Conducting | 3 | School Staff |
| | Use of ICT | 2 | School Staff / Community Musician / Music Leader / Music and Health |
| | Music Technology | 1 | |
| | | 1 | |
| | Compositional/improvisation Arrangement Instrument repairs | 1 | Music Service |
| Professional Skills | Presentation Skills | 1 | Music Service |
| | Help with supporting others who are not musically skilled | 1 | School Staff |
| | Finance/Budgeting | 1 | Arts Management |
| | Robust evaluation | 1 | Arts Management |
| Pedagogy | Lesson Structuring / Planning | 3 | Music Service / Music Leader |
| | Teaching Methods/Approaches | 3 | Music Service |
| | Adapting to Different Contexts | 4 | Music Service / Community Musician |
| | Behaviour Management | 4 | Music Service / Music Leader |
| | 1:1 teaching | 3 | Community Musician / Music Leader / Music Students |
| | Ensemble/large group teaching | 4 | Music Service |
| Other | Help finding out about other opportunities | 2 | School Staff |
| | Help with identifying my CPD needs | 1 | |
| | Helping me keep abreast of changes in the sector | 1 | |

'I do not have sufficient knowledge about what resources are available.'

'To be able to encourage and support staff without a musical background so that they are able to teach music to their class. Use of ICT in teaching music'

'Planning for Ofsted (some more ideas/support needed in terms of medium and short term plans).'

'Percussion workshops (exploring unusual instruments). Teaching part-singing on your own (no accompanist, no TA support etc.) - taking part in collaborative school singing, addresses this to a degree. Composition/improvisation - not only with percussion instruments but using voices. How to assess music development.'

'As I work on my own on a self-employed basis, it is hard to know what training is needed. I try and keep abreast of latest developments but maybe need to be more aware of changes in legislation or changes in thinking'

'Music technology - absolutely no idea about it'

'Considering I only want to work in one-on-one tuition, and have enough work that way to be ok financially and have time to focus on my practice and performance career, I don't have any training needs at this point in time. Any weaknesses I constantly strive to improve on, and I don't feel out of resources at the moment in that respect.'

'Currently, there is a lack of development in singing in the Lewisham area, there are three choral directors, of which I am the most active with only five groups. I report only to the Head of Service, not to a leader in singing or choral development, which would be a huge improvement.'

Are there specific areas of training you would be interested in undertaking?

'I have recently started a school choir and would welcome the opportunity to develop my conducting skills. Wider Ops'

'Behaviour management, different pedagogy methods and approaches, ABRSM assessment training, Kodaly training.'

'Training related to working with client groups outside formal education.'

'I would like a better understanding of the new EYFS framework and I'd like specific to learn (officially) how music benefits children in this area.'

'Music technology, Djembe drumming, ukulele and choir leading'

'I am looking to pass a teaching diploma, and will probably do so next summer'

'Dalcroze Eurhythmics EPTA (European Piano Teachers Association) classes on how to teach the piano - somewhere fairly local in South East London.'

'Instrument repairs ABRSM syllabus seminars - flute and piano'

'Using technology creatively in music projects. Plus some real nuts and bolts training on how to get the most out of programmes like Garage Band.'

'CV writing and Interview skills.'

'Mentoring scheme would be really useful for me.'

'It would be great to have a training course on how to properly embed evaluation and monitoring into projects - particularly if you want to disseminate the project as best practice and so need to have quantitative data.'

'Only training directly connected to the guitar and effective repertoire.'

Do you personally offer any training / workforce development services yourself?

14.7% said yes

85.3% said no

Of those individuals who said yes to the question above the responses in terms of what types of training they could offer was very diverse.

'Working with older people, people living with dementia and their carers, early years training, composition, improvisation, evaluation, project planning.'

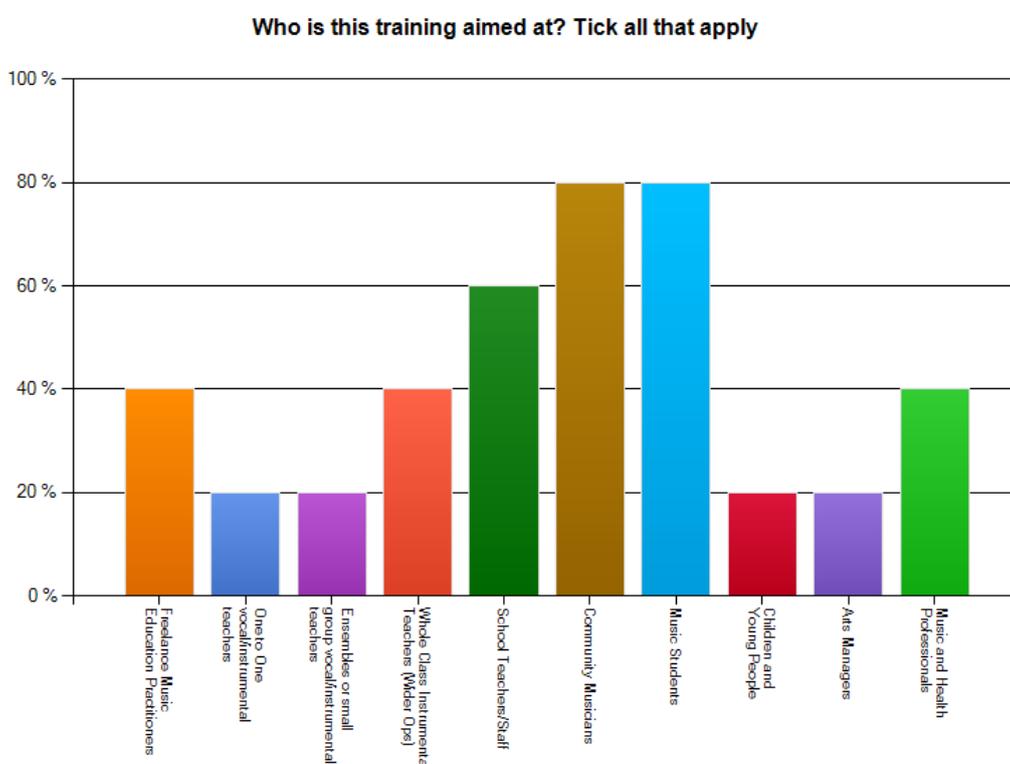
'Creative workshop training'

'Vocal Pedagogy including mentoring singing teachers'

'Using music as a therapy to promote communication especially in children who have ASD'

Those individuals offering training were asked who their training was aimed at.

Of the 14.7% who offered personal CPD/training opportunities:



Are you able to provide feedback or evaluation from previous training customers and a training CV upon request?

60% - Yes

40% - No

Other Comments

'Could you provide a list of places that student-teachers can visit to observe one-to-one and class tuition?'

'Having been a cello teacher in Lewisham for over 20 years , I feel that I am not informed of changes. My livelihood depends on this income. Other areas of my work are affected by the current recession . and , I may have to sell my house if any more of my employment disappears.'

'I would be happy to take part in training other teachers.'

'I have worked as a mentor for the professional development department of the ABRSM for the last 10 years. I feel very comfortable teaching one to one and group but would like to develop my skills with regard to whole class instrumental / ensemble work.'

Are you able to provide feedback or evaluation from previous training customers and a training CV upon request?

60% - Yes

40% - No

Further Comments:

'Could you provide a list of places that student-teachers can visit to observe one-to-one and class tuition?'

'Having been a cello teacher in Lewisham for over 20 years , I feel that I am not informed of changes. My livelihood depends on this income. Other areas of my work are affected by the current recession . and , I may have to sell my house if any more of my employment disappears.'

'I would be happy to take part in training other teachers.'

'I have worked as a mentor for the professional development department of the ABRSM for the last 10 years. I feel very comfortable teaching one to one and group but would like to develop my skills with regard to whole class instrumental / ensemble work.'

Other Observations

44.4% of those respondents who registered themselves as freelance music tutors had not had any CPD training for 3 years and 58.3% of these freelance music tutors have been working in the sector for at least 3 years.

Of all the respondents who have been working in the sector for less than a year, none of them have engaged in any CPD yet. They are all working with early years or children and young people. 50% of these feel that it is essential that they have help with identifying their needs. 33% claimed accredited courses were essential. 66.7% do not know the availability of CPD opportunities.

The respondents who have been working in the sector between 1-3 years have branched out to work with adults and a small amount are now working with Elders. 85.7% of these respondents have engaged with CPD in the last 3 years meaning that they are the most engaged in terms of CPD opportunities. This group are quite divided in terms of the barriers with 33.3% of these respondents claiming CPD is 'too costly' and 'can't get/afford the time off'. 50% of them did not know the available opportunities in terms of CPD.

The respondents who have been working in the sector between 4-10 years have branched out even more in terms of their participant target groups, working with all groups, bar music and health. 70% of these respondents have engaged with CPD in the last 3 years. Although 100% of these respondents also selected 'too costly' as a barrier to CPD, 87.5% of them 'can't get/afford the time off' and 50% do not know what opportunities in terms of CPD are available.

Out of all of the workforce who has been working in the sector for more than 16 years 37.5% had not engaged in CPD for 3 years. 80% said that CPD was 'too costly' was a barrier and 40% said that lack of local provision was a barrier. None of the workforce who had been working for more than 16 years believed accredited courses to be an essential CPD opportunity.

28.6% of school teachers/staff claimed they had not had any music CPD in the last 3 years. 83.3% claimed 'they couldn't get/afford the time off' and 50% said they were not allowed to be released for CPD. 66.7% said it was too costly. 57% of school music staff felt that helping them identifying their CPD needs, networking events and Curriculum knowledge were all very important. Interestingly 85.7% felt that developing their music leadership skills was very important. Only 14.3% of school staff currently offer training opportunities of their own.

50% of music service staff members also work as freelance/private music tutors. None of the music service staff claimed that they worked with SEN/D participants. They had all been working for the Music service for longer than a year and 70% of them had engaged with CPD in the last three years. Similarly 83.3% of school staff claimed that not being able to 'afford the time off' to engage with CPD was a barrier with 50% claiming that not knowing what opportunities were out was also a barrier. 50% of music service staff felt that CPD in pedagogy was essential and 42% claimed that CPD in behavioural management was essential. 40% claimed professional skills was an essential area of CPD. 62.5% felt that curriculum knowledge was very important. (This is higher than school staff). The most popular gap in their training was in behavioural management.

Respondents who claim to be community musicians also ticked a number of other areas of the sector with 67% of them also ticking freelance music tutor and 45% ticking Creative Music Leader.

Music Students are much more likely to consider themselves as Community Musicians rather than Creative Music Leaders with all respondents claiming to be Creative Music Leaders having worked in the sector for at least a year. 83.3% of creative music leaders have claimed to have engaged with some kind of CPD in the last 3 years.

85.7% of arts managers have accessed CPD in the last 3 years but the majority of this CPD is happening outside of Lewisham. 14.3% of arts managers also work as creative music educators or community musicians.

Those practitioners who work with elders 100% of them also work with children and young people and adults. 66.7% of them claimed to not have accessed any CPD for the past 3 years.

Only 10% of those practitioners who work with early years also work with families.

75% of those practitioners who work with children and young people with special educational needs also work with adults with special educational needs. No one working with these participant groups has been working in the sector for less than 4 years. Only 50% of the SEN/D workforce have engaged with CPD in the last three years however (21.4% higher than the average for the whole music education sector). 75% of this workforce said that work placements were not important in terms of a valuable CPD opportunity but 50% claimed that CPD on professional skills was essential. 100% claimed that accredited courses were either 'not very important' or 'quite important'.