

‘The Ten Percent’: young people’s access to local
authority music service tuition in England - findings
from a historical documentary analysis

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What do (did?) local authority music services offer young people?



One-to-one and small group instrumental/vocal tuition – typically peripatetic (i.e. school visiting)



Early years support



Whole class learning for early years

Sheet music libraries



Music technology support



Whole class instrumental teaching ('Wider Opportunities')



Instrumental loan schemes



Area-wide ensembles (e.g. orchestras, bands, choirs)



Music centres/schools



Entries to national festivals



Residential courses



Curriculum projects and support (e.g. primary schools, GCSE/A Level)



International tours



Workshops and Masterclasses



Plus...

- Advice and guidance for schools
- Professional development for teachers
- Demo concerts/taster activities
- Support for music in the whole school (e.g. assemblies)
- Community workshops/activities
- Special Educational Needs/Special School support
- Music therapy
- Music theory and aural support

Residential courses



Curriculum projects and support (e.g. primary schools, GCSE/A Level)

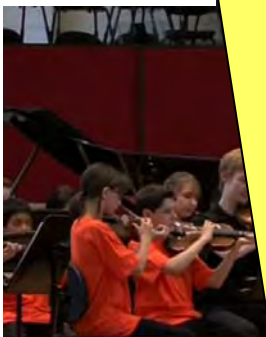
International tours



But...

This is non statutory provision. It complements but does not replace the delivery of the statutory music National Curriculum in primary and secondary schools...

Works



ls
teachers

school

cies

special

support

- Music therapy
- Music theory and aural support

Residential courses



Curriculum projects and support (e.g. primary schools, GCSE/A Level)

International tours

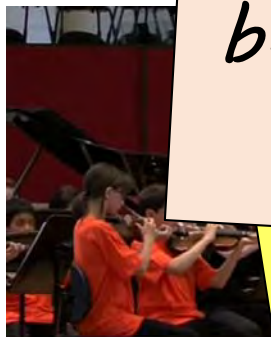


And...

Since 2012 many local authority music services have been the 'lead organisations' for their local 'music education hubs'

In some cases: boundaries between music services and hubs are very blurred - new era!

Works



ls
teachers

school

cies
pecial

- Music therapy
- Music theory and aural support

Where did Music Services come from?

Some of the precursors include...

- **The 'Maidstone' System:** Group violin tuition in schools as a commercial enterprise (1897-1939)
- **Rural Music Schools:** Community-based instrumental tuition for adults and children (1929-)



- **Area Youth Orchestras:** e.g. London Junior Orchestra organised by Ernest Read from 1926

Where did Music Education come from?

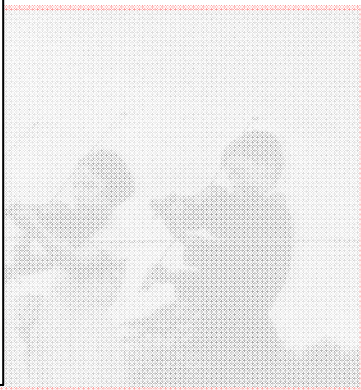
om?

Some of the precursors

- The 'Maidstone' System: violin tuition in school, commercial enterprise
- Rural Music Schools: based instrumental tuition for adults and children (1920s)

LOW COST

LOW COST



1920s Ernest Read produced percussion band arrangements of popular classics for Worcestershire schools

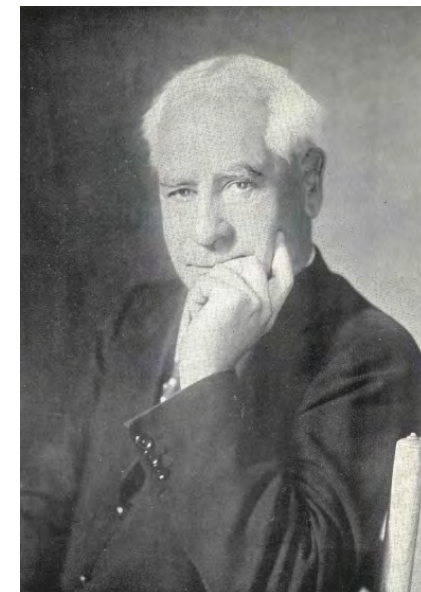
- Area Youth Orchestras: e.g. London Junior Orchestra organised by Ernest Read from 1926

The first national vision: John Hullah Brown

“ “ Instrumental music in schools should, therefore, be recognized as a youth movement, primarily musical but with a strong cultural and social background. ” ”

“ “ The aim of violin classes and school orchestras is not directed to instrumental specialisation, but to allowing every child to share the delights of instrumental ensemble up to the point of his or her musical capacity, with specialization again reserved for the final stages. ” ”

(Hullah Brown, 1938)



PICTURE POST

1943



The Ballet in the Factory: Nine Workers Dance for All the Other Workers. Nine factory girls who have given up all their spare time to dancing lessons appear in the canteen at the end-of-day break and at midnight. The men and women in the factory watch the act.

ARE WE BUILDING A NEW BRITISH CULTURE?

In millions of men and women a new understanding and appreciation for the arts has grown up. The greatest movement ever known in adult education is described by W. E. WILLIAMS, Director of the Army Bureau of Current Affairs.

BEFORE the war, not more than one man or woman in every 100 was a member of any educational organization. The old-established and well-organised movement known as Adult Education was, so to speak, getting only a penny at the pound—a minimal sum that dwindled to pennies of the post-

war years. The result of considering this was that a permanent social movement will there to be a leader—and a direction—the way to the greatest educational programme for the country.

The Ballet Factory Girls watched hard all day and now, in high sleep, they make their costumes. 25



“ It was amazing how brave some people were, and what determination they showed: crippled with arthritis or rheumatism, sometimes bed-ridden, they were sure they could blow or pluck or bang something if told of the right 'tutor' and where an instrument could be brought. Even octogenarians were impatient to begin studying.”

(Ibberson, 1977)



PICTURE POST

1943

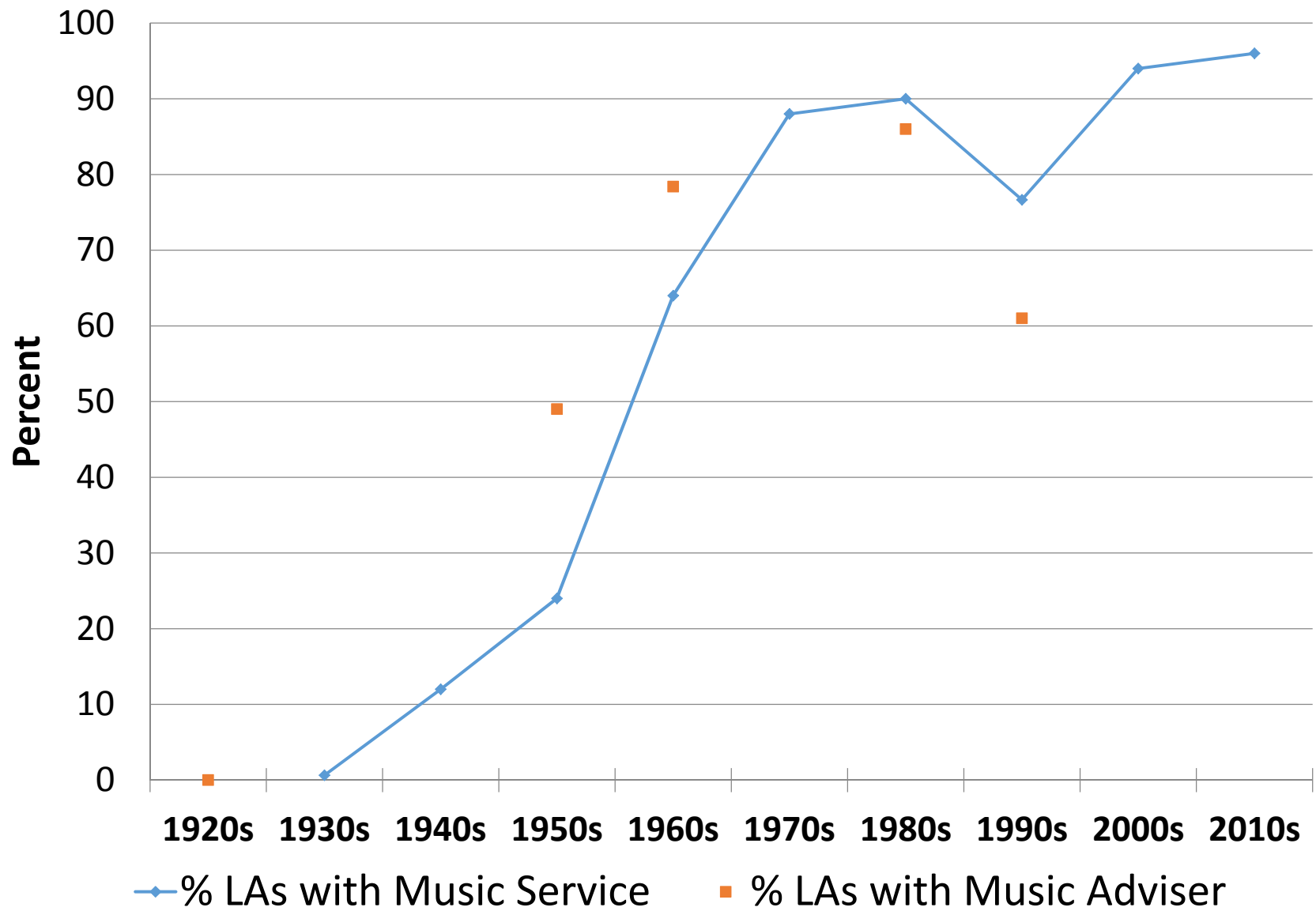


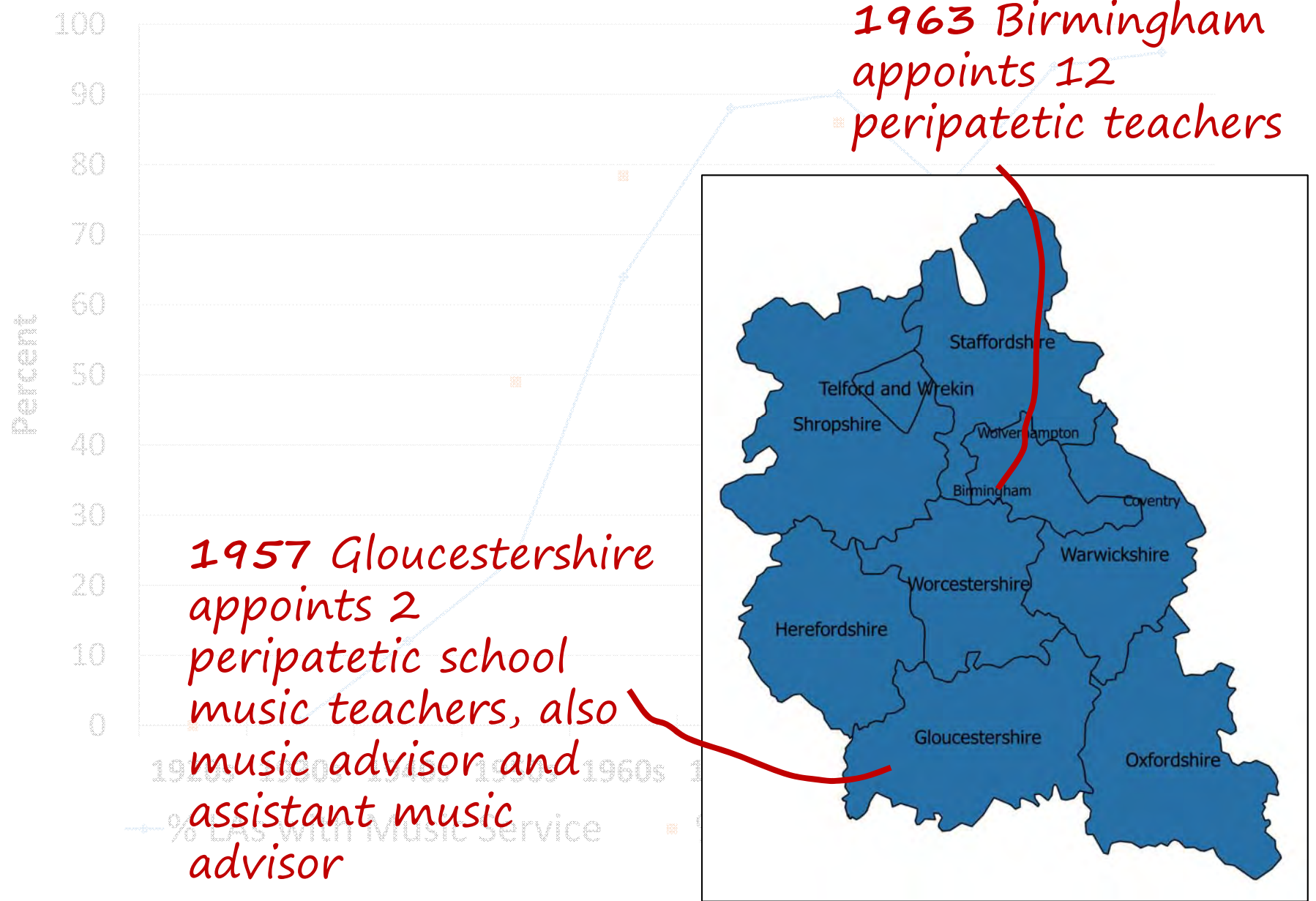
'Democratization of culture' (Taylor, 1979)
'Worldwide expansion in instrumental teaching' (Plummeridge, 2012)

“ It was amazing how brave some people were, and what a determination they showed: some with arthritis or sometimes bed-ridden. They were sure they could do it with a pluck or bang. The world of the right kind of music was an area that had to be brought. Many of the men were beginning to study.”

(Robinson, 1977)







Historical characteristics of Local Authority Music Services 1945+ VARIETY!

- Main client group children aged 7/8-18
- Links with school curriculum provision variable (often not much)
- **Non-statutory** so Local authorities interpreted their responsibilities in different ways.
- Uneven provision within local authority (e.g. primary vs secondary, school type, rural vs urban).

- Variation in charges (e.g. some tuition free, some low cost, some higher cost, some instrument loans charged for, ensemble fees)
- Variation in fee remission policies
- Relatively little access monitoring
- Public funding variable

VULNERABLE TO BUDGET CUTS!!!

“ “ Even as a middle-class kid, I could not have become a musician without the huge, varied infrastructure of music services provided by Liverpool in the 1960s... 75 per cent of orchestral players would not be playing today if there wasn't free instrumental provision.

Simon Rattle (1997)

” ”



“ “ Having benefited from a state education, I very much resent others not being able to do the same. All the people in [my ensemble] have come up through state education with peripatetic music teachers.” ”

Peter Maxwell Davies (1983)

“ Even as a middle-class kid, I could not have become a musician without the huge, varied infrastructure of music services in Liverpool in the 1960s. I was a professional player from the age of 12.”

Simon



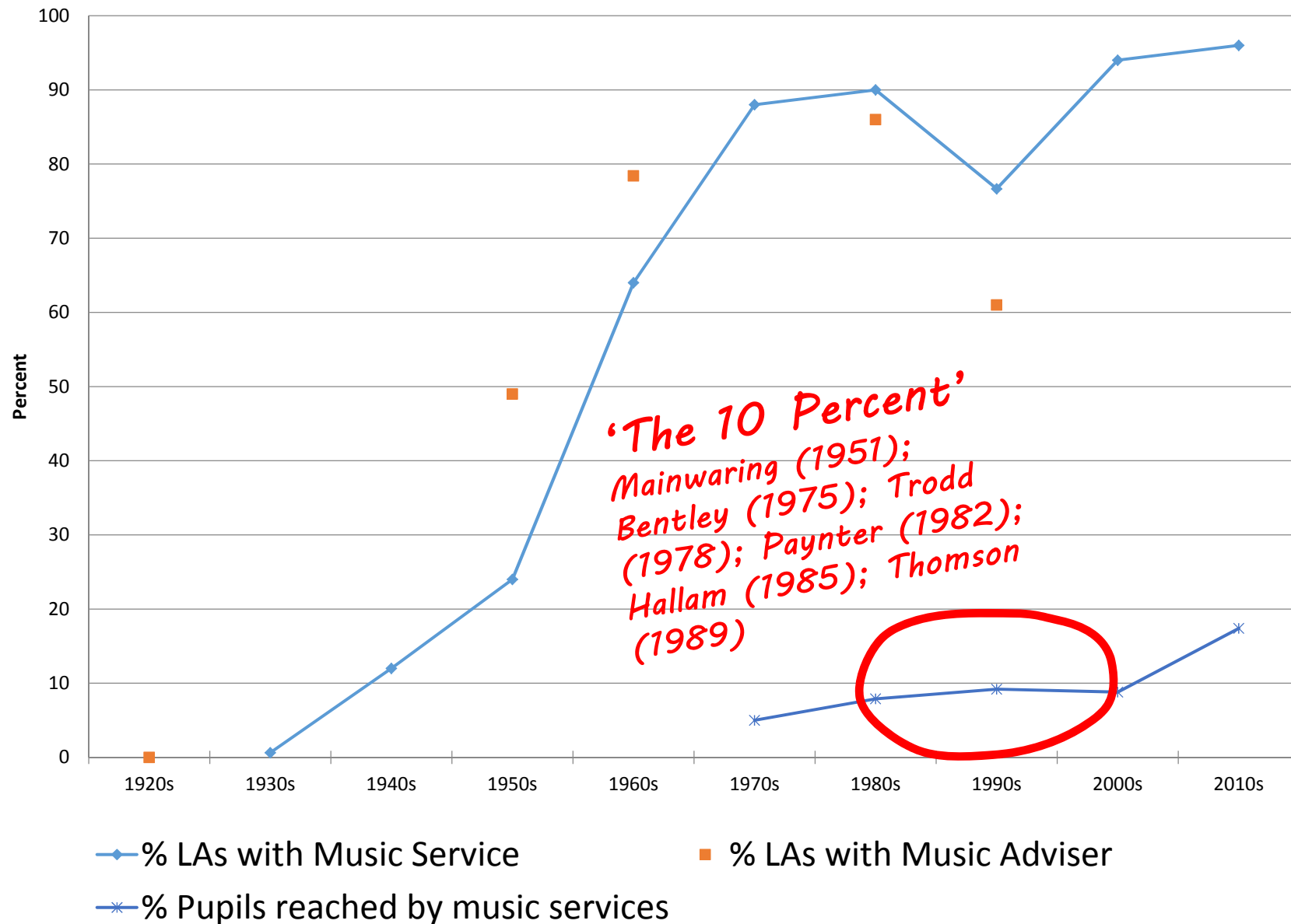
Mills (1985) - 41% of orchestral musicians reported that school-based instrumental experience had influenced their career.

ABO Report (1991) - surveyed 10 professional orchestras - over half of respondents said they had received subsidised instrumental tuition at some point whilst learning.



...teachers.”
Peter Maxwell Davies (1983)

But public subsidy meant 'public access', right?



“ Already, I had experienced misgivings about the over-exuberance of some colleagues towards instrumental music in school and the rapid development of county schools of music. It was not that I felt anything intrinsically wrong with school instrumental music activity but rather with the methods of selection, falling vocal standards in schools, and catering for less than 10% of the school population in this area, leaving 90% not feeling involved and only too happy to let the 'musician' get on with music . ”

Sue Hallam (1985: 6) recalling the beginning of her music service instrumental teaching career in the early 1960s



'pragmatic mind-set'

- Demand outstrips supply

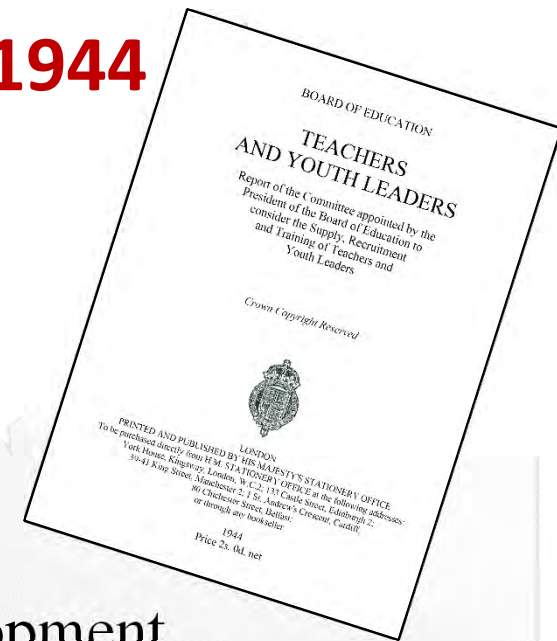
- Professionals 'on the ground' making tough choices regarding access

'halcyon view' - those benefiting from system often look back fondly on their experiences - it worked for them! - successful learners often become next generation of teachers, policy makers and lobbyists



'pyramid' or 'apex' model of musical opportunity

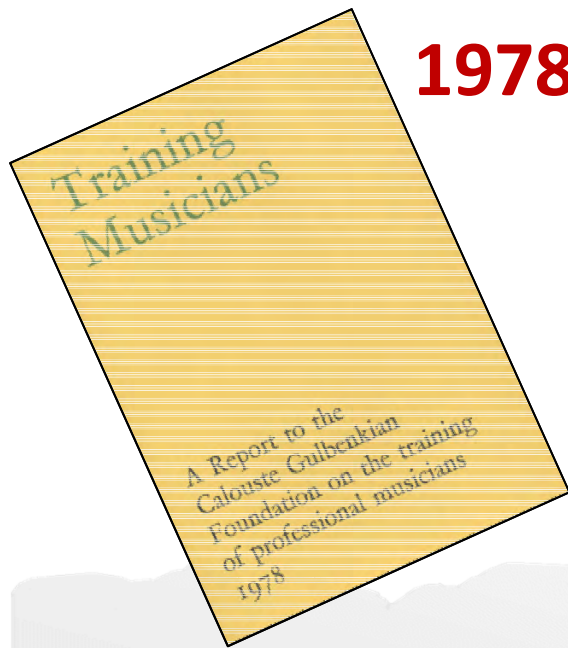
1944



The function of music teaching in school should be to provide for its continuous development as a means of expression and source of enjoyment throughout life. It should furnish **all** children with healthy tastes, **most** children with simple vocal skill and **many** with instrumental practice; and the **exceptionally gifted** should be afforded suitable facilities and teaching up to any degree of proficiency

Board of Education (1944: 155, emphasis added)

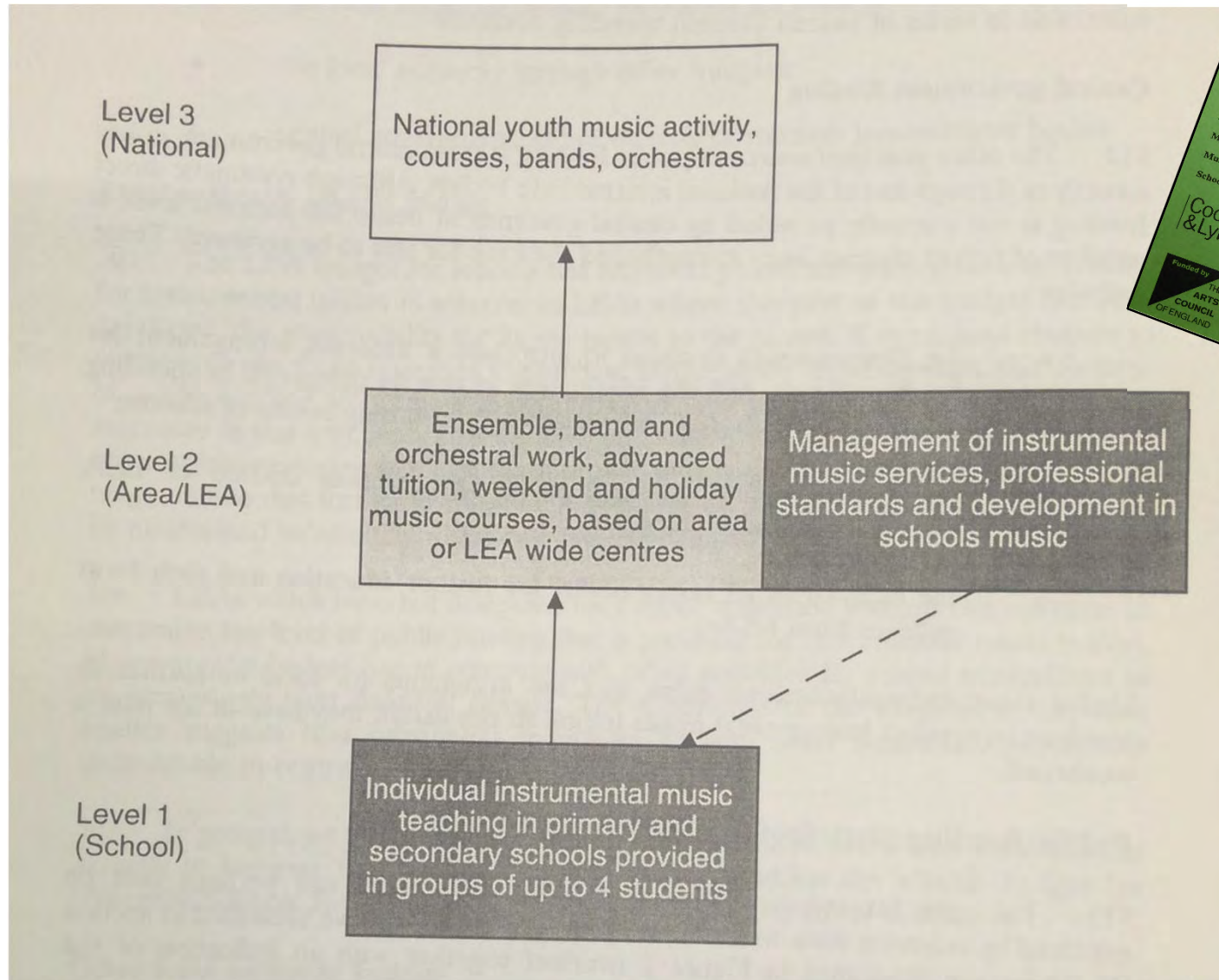
1978



In absolute terms the number of children whose talent is such that they are potentially of professional musician calibre is **very small**. .. It is essential to start with a **broad group** within which [musically gifted and talented children] can be more easily identified...

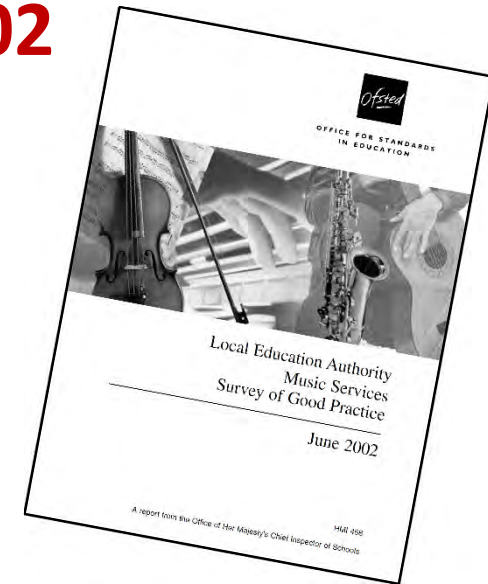
(Gulbenkian, 1978: 33)

1994



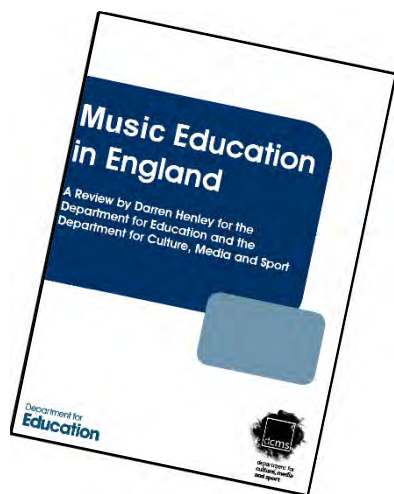
(Coopers and Lybrand/MORI, 1994: Figure 1)

2002

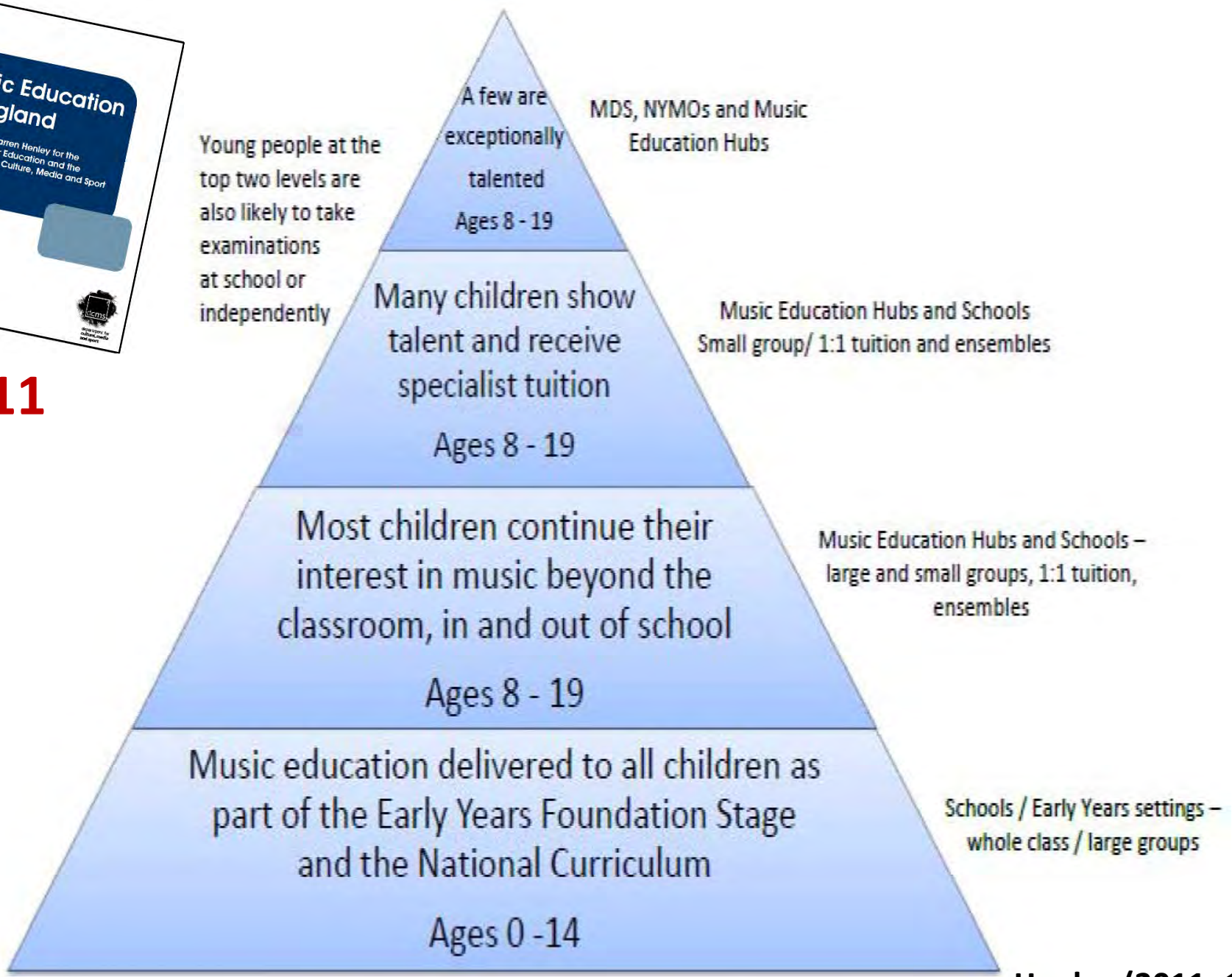


Most music services have a well-structured and established ‘**pyramid**’ of ensemble opportunities that they provide for **junior, intermediate** and **advanced** players and singers.

(Ofsted, 2002: 23)

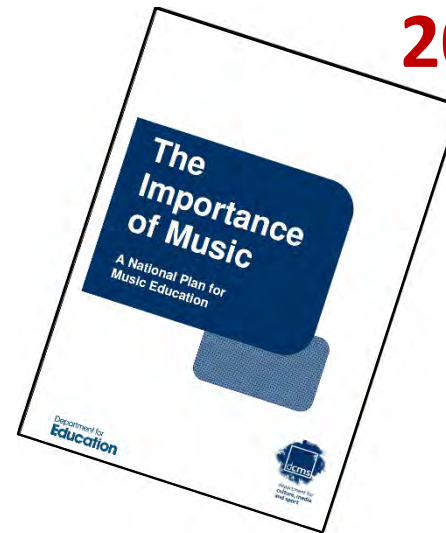


2011

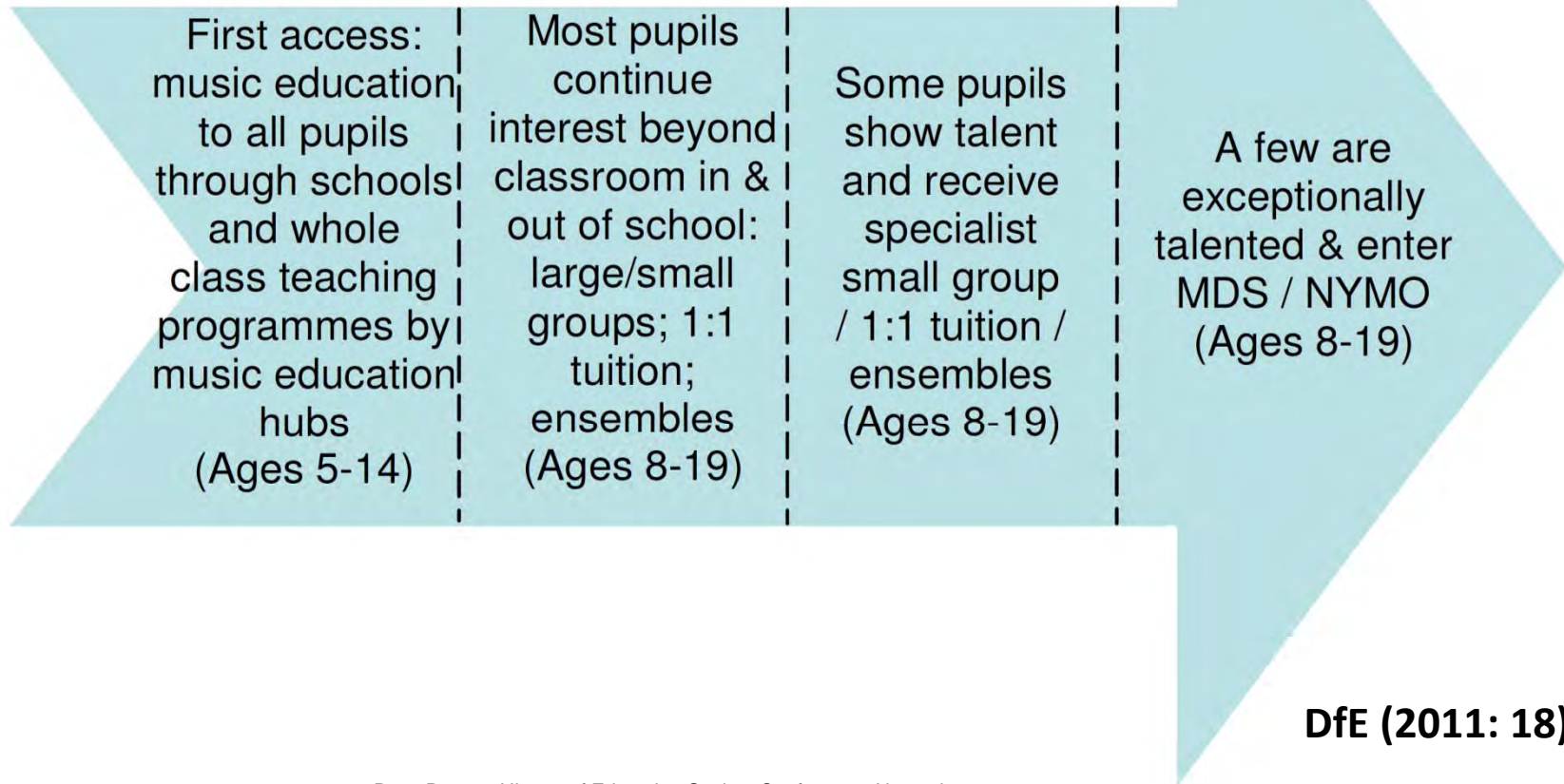


Henley (2011: 12)

2011



Progression in music education



DfE (2011: 18)

Theory and research support for the 'pyramid' model

Despite developments in learning and teaching and changing patterns of engagement with music...

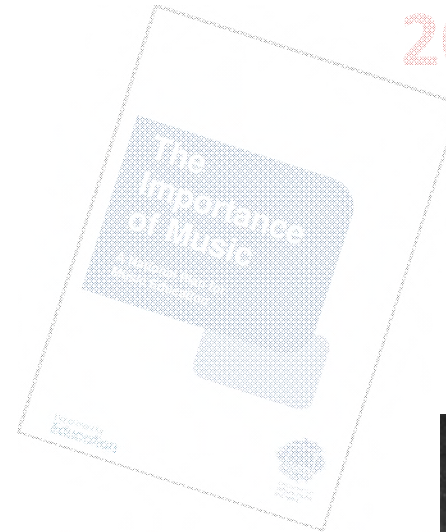
Despite significant social, cultural and technological change...

research suggests 'individual instrumental teaching has actually changed very little in response' (Creech & Gaunt, 2012: 695).

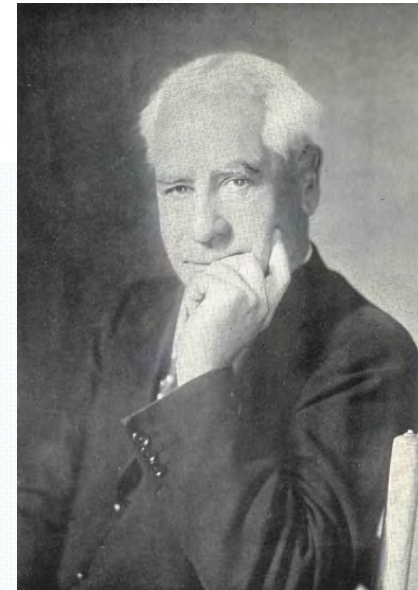
'The situated curriculum is embedded in the general habits and traditions of the community, and it is sustained and tacitly transmitted from one generation to the next, thereby embodying intervening modifications in the system of practices' (Gherardi et al, 1998: 12-13).

2011

Progression in music education



The aim of violin classes and school orchestras is not directed to instrumental specialisation, but to allowing every child to share the delights of instrumental ensemble up to the point of his or her **musical capacity**, with specialization again reserved for the final stages.

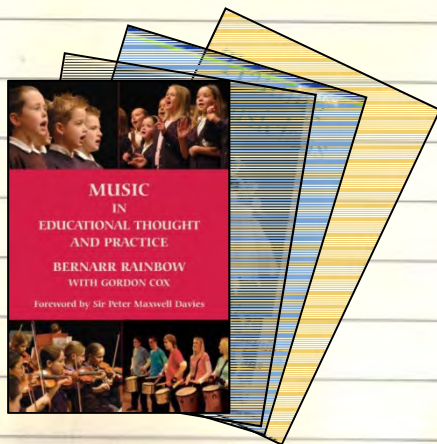


(Hullah Brown, 1938)

DfE (2011: 18)

Implicit or 'hidden' Selection Criteria

- Ability to pay fees (tuition, purchase/hire instruments)
- School culture & historical relationship between music service and school
- Geographical distance from teaching/rehearsing sites



- Family car ownership
- Instrument size and weight
- Perceptions regarding pupils' home life and environment
- Family value/awareness of arts and culture
- Ethnic/cultural background of pupil
- Middle class 'sense of entitlement' vs working class 'sense of constraint'

Taking a theoretical lead from Bourdieu...

'concerted cultivation'
observed tendency of
middle class (American)
families to seek out
opportunities perceived
to have a beneficial
social, economic and
cultural impact on their
children (Lareau, 2002)



'resource boosters'
'favourable conditions both at
home and at school' (Parcel
and Dufour, 2001: 888)

*'parental investment
framework'*

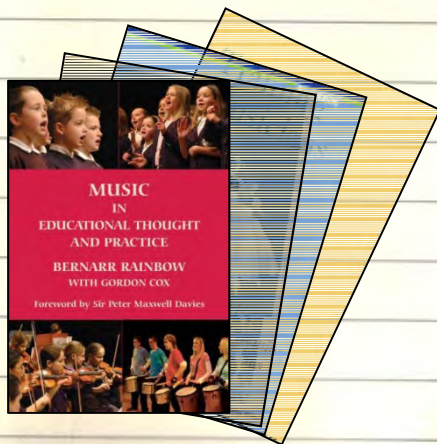
- complex coherence of
financial, social and cultural
resources by which...

- ...some parents actively
prepare their children to
'navigate institutional
settings, to be perceived
favourably by teachers, and
to see their own place in
the status hierarchy as
privileged' (Parcel & Hendrix,
2014: 363)



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Where are we now?

This National Plan... aims for equality of opportunity for all pupils, regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children (DfE/DCMS, 2011: 9).

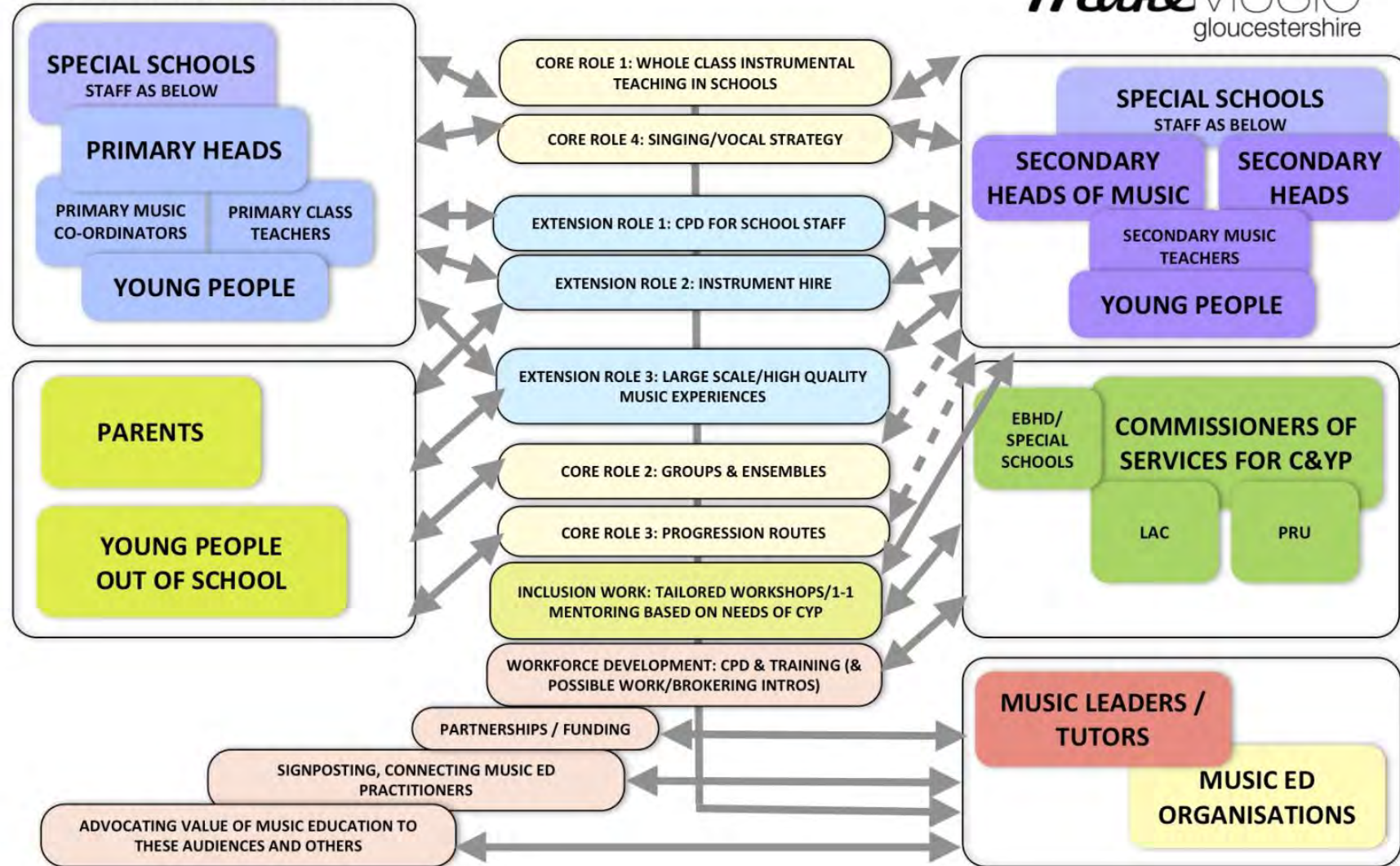


“ Less advantaged pupils are often less involved, even when provision is free. ”

Robin Hammerton HMI
National Lead for Music , Ofsted

16th July 2014

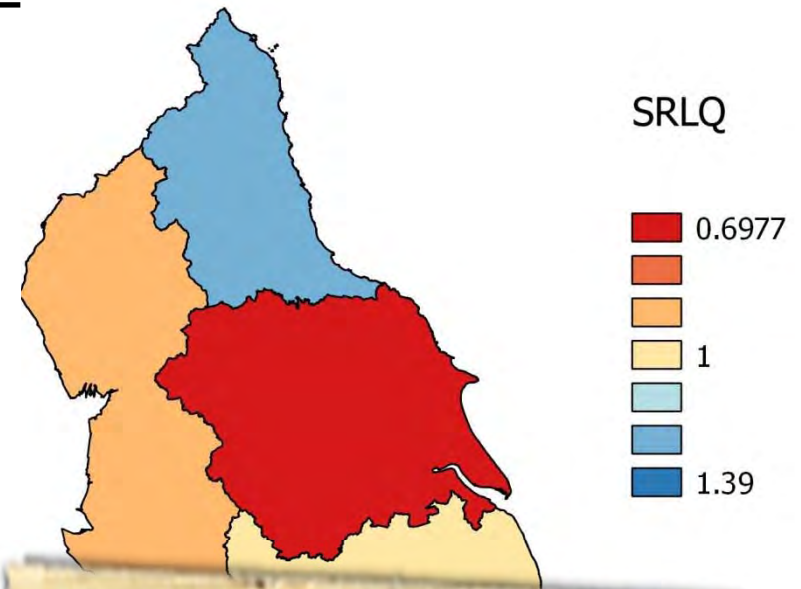
CUSTOMERS & SERVICES



- In line with English National Plan for Music Education...
- ...Music Services reoriented as 'lead organisations' for music education hubs from 2012

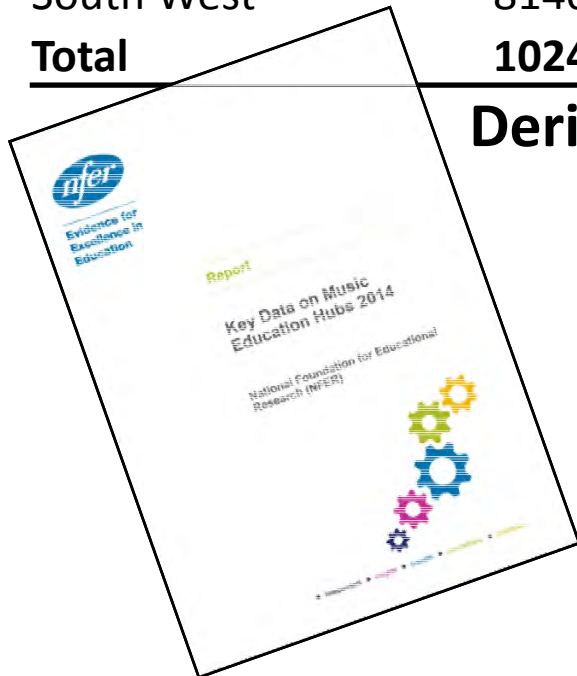


Region	Total young people in receipt of tuition	SRLQ
North East	68443	1.28816
North West	136440	0.93023
Yorkshire	80401	0.75652
East Midlands	87108	0.99412
West Midlands	125626	1.09994
East	77538	0.69767
London	197953	1.39055
South East	169633	1.02952
South West	81400	0.82756
Total	1024542	



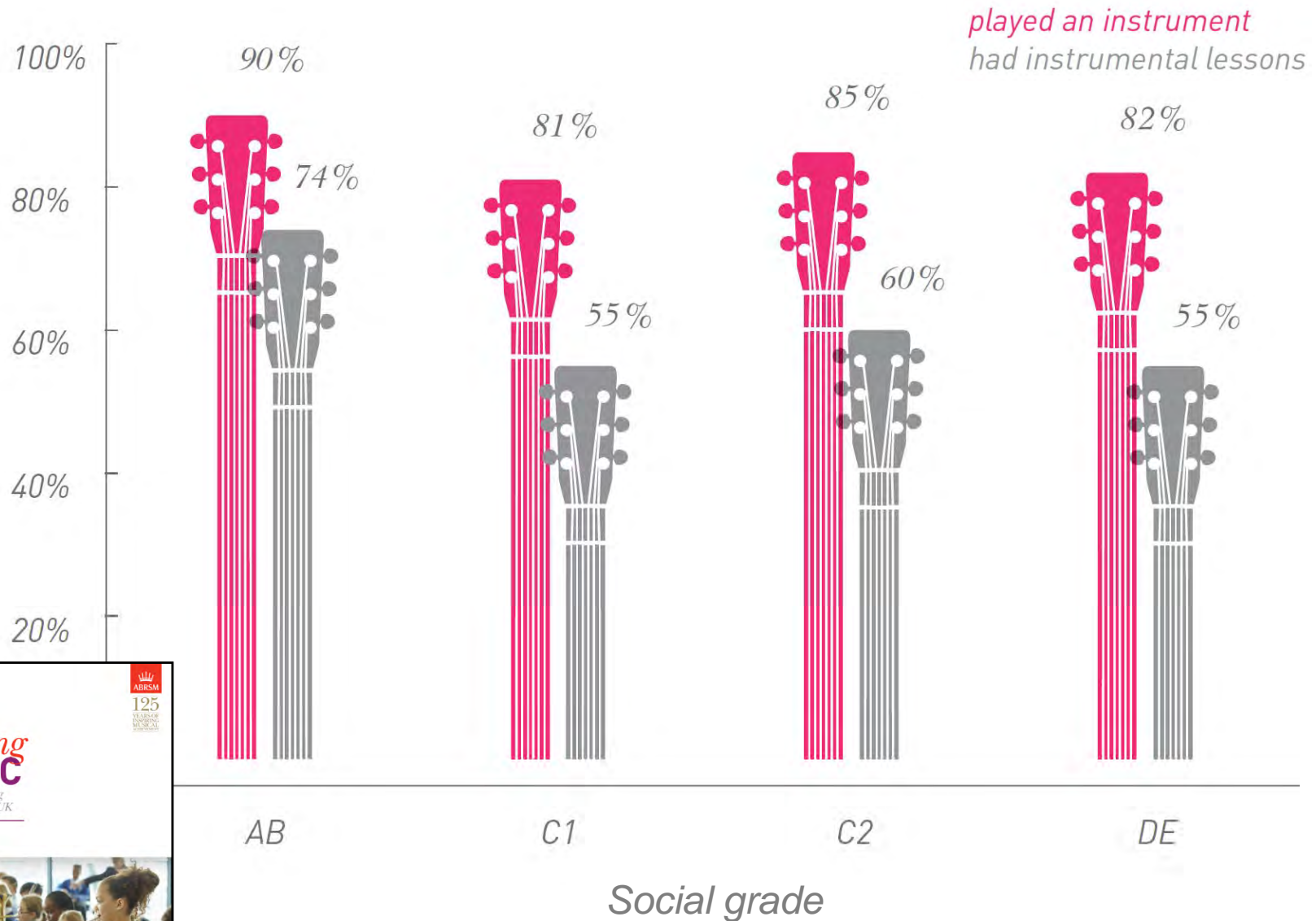
Total national % of 5-18s in receipt of hub tuition: 12%

Derived from NFER (2014)



Where are we now?

Instrumental playing and lessons: by social grade *Child learners*



ABRSM (2014)

Where are we now?

The persistence of specific dysfunctions in our music education system—despite exemplary provision in parts—needs to be seen in the wider context of creativity, innovation and effective teaching and leadership which are also a feature of the landscape. There are brilliant examples of music in schools up and down the country, irrespective of differences in levels of local deprivation, which signal clearly what can result from the right blend of curriculum, pedagogy, partnership and excellent teaching / leadership. However, the things that aren't working are really not working, and if we don't solve them quickly they'll erode and undermine the positive progress that has been made

(Zeserson *et al*, 2015: 11).



The **persistence of specific dysfunctions** in our music education system—**despite exemplary provision in parts**—needs to be seen in the wider context of creativity, innovation and effective teaching and leadership which are also a feature of the landscape. **There are brilliant examples of music in schools up and down the country, irrespective of differences in levels of local deprivation**, which signal clearly what can result from **the right blend of curriculum, pedagogy, partnership and excellent teaching / leadership**. However, the **things that aren't working are really not working**, and if we don't solve them quickly they'll erode and undermine the positive progress that has been made

(Zeserson *et al*, 2015: 11).



What definitely makes a difference?



- Effective blend of local/national policy, schools 'buy in' and reasonable/sustained funding
 - E.g. clear link between initiatives such as 'Artsmark' and 'Specialist Arts Status' and success of inclusive, whole school music policies, e.g. steel pan orchestras

What *might well* make a difference?

- CPD for instrumental teachers and administrators which encourages:
 - reconsideration of their own professional musical learning 'journey'
 - Active assessment of the hidden barriers – taking us beyond notions of 'motivation' and 'musical aptitude'