

Motivation in Instrumental Music Teachers working in Whole Class Music Teaching

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I, Marie McNally confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

Abstract

The factors that lead to musical engagement in schools have been widely investigated (Adams et al., 2010; Creech et al., 2010; Hallam & Himonides, 2022), with much research considering the experience of the child (Griffiths, 2018), or the holistic effect on children and schools (Bamford & Glinkowski, 2010; Vispoel & Austin, 1993). Other research has addressed policy (Savage, 2020), identity (Hargreaves et al., 2016), and instrumental uptake numbers (S. Hallam et al., 2008; S. Hallam, 2010; Lamont & Maton, 2008). However only a small amount of research has investigated the lived experience of the visiting music teacher (D. Baker, 2005) and the motivation to teach whole class music. This thesis focusses on teachers who engage in teaching an instrument to a whole class of around 30 children at once and the personal motivation of those teachers. Findings showed that common work based motivational factors such as salary and promotion were not relevant, but instead the engagement with music and communication and relatedness with the students and ensemble were foremost factors in career choice.

A new framework of motivation for music teaching has been developed based on Self Determination Theory (Deci & Ryan, 2010), namely the Self Determination Theory - Music (SDT-M) . The use of the new model focuses on why the key components of autonomy, relatedness and competence in the context of this work may provide the basis for a needs analysis for the motivation of music teachers. In turn this may impact how music providers can best support teaching and learning. It is hoped that by adopting this model of understanding, practitioners will have greater agency into regional policy, improve working conditions and positively impact the quality of music provision. The study was undertaken through a mixed-method approach comprising a first stage of ($n= 154$) questionnaires, followed by a second stage ($n=18$) semi-structured interviews, analysed using thematic analysis (Braun & Clarke, 2006).

Keywords: instrumental music teaching, motivation, Self-determination theory

Impact Statement

While there has been much research into the effects of music teaching on children, less has been undertaken to understand the effect of music teaching on instrumental music teachers themselves and their motivation to work. This is particularly true of whole class instrumental teachers, particularly those who were teaching in whole class situations, and as such this was the starting point for the research in this thesis.

The literature has shown that instrumental music teaching is a job that is often low paid, in a sector which is vastly underfunded, and often provides challenging working conditions (Morgan, 2012; Purves, 2016; Widdison, 2011). The whole class teaching programme has proved a success in some areas, but with some inconsistencies across the UK. In setting out to understand why these teachers persevered and continued to adapt and change in the face of some very difficult challenges, this thesis has made some important findings. It has used the knowledge acquired to understand how music teachers see their roles, and how further targeted support should be offered to enable them to do their jobs in the most effective way for the children that they teach. For example, one area where the programme would be improved is by being more open to input and decision making from teachers. If teachers are free to design and work with their students in a way that allows them to work to their strengths, whilst still maintaining national standards of practice, they are likely to improve the efficacy of the whole class music teaching system. By using the SDT-M as a basis of assessing current working strengths and weakness, the focus on the autonomy within the cycle, feeding competence and relatedness would foster the concept of teacher as policy maker. This would allow improved, increased and maintained motivation in teachers, thus also improving the experience of the students.

The application of the SDT-M model of motivation is intended to support this aim, through a deeper understanding of not only what it is to teach music, but what it means to be a musician.

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Dedications:

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Finally to David Glossop, my first clarinet teacher who helped shaped my career as a musician by showing me how amazing music can be...

Chapter 1: Motivation in Instrumental Music Teachers Working in Schools in the UK

1.1 Introduction: My journey

When I was 11 years old my music teacher at school asked the class, who would like to learn a musical instrument. I wanted to play the trumpet. The school owned two oboes and a clarinet; therefore, the trumpet was not on offer. However, my interest in music meant that I was eligible for free instrumental lessons, and as the clarinet was deemed the closest available instrument to a trumpet, my musical education began.

Initially, I journeyed into Cardiff city centre every Monday evening for a shared half hour lesson at the city music centre, as there were no instrumental music teachers working in the school that I attended at that time. Soon afterwards, I joined the county flute and clarinet choir as part of the 'free lesson' deal. A progression a year or so later to the county Wind Orchestra was challenging. By then my lessons had started to take place in school and as I had reached the magical standard of Grade 3, I was lucky enough to have individual 15-minute clarinet lessons. This short time was limited to support any real progression, and so my teacher persuaded my parents that if I wanted to progress, I needed more time, and they agreed to pay for private lessons.

Sadly, my enthusiasm waned. At age 15 I questioned why I should spend my free time practising and going to band rehearsals when I could be doing more interesting things. I told my mother that I wanted to stop playing the clarinet. Her response was one which I now hear from parents of my own pupils; 'if you get to grade 5 and still want to stop you

can'. I told my teacher I needed to pass Grade 5 as soon as possible. Of course, I didn't tell him the real reason and he duly started to help me learn the required material. Grade 4 had to come first but only a term after passing this I passed Grade 5 with distinction... and something clicked... why would I give up when I was getting distinctions? My clarinet teacher was extremely encouraging, and I wanted to do well for him. It was a year or two later that I was given the prestigious title of 'leader' of the County Youth Wind Orchestra, which he co-directed. I remember the intense pride of walking on stage to a shared round of applause for myself and my teacher who was also the conductor. By this point my teacher was becoming an increasingly important character in my teenage development, and the confidence I was gaining in many aspects of my life, was due largely to his continued good teaching and encouragement.

By the age of eighteen, I was completely dedicated to the clarinet, had passed my grade 8 (with another distinction) and was thinking about leaving for university. My teacher glowed with pride as he handed me the Grade 8 certificate. It was a happy but sad moment as it was one of my last lessons with him. His influence had a profound impact on the shaping of my future career, both in music and in the way in a wider sense of commitment to my working life.

I have now been a freelance musician and instrumental music teacher for 24 years. I am now the one glowing with pride as I hand over examination certificates, and hear my students perform in concerts. The motivation to share the experience of music is deeply ingrained – it is something known but somehow intangible. The drive to pass on my knowledge feels very real but I cannot explain in words why it is the case. What is it that

drove my teachers to inspire me to do the same for my students? How did I capture the essence of what was passed on to me?

To understand this question, we must first understand why music itself is important in our lives and this will be the focus of the next section.

1.2 Music. What's the big deal?

The effects of music on human development, whether it be social, emotional, academic, or financial are wide ranging. Music plays a key role in forging an identity when we are teenagers (S. Hallam, 2015; S. Hallam & Himonides, 2022b), it can promote calm behaviour in busy tube stations, (Classic FM, 2020), aids language development as babies become toddlers and form their first words (Cross, 2016), and music forms the first and last remaining memories we hold (Guhn et al., 2020). Musical engagement has been shown to improve academic progress, to improve literary, language and auditory skills, to enhance executive functions, fine and gross motor skills, team working and synchrony, memory, and anticipation, and of course it has significant benefits to social, and emotion health (Baird et al., 2020; Green, 2010; Guhn et al., 2020; S. Hallam, 2010; S. Hallam et al., 2015; S. Hallam & Himonides, 2022b).

Music plays a key role in the lives of many people, but particularly adolescents, where it has a distinctive power to engage and sustain young people's interest and motivation (S. Kelly, 2010). In fact, music is frequently used to manipulate emotions and moods (S. Hallam, 2015; S. Hallam & Himonides, 2022b). Unlike many other academic subjects, music has the ability to create shared experiences across generations with both students and teachers (Green, 2002, 2010). It has a place in shaping young people's identity,

helping them find their place in the world through engagement with genres and friendship groups (Green, 2002, 2010; S. Hallam, 2015; S. Hallam & Himonides, 2022b). Many of the skills required for a wealth of different careers, can be fostered in a young person's musical experience.

We will now consider some of the benefits of music in more detail, to underline why music and musical engagement should be valued in our education system.

1.2.1 *Music as a Career: the financial benefits of music education*

Whether right or wrong, the criteria applied to decisions about whether a subject has value in schools, is often whether it will lead to a career, and music is often perceived as lacking. Yet careers in music are wide ranging, from performing and composing, to teaching examining, adjudicating, and more. Music is a major source of revenue to the UK. In 2017, the Performing Rights Society recorded a record high of 13% of global music performance coming from British artists (Performing Rights Society, 2018). In 2019 music contributed £5.8 billion to the British economy. Of that music tourism alone contributed £4.7 billion, and employment in the industry was at a high of 197,168 (UKMusic.org, 2020). The major earnings are made by a minority at the top of their field in pop music, such as Ed Sheeran, Dua Lipa, and Sam Smith. However, it must be noted that most session musicians do not command high fees. Recording artists are often paid through streaming services, such as Spotify, Apple Music or Bandcamp, and earn a percentage of the platform's revenue, per listened to song. Many musicians have what is termed a 'portfolio career'; including a portfolio of smaller career paths, which may include performing, teaching, composing, examining, adjudication, music therapy, and more. Most of these types of paths are usually

remunerated per project ('How Do Today's Musicians Make Money?', 2022; UKMusic.org, 2020).

What is clear is that whether in the upper echelons of performing and composing pay scale, or in the realms of a stream of income via school teaching, music is a strong and viable career, in an industry which has a significant input into the total revenue of the UK. On this basis it would seem logical that music should hold a secure place in the education curriculum of the next generation.

1.2.2 Music and social development

Let us consider why music may support children in their school lives from the point of view of social development. The act of making and sharing music is one that usually requires us to engage with those around us. Playing in bands, orchestras, or singing in choirs, have been cited as one of the most valued aspects of music by young musicians, contributing greatly to a sense of community and both personal and team success (Degé et al., 2014; Guhn et al., 2020). Musical engagement gives young people a sense of place in the world fostering the formation of social groups surrounding musical interests (S. Hallam & Prince, 2000). This central role in personal expression that music plays may be compared to the way that we use fashion accessories (Humpherson, 2007), taking expression into changing areas of our lives we grow. Hallam also identifies wider social cohesion as a separate benefit, allowing us to engage in the broader cultural world, bringing us closer together in other areas of our lives outside of music, through shared experiences within it. Music can be the central key to the formation of identity, providing gravitation to like-

minded young people (Garnett, 2010; Green, 2010; S. Hallam, 2002; S. Hallam & Himonides, 2022b).

1.2.3 *Music for emotional stability*

On a more individual level the power of musical performance and the achievement it affords, lends to a sense of self confidence and self-worth (Reynolds, 1992), emotional strengths that are vital for young people to grow and develop. Understanding achievement through persistent practice, teaches valuable lessons of perseverance and motivation for learning which are skills which transfer to all areas of learning, and ensure young people are capable of learning through mistakes (Culp, 2015; Guhn et al., 2020; S. Hallam, 2015; S. Hallam & Himonides, 2022b).

In particular the improvement of mental health through singing and musical engagement is well documented. Shakespeare and Whieldon (2018), have shown that group singing was a major contributing factor to well-being through the 'Sing your Heart Out' initiative. Many 'singing for health' choirs have appeared in the recent years, and one only has to put 'sing for health' into an internet search to discover a wealth of choirs, groups, and teachers who use singing as therapy. Singing and musical engagement not only connects us on a social level to others around us, but it increases our oxygen flow, helps with posture, and gives us an overall sense of well-being and harmony (Clift & Morrison, 2011; Gick, 2011; Pearce et al., 2016). This important aspect of musical engagement has been recognised of the importance of music in mental health and well-being at governmental level, as recognised by the All Party Parliamentary Group for Music Education (APPG for Music Education, 2019) and the Cultural Learning Alliance (Cultural Learning Alliance, 2021), and by

the major investment into studies relating to the impact of arts interventions on physical and mental health (Department for Health and Social Care, 2019; Fancourt et al., 2019; Wang et al., 2020).

1.2.4 Application, motivation, and dedication

Becoming a musician, requires the development of key skills in the application and dedication to practice. Time must be found to practice, usually for long periods alone, and to be able to remain focused when other activities may be calling. To choose to practice is to show dedication (Evans & Liu, 2019; Guhn et al., 2020). However, the benefits are broad; students learn that engaging in effective practice leads to mastery, and this, they can take into all aspects of learning (Bandura, 2006). This perhaps explains why there appears to be a higher level of motivation shown towards education, and general learning, by students who engage in music (Creech et al., 2013; Guhn et al., 2020). It is of course also possible that those who choose to engage in music are already motivated to learn.

1.2.5 IQ

This increased level of motivation to learn, may explain why in her review of 15 studies, Hallam found that children who engage in music lessons tend to have a higher IQ than those who do not (S. Hallam, 2010). Schellenberg (2006) suggested that partaking in music lessons could increase the IQ of the children involved, and that this was despite confounding variables such as parental income, family support, and other activities. However, Hallam also points out that those with higher IQ's may be more likely to take up an instrument in the first instance, and so Schellenberg's study may not be as reliable as first thought (S. Hallam, 2015). This may also be the case with aspiration; children who play a

musical instrument tend to have higher aspirations than those who do not. However, those with higher aspirations may simply be more drawn to playing an instrument (Green, 2010; S. Hallam, 2015). Regardless as to the cause, the correlation is that the higher the musical engagement is, the higher the other academic achievements are likely to be (Guhn et al., 2020; Hill et al., 2008).

1.2.6 *Cognitive and executive function*

Several studies have investigated the effect of music on fine and gross motor skills. It has been found that manipulating and increasing skill on an instrument can enhance overall fine motor co-ordination (S. Hallam, 2010; S. Hallam & Himonides, 2022b). Performing and communicating require a high level of executive function (Robertson, 2019). Hallam found that children who were engaging with music demonstrated superior memory skills (S. Hallam, 2015). Part of the reason for this may lie in the improved brain function that musical engagement elicits. It has been demonstrated that active engagement with music, has an impact on brain structure and function throughout the lifespan (Olszewska et al., 2021). This was shown in physical realisation, by Schneider who observed greater matter in the Heschl's gyrus part of the brain of musicians, which is the area used for processing, memory and anticipation (Porflitt & Rosas-Díaz, 2019; Schneider et al., 2002).

1.2.7 *Music and cross curricula skills*

Music can benefit non-musical learning, and studies have shown that the auditory skills gained through active music making, may also benefit language development, both for very young children, and continued language related skills (Cross, 2016; S. Hallam, 2015). In particular, musical engagement can be particularly helpful in terms of literacy (Hansen et al.,

2014). The patterns created in the contour and rhythmic flow of music require similar processing skills to that of reading, aiding literary fluency and comprehension. Musical engagement enhances perception of the auditory patterns in language, and it has been shown that children who initially showed difficulty in reading comprehension have benefitted from musical and rhythmical engagement (S. Hallam, 2010, 2015; Miles & Westcombe, 2001).

Musical engagement can also support problem solving. The brain perceives and processes musical patterns in the same way that it addresses problems, thus suggesting that improvement in recognition in musical patterns will also support the ability to solve problems in other areas of learning (Griffiths, 2018; S. Hallam, 2015; Ritter & Ferguson, 2017).

1.2.8 Creativity

Creativity is core to our existence as humans. Developing creative traits supports inquiring minds, and music, along with other art subjects, is central to that aim (Griffiths, 2018). There is limited research into how music extends creativity into other areas, however some studies do suggest that this is the case. Ritter and Ferguson, for example, found that listening to music whilst working can produce greater creativity in other tasks, boosting what they describe as 'cognitive creativity', (Ritter & Ferguson, 2017). It would therefore be unsurprising that musicians have been shown to score higher on tests of creativity than non-musicians (S. Hallam, 2015; S. Hallam & Himonides, 2022b). It would also stand to reason that the boost of musical engagement on creativity would allow children to use that creativity to other areas of learning.

1.2.9 Lifelong Learning

The skills that we gain from musical engagement have longevity. Studies in neuro-plasticity have shown that music engagement is one the most powerful things we can do to keep our brains healthy and active in older life (Creech et al., 2013; S. Hallam & Creech, 2016; Hargreaves et al., 2016; Olszewska et al., 2021). Memory has been shown to be improved and retained through musical engagement (Baird et al., 2020; Baird & Samson, 2015).

One personal anecdote is an experience of playing music in a dementia home in 2017. The room was full of adults who had severe dementia. In many cases these sufferers did not know their own names and were so badly affected by the disease that the nurse told us they often did not remember how to feed themselves. As a woodwind quartet we played a variety of music that elicited varying responses. When we got to the well-known folk tune, 'Danny Boy', the performance started with solo flute, and as the first notes rose, so did the voices of the patients. Not all the words were clear - but the melody was pure and largely accurate. These patients who had almost no remaining cognitive function were able to sing, to replicate the phrases and the rise and fall of the music, and in many cases with the addition of the lyrics. To experience this practical example of musical memory, after spending time researching these phenomena, was an incredibly moving and powerful experience.

Given all the above, it stands to reason that music should be a treasured part of our education system, holding a secure place in our schools, with a high value on music teachers themselves. Whilst not all young people will want to learn a musical instrument, they should

be given the opportunity to engage in music at an early stage, in order to discover if this may be a possible pathway for them in the future. Without access they cannot not choose whether or not to engage as they will not know what it they are choosing to engage with. This is not the same as making every child learn a set instrument, but rather about introducing possibilities, which can shape a child's choice in later learning through to adulthood. However, it is true that music education is often not a priority of schools, with provision across the UK patchy at best (S. Kelly, 2010; Savage, 2020; Savage & Barnard, 2019). To understand this further, we will now turn to look at the historical position of music education, and specifically instrumental music provision, in schools in the UK.

1.3 Music tuition in the UK

Music tuition in the UK has been, traditionally and currently, provided in several ways. At primary school curriculum music is usually provided by class teachers who may or may not be musically trained. This may take the form of simple listening and singing or more engaged playing, dependant on the competencies of the teachers. In addition, visiting music teachers would visit schools to provide instrumental tuition to whole class settings. This is the initiative of the Wider Opportunities scheme involving whole classes of a single instrument such as violin, or ukulele, which is used as a medium to provide wider musical skills. These classes are variable, providing as little as half a term, up to several years, depending on the budget and beliefs of the Head of the school. At senior level, children have specialist music curriculum teachers, up to year 8 or 9, again dependant on the school. In this setting the usual format is a carousel style of learning where music is alternated with art, drama, ICT or dance. Visiting music teachers would then provide specialist music tuition

usually at a cost to the parents, although some schools or hubs do provide some free tuition.

Most of the visiting instrumental teaching is provided to schools from Music Hubs, which have largely taken the role of the former Local Education Authority Music Services. Less common but a significant number of the workforce are working in schools but in a self-employed capacity. There are also teachers who teach in music centres and some who teach in their own homes or travel to student homes. Most instrumental teachers have a portfolio of work which includes elements of all of these. In the research reported here we will be looking at the instrumental teachers who provide whole class instrumental tuition in state schools, whether they are employed by a Music Service, directly by a school, or are self-employed.

What has driven this research is a desire to unpack the factors that make up the motivation to teach music despite the many apparent disincentives reported by teachers working as instrumental music teachers in schools. How do music teachers maintain their motivation throughout their school careers despite these challenges? The more common work based motivational models do not seem to apply, for example pay does not factor in the same way it does in other industries. This is shown by the lack of parity in the amount of remuneration across geographical areas which does not reflect the amount of teaching in those areas: South Wales, for example has a busy musical profile in schools, despite being one of the lowest paid areas in the country. Teachers working only short distances from each other can be paid vastly different hourly rates, and this does not always relate to their experience. In 2021 reported jobs were being advertised at the somewhere between £23 and £42 per hour (Glassdoor, 2021). Quality control and opportunities for Continuing

Professional Development (CPD) are excellent when they occur (Fautley et al., 2011; J. Henley & Barton, 2022), but are not in place in all schools or Music Hubs, often because there are insufficient resources to do so (International Society of Musicians, 2018). For those teachers working independently of Music Hubs, there are few professional development opportunities which don't involve the teacher giving up a day's income to attend (International Society of Musicians, 2018). Schools are not always able to accommodate a teacher changing their teaching day, which may be a barrier for attendance. Courses are generally provided by outside specialist agencies such as Trinity College London, the Musicians Union or the Incorporated Society of Musicians, or specialist instrumental days such as those by the Clarinet and Saxophone Society, or The Voice College (Fautley et al., 2011; Musicians Union, 2015; Walters, 2020).

Teaching facilities in schools are also often far from satisfactory. Pianos are frequently out of tune, drum kits have lost skins, CD players disappear for use in a dance lesson. Some of the respondents in this study observed that sometimes the facilities do not meet legal requirements, such as the requirement to have a window in a teaching room for safeguarding reasons. Pupils (or their parents) often want to have lessons during the lunch hour or after school, so that they do not have to miss schoolwork, leaving teachers unable to work in normal working hours, and instead often working early in the morning, through any potential breaks and late into the evening. Concerts, examinations, extra rehearsals, rewriting parts, all take up vast amounts of time and are often not part of contractual arrangements. Breaks are rarely taken, and lunch is often taken 'on the run'. There is no time to meet with other music teachers or professionals, and feelings of isolation and exhaustion can be common (International Society of Musicians, 2018; Zeserson et al., 2014).

At the time of writing a £76 million had been committed to Music Hubs for the current financial year, and an additional £25 million in capital funding for musical instruments this seems a positive step forward, (Arts Council England, 2023). It should be acknowledged that the figure for the Hubs is a drop from the £79 million in 2021 which given the inflationary cost of living in 2023 is a significant drop (Department for Education, 2021). Although the investment should be welcomed, we must be cautious and learn from the past where we have often seen a step forward in one direction whilst other areas of music provision lack clarity and fall behind. One example was in 2012, the Ofsted report noted that “pupils musical understanding was developed most effectively in lessons when musical sound was the dominant language for teacher and learning” (Ofsted, 2012b, p. 18). Teachers using alternative techniques such as Dalcroze eurhythmics, and the Curwen-Kodaly solfège hand system were heralded as examples of successful practice. In the following years since, development in teaching aurally has increased, with much work and research has been done on the power of peer led learning, and the development of innovative new music schemes such as Musical Futures have been developed. In this scheme children learn through less traditional but no fewer valuable methods of listening, creating, and doing. This has had a hugely positive effect on music uptake in schools. Yet according to the 2021 culture secretary Nick Gibb, the scheme of funding announced under his leadership must ensure that, children leave school able to read and write music, in the traditional sense (Gibb, 2020). This statement lacks clarification, such as whether or guitar tab counts as reading music, what level of music reading is required, and, if taken at face value, it potentially discounts all the work and achievements of those students who are working in non-formal styles such as Rock and pop, folk, or Gamelan, who use either no, or alternative methods of musical notation (Walters, 2020).

1.3.1 *Teacher training routes*

In the past few decades there have also been increasing confusion around training and the recognition of qualifications for instrumental teachers. Richard Crozier, consultant for the Arts Council in England, stated in 2012 that there were about 57 instrumental music teaching qualifications in the UK (Crozier, 2012). To date that number has increased, and we can now include the Arts Council Award – The Certificate for Music Educators course (currently provided by the Associated Board of the Royal Schools of Music and Trinity College London), the European String Teachers Association (ESTA) Post Graduate Certificate (PG Cert) for all instruments, and the Post Graduate Certificate of Education, International (PGCEi) (for string teachers) by London Music Masters. These courses are diverse and there are no clear guidelines for Hubs and Schools as to what these qualifications mean in relation to instrumental teachers. Consequently, there are significant variations amongst Music Hubs and schools about how qualifications relate to pay, as set against the teachers' pay scale. The author's experience explains this in practical terms. She completed a PGCE in 2006 to become 'qualified' whilst working for one Music Service, which would have meant being paid within teachers' pay and conditions' and on a higher income bracket than those who were classed as 'unqualified' and paid on an instructor's rate. However, in 2007, she moved to work in several state schools in the next county as an independently self-employed instrumental teacher. No longer under the umbrella of a Music Service, the PGCE was no longer relevant as far as remuneration was concerned. The experience of completing the PGCE was valuable professionally but financially income was lost for a year without recouping it in salary terms later.

This lack of aligned national acceptance of what constitutes an instrumental teaching qualification, is reflected in the standard of teaching and the quality of the experience of learners. In one instance, the researcher was sent as an examiner to a centre where there were several children taking brass examinations. In most cases students taking examinations are successful having worked hard and been taught well. However, in this centre a significant number of candidates failed their examinations. The local representative for the exam board, explained that the teacher of these candidates had been an estate agent who had played the French Horn at school where they had achieved Grade 8. After 8 years without playing, she had lost her job as an Estate Agent and taken up instrumental teaching with the local Music Service to earn a living. She had had limited training, and little help regarding the technical aspects of teaching, other than what she remembered from her own lessons. Consequently, her pupils, whose parents were paying a significant amount of money for lessons, were not receiving high quality tuition. The lack of care of both teacher to not understand her students, and the music service in not selecting an appropriate candidate for the job, was not only letting down the students, but also serving to de-value the profession.

Unsurprisingly, some teachers had reported losing the drive and enthusiasm they may once have had and feel that music teaching is not valued (Morgan, 2012). It stands to reason that this would have impacted on the quality of their teaching and the experiences of their pupils. Baker (2005), highlights that this may be likely to happen mid-career when the monotony of the job and lack of career progression are felt more acutely than at the beginning or end of a teaching career, but has found that by the end of their career teachers have found their teaching to be enjoyable once more. This is an encouraging outcome, but it

needed to be understood in the context of whole class music teaching. This thesis sets out to investigate what may provide those changes by understanding the motivating factors that keep music teachers working in the profession and enjoying their work.

1.4 What is Motivation?

To understand what motivates instrumental teachers, it is firstly important to understand the concepts of work motivation in a broader context. Work motivation is a topic which has been widely investigated in the last century, with various studies looking at the intrinsic and extrinsic needs and motivators of employee productivity. Early theories of motivation tend to be needs based and view motivational success as being achieved dependant on whether those needs were fulfilled. Maslow's hierarchy of needs is one of the most widely known, and suggests that, the needs of the individual are viewed as in a pyramid. Each need must be satisfied before the next can be achieved (Maslow, 1954) with the basic or deficiency needs such as food, sleep and shelter lying at the bottom and the growth needs which fulfil our self-actualisation at the top, such as creativity and meaning lying at the top.

Later theories highlight the need for achievement, and models were developed around levels of accomplishment, including Atkinson and McClelland's Need for Achievement (J. W. Atkinson, 1964; McClelland, 1987, 2015). Other models such as Equity Theory, Expectancy theory, Goal Setting Theory, Social Cognitive Theory, all include factors such as remuneration, promotion and elevation, and respect. Expectancy theories have more to offer as the tangible effect of seeing additional effort leading to additional reward is relevant in what is a highly emotive career. However, while these theories may have value

in industry, they do not necessarily explain teaching motivation, and particularly music teaching motivation. This was illustrated above by the low pay of teachers, which suggests that remuneration is not a major factor in selecting a teaching career.

Job based theories may have more relevance. In his study 'The Motivation to Work', (1959, 1993) Herzberg set out a theory based on two factors: motivation and hygiene. The hygiene factors were the needs-based factors (money, working conditions, etc.), which would serve satisfaction needs, but importantly were not seen to build motivation. Instead, a second factor was needed, to understand the motivators - those factors involved in positive satisfaction arising from the job itself (Herzberg & etc, 1993). Baker (2005) found evidence in music teaching which complements this model, suggesting that career paths must be developed to keep teachers satisfied and motivated throughout their teaching careers. Other similar models have emerged which built on Herzberg's theories, and which examine motivation in a more modern workforce. One such model is that created by Parker and Ohly who developed a 'Job Characteristics Model' (2008), where five indicators including autonomy, feedback, skill variety, task identity, and task significance, all interact to produce what are termed 'critical psychological states'. These states in turn result in positive work outcomes, such as job satisfaction, motivation, and work effectiveness (Parker & Ohly, 2008). The complexity of music and music teaching could easily be viewed in terms of these characteristics, the interaction of which may be compared to the delivery of an exciting lesson (task identity and significance) by a competent teacher (autonomy, skill variety) with clear student outcomes (feedback).

More specifically to music, Cathcart (2013) has considered motivational issues in her work with piano teachers. She found that the reasons for starting to teach the piano were

diverse, but the common factor was the need to maintain a musical continuum. For many who were not professional pianists this meant simply being able to engage with music on a day-to-day basis. This included a love of playing, a love of the instrument, a desire to pass knowledge on, and the reward of seeing pupils progress through performance and exams. These positive factors outweighed the negatives which included a lack of practice in learners, poor pupil behaviour or difficult relationships with parents. These teachers enjoyed teaching and found it intrinsically motivating (Cathcart, 2013). The autonomy of constant engagement with music was key, suggesting that Parker and Ohly's model was indeed a helpful one.

One of the most relevant models in terms of this study is the model of motivation by Susan Hallam. By synthesising much of the data on human motivation Hallam created a model which allowed complex ideas to be used in a musical context (S. Hallam, 2002). She found that both cognition and self-determination were key to understanding behaviours in a human and more specifically a musical context. Whilst her focus was mainly on the development of expertise, a common factor with the research in this study is the consideration of what determines motivation to engage with instrumental learning. In Hallam's research she found that it is the motivation to engage in music that came from within, showing that although external influences may be at play, the overall desire to practice and progress as a musician came essentially from the learner. The same can be applied in the case of music teaching - whilst factors such as remuneration, place or work, etc cannot be ignored, it is suggested that the desire to engage with music pedagogy comes essentially from an inner need within the teacher.

Potential models will be further explored in the following chapter as a steppingstone to Self-determination Theory and the model proposed in the discussion of the thesis – The Self Determination Theory – Music (SDT-M). This study explores the intrinsic needs of music teachers and tries to understand the factors involved in the motivation and drive of those teachers, particularly those who engage in whole class instrumental music teaching (WCT). It will attempt to understand in greater depth how that motivation may be both nurtured and maintained. It will also aim to establish what leads to demoralisation and suggest what could be done to alleviate this, and how the workforce can be better supported.

1.4.1 *Signpost to the chapters*

The following (second) chapter will firstly lay out the traditions and history of music teaching and give a general background into music teaching in schools, to see how music teachers may have felt valued over time.

The third chapter will explore the concept of motivation in the workplace, looking at a generic understanding of the main concepts of work-place motivation, and then looking more specifically at how this may apply in the whole class instrumental music room.

The fourth chapter will outline the methodologies chosen for the research, and the rationale behind choices made.

Chapters five and six will discuss the findings from the questionnaires, and interviews respectively, and providing the results of the analysis.

Chapter 7 will then outline the answers to the research questions through the development of a model of motivation - the SDT-M, and it will bring the thesis together in a

discussion which will outline the main themes and put forward suggestions for how this information may be used for future models of instrumental music teaching.

1.4.2 *The research question:*

The research question for this thesis is as follows:

What are the factors which influence motivation in Instrumental Music Teachers working in whole class music teaching?

In addition to this there are the following sub questions:

To what extent do working conditions in WCT affect motivation?

How can teacher motivation be improved through an understanding of needs?

Chapter Two: Instrumental Teaching in Schools: An Historical Perspective

Chapter 1 outlined the reasons for this study, and how the research questions came into being. This chapter will look at the historical context of instrumental teaching in schools and the role of the music services and hubs, up to the present day. It will examine the context of instrumental teaching and changing policies, with the intention of understanding the issues that instrumental music teachers face. This will all be through the lens of understanding what it is that motivates instrumental teachers in a whole class teaching scenario.

2.1. Historical Context of Instrumental Teaching: The Early Years

Since schooling became compulsory in 1880, the role of music education has been controversial (Adams et al., 2010). Initially only singing, percussion or recorders were taught within school hours, with any other instrumental teaching activities being reserved for private teachers in their own studios (Sharp, 1991). However, by 1939 and with the English Folk Music Revival with Cecil Sharp at the helm promoting local music centres, the Schools Music Association raised the profile of music in schools with its music festival staged at the Albert Hall (Cleave & Dust, 1989).

By the 1940s, peripatetic instrumental teachers working for Music Services had an increased presence in schools, and eleven Local Education Authorities (LEA's) reported having a music service (Cleave & Dust, 1989). The music services were designed to support the schools, providing high quality instrumental tuition both in school and at music centres, and to help to run the orchestras and ensembles that were rapidly expanding, putting

instrumental music teachers at the heart of school life (Spruce, 1996). By 1947, the National Youth Orchestra was set up, and in the same year the first short course for teachers of strings was set up by the Ministry of Education (Cleave & Dust, 1989).

However, the services were not without fault. Spaces for tuition were not always available, were concentrated in only a few areas, did not cater for primary education, and the instruments available were mainly orchestral, creating cause for criticism that the services were not meeting the wider needs of the pupils in the schools (Sharp, 1995).

2.1.1 *Growing traditions*

By the 1950's the growing tradition of music in schools, with highly valued instrumental teachers and music advisers, was expanding (Cleave & Dust, 1989). In 1946 Dolmetsch had made the first large batch of plastic recorders, which allowed the recorder to establish its place as an affordable, easy to play instrument increasing the number of children being exposed to music making (Hunt, 1948). The next two decades continued to see the value of music and music making rise, with many new national orchestras, and festivals, and the creation of specialist music schools such as the Purcell School, and the Yehudi Menuhin School adding an aspirational value to young and talented musicians (Cleave & Dust, 1989; Spruce, 1996). By the 1980s, almost all LEA's were providing instrumental music tuition in mainly orchestral instruments such as woodwind, brass, strings and percussion, and in some cases, guitar, keyboard and ethnic instruments such as djembe (Cleave & Dust, 1989).

2.1.2 *The start of instrumental charging*

However, by the 1980's the provision of funding for music lessons was becoming increasingly difficult and as a result, the demand for instrumental tuition was waning. Parental charging was becoming more common, especially in city schools (Sharp, 1995). In 1981, this was challenged when a case was brought against Hereford and Worcester LEA by Eric Jones, a Deputy Head of a local high school and also a parent of two children, who argued that the LEA should be prohibited from charging for music lessons (A. Jones, personal communication, 2023). He had the support of the National Union of Teachers and they cited section 61 of the 1944 Education Act which stated that no fees should be charged for education in any maintained school (D. Baker, 2005; Cleave & Dust, 1989; *Education Act*, 1944).

The problem was the vagueness of this description, and what constituted education (Meredith, 1992). The judge ruled that music tuition should be included under this description, and therefore that music lesson fees could therefore not be imposed on parents for lessons in school hours. This protected parents and ensured that children could learn an instrument regardless of their financial background. But it left local authorities with a choice of either carrying the entire weight of funding instrumental music lessons, or moving music lessons out of school hours (D. Baker, 2005; Cleave & Dust, 1989). It was not long before a way was found to pass the costs back to parents.

2.1.3 *General economic strain*

At the same time, a period of severe economic strain had descended on the whole country. Overinflated energy prices, miners strikes, football and inner city riots were all

shaping the political atmosphere and a poor education system was being blamed for an overloaded welfare state (D. Baker, 2005; Cleave & Dust, 1989). Youth culture was vibrant and eager for change; the Campaign for Nuclear Disarmament, race riots, gay liberation and feminism were all explosive topics. Popular music was leaning towards punk and new wave bands, and musicians were experimenting with computerised and synthesised sounds. Classical music became regarded as domain of the elite, and traditional instrumental learning in schools, which was based largely on classical traditions, was losing its focus as an important skill for children to obtain (Wright, 2013). The combination of all that was happening in the world, and the limited resources available for music tuition, meant it was unsurprising that a 1984 inquiry found that music provision across the UK was patchy (Dunford, 2017).

2.1.4 *The financial effects of the 1988 Education Act on music provision*

In 1988, The Education Act had further impact on music provision in that it devolved funding to schools, and crucially, whilst charging was still prohibited for activities in the school day, this now no longer applied to individual music tuition, (Department for Education, 1988). Parents were once again required to pick up the bill if a child wished to have individual music lessons. An extract from the Langfell C of E Primary School Governors (1992), written to parents at the time, illustrates the reaction of many schools:

Section 188 of the (Education) Act establishes that schools may seek voluntary contributions from parents towards the cost of educational visits, and other extra activities during the school hours. Whilst contributions must be genuinely voluntary and registered pupils at the school will not be treated differently according to

whether or not their parents have made any contribution in response to a request, we must point out that we cannot fund educational visits, theatre groups and speakers from school funds. We rely on parents to contribute the money to pay for these activities. Any such activity, which is not financially self-supporting, will be cancelled. (para_2)

The result was to add to the elitism that surrounded music teaching, as now only those who could afford to engage in extra-curricular activities were able to do so. This would have a long lasting impact as there were fewer students reaching the higher levels of ability and consequently fewer young people moving into the music profession. Wright illustrates this at conservatoire level when he noted that the students enrolling in those years, were all from high income backgrounds. This was an historical change in demographic as “until the effect of the 1988 Act took hold, entry to the conservatoires had been characterised by musicians drawn from right across the social spectrum...” (Wright, 2013, p. 15), and is a trend which to date still has not been reversed.

2.1.5 *The start, (and chaos) of the National Curriculum in action*

In 1987 a consultation document for the new National Curriculum placed additional strain on the provision of music in schools, reinforcing its loss of importance in education. This document allocated only ten percent of the school timetable for classroom music lessons, and this allocation was further diluted as it was shared with Art, Drama and Design (Bath, et al., 2020; Department for Education, 1987; Savage, 2020). For music, the main consequence was that the practical component of music was played down in favour of

activities that could be more easily completed in a class of thirty children (Adams et al., 2010).

The first stages of the National Curriculum began to be implemented in September 1989 (Children, Schools and Families Committee, 2009). At the same time, further dilution of the music provision was happening outside of classrooms. The LEA budgets were being delegated directly to schools under the Local Management of Schools (LMS). The intention was to boost standards through a Thatcherite, 'market led' approach, where a business type model was deemed to be the way to improve performance of all educational services, in effect transferring the locus of financial control towards the perceived consumers, i.e., children, parents and schools (D. Baker, 2005). There was an overall intention of inclusion which the Education Minister, Kenneth Baker later described as a desire to honour the 1944 Education Act stating a belief that all children should be educated according to the wishes of their parents (*Education Act, 1944*, p. 76). It was a latter-day version of 'trust the people' when he stated "I wanted to empower local schools and colleges, and thereby give real influence to parents and children – the consumers of education..." (K. Baker, 1993, p. 211).

However, the crucial aspect that was not considered, was that children or parents alike will not exert 'real influence' on spending on something of which they have never experienced. Tomlinson writes of how the intention of a broad and all-inclusive curriculum was not consistent with the concept of a consumer led school culture, and equality was not high on the agenda, noting also that trust in teachers was being steadily undermined in a growing culture of accountability, claiming that "A national curriculum and a market in education cannot be compatible in any logic" (Tomlinson, 1989, p. 277).

With this new element of choice introduced to schools, music services had to fight for their existence. Many schools opted for independent teachers, without the overheads of the service, or simply stopped any music tuition they were previously buying in at all (Cleave & Dust, 1989). For music, the result was very much a lottery of provision across the UK: free music tuition was integral to some schools and a protected part of the budget, but in others it was only available to those whose parents could afford it (D. Baker, 2005; Savage, 2020).

2.1.6 *Attempts at protecting the industry*

In 1991 there was a campaign to Save Instrumental Teaching (SIT), and the National foundation for Educational Research (NFER) staged a five-month enquiry (D. Baker, 2005; Sharp, 1991). The results highlighted the inconsistencies in music provision across the country. By 1993, 75% of LEA's had devolved their budgets directly to the schools (S. Hallam & Prince, 2000). Five years later, in 1998, ministers were concerned about the decline in music provision and set up grants to both ring-fence money for music provision and to allow music services to expand (S. Hallam & Prince, 2000). However, full time teaching positions were being axed to make way for more part time positions, teachers were expected to fulfil more ancillary and varying roles, expanding into other instrument groups, taking on more of their own administration, and becoming more creative in terms of their teaching. With the lack of security in the profession, reduced pay or opportunity to earn a decent salary, and changing roles, several music services reported finding it difficult to recruit teachers (Sharp, 1991).

2.1.7 *The 1992 National Curriculum for music*

Three years after the initial stages of the national curriculum were rolled out, a curriculum for music was implemented (Department for Education, 1992). New attainment targets in music were introduced, and included performing and composing, listening, and appraising (D. Baker, 2005; Bath, et al., 2020). However, the allocation for music in the timetable was not improved, putting a strain on how teachers were to ensure that their students achieved these targets. The so-called 'Three wise men' report (1992) on *Curriculum Organisation and Classroom Practice* noted that:

While all schools devoted considerable amounts of time to English and mathematics, some neglected important aspects of these subjects such as reading extension, oral work and mathematical problem solving. Others failed, moreover, to devote adequate attention to history, geography, art, and music. The National Curriculum was introduced, in part, to ensure that all children have access to a broad and balanced curriculum that is consistent country wide, however this was clearly not happening. (p. 24)

This controversial report also found that it was not reasonable to expect Key Stage 1 teachers to be able to provide the level of specialist knowledge across all nine curriculum subjects and uses music as an example of where a specialist teacher is required (Alexander et al., 1992) . Prior to this, a handful of music services had already attempted to widen their appeal by offering some classroom curriculum music and easing the burden particularly at Key Stage 1 and 2. Music services such as Hereford and Worcester, Wakefield, and Durham, are just a few of those services who all had by this time some level of engagement in

classroom music delivery (D. Baker, 2005). This was a positive move and improved music provision in some schools, but was limited both by the traditional teaching backgrounds of most instrumental music teachers, who did not have the wider experience to deliver this expanded curriculum, and also by some teachers believing they were also overqualified to do so (D. Baker, 2005; Paynter, 2002).

2.1.8 Key stage progression

It is useful at this stage to understand the direction that music in the UK school structure was heading. The broadening of the curriculum ensured that pupils had a full range of musical skills, based on the three core elements of composing, performing, and listening. Instrumental prowess was expected to have been attained to a significant degree before children undertook GCSE's. In the Qualification and Curriculum Authority (QCA) review of standards (2007), the change in school music teaching was described as a shift from treating music as primarily an academic subject in which students learned about music, to an inclusive one in which the aim was to engage in musical as well as academic activities (Qualifications and Curriculum Authority, 2007).

However, as ever, there were contradictions, such as instrumental tuition not being an essential requirement for the course. The rationale for this was no doubt explained by the criteria that the "highest grades are accessible by those candidates who may not receive additional specialist music lessons" (Qualifications and Curriculum Authority, 2005, p. 3). However, there is evidence that both students and teachers believe playing an instrument is necessary for high grades, and were therefore sceptical at this criteria statement, which

may explain the low GCSE music take up rates during the early period (Bray, 2000; Lamont & Maton, 2008).

Despite this curious inclusion, it is worth noting in the context of the 2007 review, that the inclusive aims of the changes were successful, with the numbers of candidates entered for both 16+ examinations (i.e. GCE O level and CSE in 1985 and GCSE in 2005) and A levels almost doubling over the period (Bell, 2001, p. 215). However, to keep this in perspective, the overall percentage of GCSE take-up numbers was only 8-9% in the early 2000s, which still meant that music was a minority subject (Lamont & Maton, 2008; Qualifications and Curriculum Authority, 2002). By comparison, 36% opted for art in the same period (Qualifications and Curriculum Authority, 2002).

One very positive move was that by 2000, a greater knowledge of musical styles was included in the curriculum, which now incorporated jazz and world music and this more inclusive approach, combined with the way that the syllabus built on the curriculum of Key Stages 1-3, was welcomed by reviewers (Qualifications and Curriculum Authority, 2007). GCSE music was much more accessible than it had previously been, and the emphasis on performance and composition not only gave music a more powerful place in the curriculum, but there was now a heightened need for consistent high quality instrumental teaching and learning.

2.1.9 *Effects on instrumental learning numbers*

There is some fluctuating evidence regarding the real effect of changes to the numbers of children having instrumental music lessons over this period. Between 1991 and 1993 numbers were on the increase according to a survey by the Performing Rights Society

(PRS) (Performing Rights Society, 1999). However, the Associated Board of the Royal Schools of Music (ABRSM) found that in 1993, 1996 and 1999, that the number of students learning musical instruments, was in decline (Associated Board of the Royal Schools of Music, 2014). The Times Educational Supplement (TES) survey of 1995 suggests that 48% of metropolitan district councils found there was a detrimental effect on youth orchestras but that teaching numbers in the shire counties were increasing (Spencer, 1995), all of which suggests that the data sources of the overall evidence was inconsistent and dependant on location and that a national picture was not clarified.

Funding of lessons remained an increasing problem with the divide increasing between those children whose parents could afford music lessons and those who could not. By 1995 the TES survey had shown that over three quarters of metropolitan and a third of shire music services were by now charging parents between £8 to £12 per hour for music tuition (Spencer, 1995). In addition, instrumental hire was also being charged for, or students had to obtain their own instruments, and the amount of more expensive instruments being taught, such as cello and bassoon, was consequently in decline (Spencer, 1995). In another TES report it was noted that all services were worried about the effect on poorer families, and the phrase “who pays, plays” was becoming common (Spencer, 1995, p. 11).

Joan Arnold (1995), chair of the Music Advisers' National Association (MANA) wrote to the Times Educational Supplement to clarify the situation.

With reference to the article on the legality of charging for music tuition (TES, March 17), I should like to clarify the position. The law is quite clearly stated in the School

Governors' Guide to the Law 1994..: "Charges may be made for teaching either an individual pupil, or pupils in a group of up to four, to play a musical instrument, if the teaching is not an essential part of either the national curriculum or a public examination syllabus being followed by the pupil". (para 1)

Ironically she added: "The essential point is that no pupil may be left out of an activity because his or her parents cannot or will not make a contribution of any kind." (Arnold, 1995 para 2). It was not all doom and gloom however, and as the Department for Education and Skills (DfES) reports demonstrated, there were some positive aspects to instrumental charging (S. Hallam & Prince, 2000). The 1995 TES survey showed that Cambridgeshire had increased its staff by a third and had notably improved standards generally (Spencer, 1995). Suffolk and Sheffield were both expanding, and Birmingham welcomed the opportunity to make the service more secure.

What remained clear was that unless instrumental teachers gained more confidence and expanded further into the classroom to provide a broader and more financially appealing service, the music services were on a continued downward spiral. Without class music, the importance of music in children's lives would be lost and consequently the desire for instrumental musical tuition. Training and a broadening of skills was still needed as more and more instrumental teachers found themselves in the classroom, teaching whole class instrumental lessons and sometimes general music classes (Wright, 2013). The hope was that instrumental and class teachers could work together more effectively. Howard Dove (1987), then head of a music service, wrote:

There is a clear obligation upon teacher trainers and local authorities to ensure that instrumental teachers are equipped with sensitivities to enable them to give proper support to their classroom colleagues, particularly in the primary phase, by helping to ensure that composing, performing and listening are on offer to all children at every stage... this will mean instrumental teachers spending more time in the classroom working alongside class teachers. (p. 46)

By 2000, 66% of music services were offering curriculum support, with 23% of music teachers being involved in curriculum teaching (S. Hallam & Prince, 2000). This was not yet backed up with support as training was scarce and widely acknowledged as insufficient (D. Baker, 2005). In addition, highly skilled musicians and teachers trained in the very specialist area of their instrument, still felt not only out of their depth but that their skills were being undervalued (D. Baker, 2005; Wright, 2013). The changes brought into question how consistent provision was could be, and how the need for a higher degree of instrumental provision would be met in order to meet the requirements for the GCSE and A level courses, particularly if there was a lack of consistent or sustained provision prior to this stage in the younger years.

2.2 New century - new thinking; the Music Manifesto onwards

By 2004, this issue was being addressed as the DfES worked in collaboration with industry experts including music practitioners, music hubs and organisations such as the Musicians' Union, the Teacher Training Agency, the Specialist Schools Trust, Arts Council England, Qualifications and Curriculum Authority, Ofsted and Youth Music. This manifesto (2004) aimed to increase musical opportunities through the implementation of 5 key areas:

1. to provide every young person with first access to a range of musical experiences.
2. to provide more opportunities for young people to deepen and broaden their musical interests and skills.
3. to identify and nurture our most talented young musicians.
4. to develop a world class workforce in music education.
5. to improve the support structures for young people in music making. (np)

There was huge enthusiasm for the project, however, even at the time of its inception, there were concerns over how it was to be funded. Key figures in the industry such as the 'cellist Julian Lloyd Weber (2004) refused to back the manifesto, claiming in an interview with The Guardian newspaper:

In the manifesto, there are a lot of statements about what the government will do and what it wants to do - but the manifesto doesn't say how the government is going to do it. It seems that there is no statement about funding to pay to increase provision. (para 5)

There was further criticism, from the Association of Teachers and Lecturers (ATL), who voiced concern over the way the Arts was being squeezed out of education. In the same Guardian article Mary Bousted, (2004) the general secretary stated:

This is a small step to redress this problem, but it is not enough. Even Ofsted acknowledges that primary school teaching is overloaded with literacy and numeracy which leaves little or no time for a rich and broadly based curriculum. (para 13)

Despite these concerns, the Manifesto led to many successes, notably the national singing initiative 'Sing Up' and the new 'Wider Opportunities' or 'Play to Learn' schemes, involving whole class learning of voice or an instrument (Fautley et al., 2011). It is the Wider Opportunities scheme, or Whole Class Teaching, (WCT), to which we shall now turn.

2.2.1 *Whole class instrumental music teaching*

The Wider Opportunities scheme had been piloted several years earlier in 2002, when six Local Education Authorities (LEA's) were tasked with looking at how specialist music provision could be developed to involve all pupils in Key Stage 2 (Bamford & Glinkowski, 2010). The result was the rolling out of the scheme nationally. The intention behind the policy was to provide children with what was described as an 'authentic instrumental experience' (Bamford & Glinkowski, 2010), and to ensure that by 2011, every child would have access to this opportunity during their time in primary school. The government directive (2008) stated it would provide:

Free music tuition – by way of whole-class or large-group activity – for every primary school child for a year in the early years of primary school [with] at least half of primary school pupils continuing with further tuition. (p.1)

At the outset, this was a brilliantly intentioned scheme, with some teacher development and training available for Key Stage 2 teaching, provided by Trinity Guildhall and the Open University, and funded by the government (Fautley et al., 2011). However, despite this intervention, there were widely reported problems from the outset. The initiative still lacked enough proper consultation with instrumental teachers more widely in the field (D. Henley, 2011) and despite the initial promises of £332 million over three years

for musical education (Department for Children, Schools and Families, 2008a) there was limited funding and availability of training teachers in this new way of working. Initially the scheme only worked in larger, more successful, and well-resourced music services. Some of the difficulties had been foreseen; in 1998 Susan Hallam had voiced her concern when she noted that a teacher “cannot be as responsive to individual needs as when teaching individually”, adding that there is “little opportunity for differentiation because the group needs to progress at the same pace” (S. Hallam, 1998, p. 252).

Other problems were recorded in the report 'Wow its Music Next', and included a lack of support from schools themselves, and a lack of resources available. Timetabling was difficult, and the rooms available were not always adequate. In some areas the result was a notable dropping in the standard of young instrumentalists, and, unsurprisingly, in teacher morale (Bamford & Glinkowski, 2010). Richard Hallam (2008) in his 4-year review of the Music Manifesto, also noted some of these issues, but remained extremely positive about the overall possibilities of the scheme.

Some of our Wider Opportunities programmes need to change. They are not all examples of best practice. Where best practice exists pupils have good technique, play and sing in tune, make good progress and have a musical experience. Most of them want to continue to learn after their first free year of tuition. There is no ‘one size fits all’ but all pupils can and should have a meaningful and worthwhile experience (np).

This optimism grew when the renamed Department for Education (DfE) published a press release detailing further projects such as the In Harmony project, and five more major

music partnerships with including Halle Orchestra and London Symphony Orchestra who would be working with schools. The projects would benefit from £3 million over 3 years as part of the wider funding plan to ensure that all primary school pupils had access to music tuition for at least a year (Department for Children, Schools and Families, 2008a). The press release reported numbers of musical learners doubling in the last years, stating that 22% of all children learning an instrument in 2005, and adding an aim of 50% of all children would be learning by 2011.

In 2012 the results of these figures were challenged. Ofsted released a report *Music in Schools: Wider still, and wider* (Ofsted, 2012b) where the period 2008 - 2011 was examined. The findings found that no improvement was made despite all good intentions. Instead, Ofsted found wide differences in the quality of provision, stating that “far too much provision was inadequate or barely satisfactory” and added the damning statement “there was not enough music in music lessons” (Ofsted, 2012b, p. 4). WCT teaching was not being consistently utilised, and only a third of schools showed good vocal work despite using the national singing strategy. In fact, the study noted that only just over a third of all schools were showing the benefits of a good or outstanding music education, even when the schools were rated as good or outstanding overall (Ofsted, 2012b, p. 5).

With regard to instrumental prowess, it was found that in Key Stage 2, there was limited evidence of musical performance skill: the example being that even with classroom percussion instruments pupils were not shown how to use the beaters (Ofsted, 2012b, p. 12). The WCT teaching was found to be lasting a term or less, with teachers often not experienced enough in controlling a whole class, and it was noted that short term engagement was of little benefit to the child. Notably, the government ambition of free

music tuition for every primary school child for a year, had not yet been met (Ofsted, 2012b, p. 13).

2.2.2 A flurry of change

In 2010 the Secretary of State, Ed Fazel, wrote to Darren Henley, the then chair of the Music Manifesto Partnership and Advocacy Group and Managing Director of Classic FM, to ask him to conduct a further review. Henley was a prominent advocator of music in education, making this a prudent move by the government. The review itself was published in February 2011, with the National Plan for Music Education quickly following in November of the same year. Henley's aim of the review was to “eradicate patchiness and bring Music Education everywhere in England up to a universally high standard” (D. Henley, 2011, p. 5). The plan set out provision for National Curriculum music for children from ages 5 to 14, including the requirement of WCT classes for a year where possible, but certainly for a minimum of a term. There were opportunities for performance, wider use of Music Technology, support for teachers, and an extended age range to 18 years of age (Department for Education, 2011, pp. 7–9). There was also intent to support the many primary school class teachers who did not feel qualified to teach music, by receiving professional development through participation with the instrumental teachers. Henley (2011) stated:

Primary school teachers report that they often lack the confidence to teach the practical aspects of music in the classroom. This needs to be tackled at an early stage in their careers, both in their Initial Teacher Training (ITT) and during their time as a Newly Qualified Teacher (NQT). The leadership teams of Music Education Hubs

should be mindful of the need to engage with newly qualified primary school teachers as part of their delivery strategies in their area. (p 25)

In his review, Henley was seeing the whole picture, placing Wider Opportunities teaching at the base for a route of progression in music education (see Figure 1). He understood that musical interest had to be gauged in the early years for progression to occur, but also acknowledged the financial difficulties associated with progression in the later years.

Recommendation 4 stated:

There should be a clear progression route for children after the initial free opportunity for instrumental tuition is made available. This route would be means tested, with parents above an agreed income level expected to fund or part fund, tuition. (p. 11)

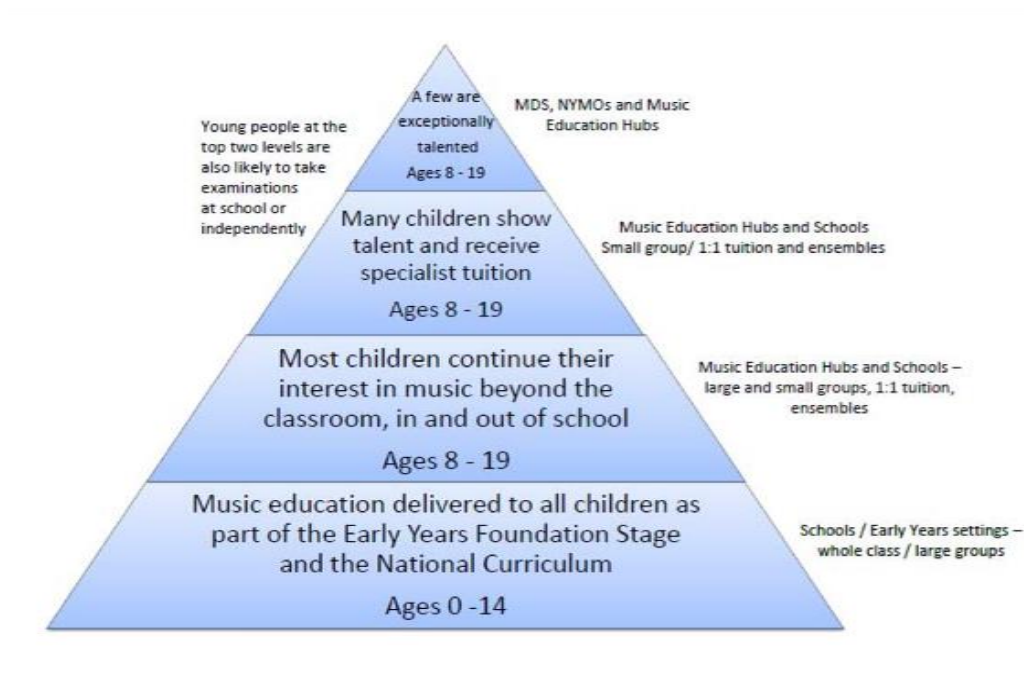


Figure 1: Wider Opportunities progression route

This intention to create equal opportunities for musicians of all backgrounds was foremost and the report continued in this vein. One of the most relevant recommendations, that funding should be ring-fenced, was also a warning. He wrote:

Without central government funds being ring-fenced, I have serious concerns about the future of Music Education. Given the financial pressures on both Local Authorities and individual schools, it is important that the money intended for Music Education is actually spent on Music Education. Ring-fencing this funding appears to me to be the only way to ensure that this happens. (p. 17)

He added his reasons:

There is also historical evidence that without ring-fenced funding for Music, some schools may themselves reduce their investment in the subject to a level that would

make it hard for children to receive the minimum expectations for Music Education, as outlined in Recommendations 1 to 8 in this Report. Given the amount of public money that has been invested in building up the Music Education infrastructure in recent years, this would be a retrograde step. (p. 17)

This issue of funding was to prove crucial. By November of the same year, the government had responded to the Henley Review with the National Plan for Music Education (NPfME), where the funding aims were outlined. The plan addressed the inequalities of music provision across the UK, by acting on the measures raised in the Henley review.

However despite the government figures stated in the press release, the new plan noted that the number of children having instrumental tuition had only grown from 8.4% of children in 2005, to 17.4% in 2011 (Department for Education, 2011, p. 9). This was progress, but it was far from the original intention of 22% and 50% by 2011.

2.2.3 *The English Baccalaureate*

At the same time in Education more widely the English Baccalaureate was being developed and implemented as a way of ensuring that performance in core subjects was measured accurately. The suite of subjects proposed included English, maths, science, a language (ancient or living), and either history or geography. Henley (2011) wrote:

Music is an important academic subject in the secondary school curriculum. When its constituent parts are next reviewed, I believe that Music should be included as one of the subjects that go to make up the new English Baccalaureate. Otherwise, there is a risk that the subject may be devalued. (p 12)

Only a few pages later Henley reinforced the position again advocating for music's place in the curriculum, and heeding a warning, that would have caused concern to many music teachers.

There is a strong sense that the statutory requirement of being included in the National Curriculum provides a basis for all other music provision in and out of school. Without the obligation for music lessons to be a part of the school curriculum, there is a very real concern that the subject might well wither away in many schools – and in the worst-case scenario, could all but disappear in others. (p. 15)

In 2011, there was a further campaign to include a sixth subject for cultural and reflective subjects, supported by the Musicians Union, Music Teacher Magazine, and the International Society of Musicians. Despite the best effort of everyone, the government response was to outline that schools could “draw on music education hubs to fulfil schools' primary responsibility for delivering the music curriculum” (Department for Education, 2011, p. 6). Schools were subsequently given the decision of how to best implement the requirements of the National Curriculum in their own schools, but without including it in the EBacc, music did not have the weight of importance that would have supported deeper and more meaningful conversations between schools and hubs as to how consistent and ongoing musical delivery would be planned (Anderson, 2022). Many headteachers were left believing in what has since been described as a cost hypothesis: that the study of music would take time away from, and is therefore detrimental to, other core subjects (Guhn et al., 2020). There were few reassurances to music teachers that their profession would be secure.

2.2.4 *The inception of the music hubs*

As part of the NPfME, in September 2012, Music Services were mostly disbanded in their previous form, and the creation of the new music hubs began. Music education providers were invited to bid to become the local 'Hub', which would also incorporate other music agencies in the area. Conditions meant that hubs would be providing a much wider service addressing both 'core' (including music provision in all its required forms) and 'extension' (CPD, and instrumental provision) function (Musicians Union, 2014). This market led approach was intended to raise standards, and to ensure accountability for funding.

The intended role of the hubs was to support a combination of classroom teaching, instrumental and vocal tuition, opportunities to play in ensembles and the chance to learn from professional musicians (Department for Education, 2011). Through working in partnerships with local music organisations, it was hoped that the hubs would be able to provide sustained provision through pooled resources, which would increase capacity beyond that which had been the scope of the Music Services (Department for Education, 2011, p. 11). How hubs adhered to the core roles, would be assessed by the Arts Council England. Funding was going to be available for the first three years from April 2012 of £77m, / £65m and £60m, (Department for Education, 2011). However, it was also expected that hubs should increasingly seek out, and draw on, additional sources of funding streams. For their part, Ofsted welcomed all the recommendations in the 'Wider Still and Wider report' and reinforcing both that external partnerships were of "crucial importance" (Ofsted, 2012b, p. 7), and that initiatives such as the WCT was going to be of utmost importance to addressing the postcode lottery of provision.

2.2.5 *The workforce*

Much of the wider discussion over this period centred on the effect of the changes on provision to the children, and there was little focus on the teachers themselves outside of the industry publications, such as *Music Teacher* (Rhinegold), *The Musician* (The Musicians Union magazine), and *Music Journal* (published by the International Society of Musicians). These publications who did show an awareness of the workforce, were reporting a bleak picture for instrumental music teachers whether working in WCT or in the more traditional teaching models. In many cases the move from Music Service to Music Hubs meant that teaching contracts with pay and conditions was being lost, and consequently teachers were no longer receiving the benefits of their Qualified Teacher Status. The Federation of Music Services (FMS), were attempting to stem the tide of music teachers who were being forced to become self-employed. Virginia Haworth-Galt (2011) who headed up the FMS stated:

Our prime concern is that young musicians have quality music-making opportunities; this means a profession with pay and working conditions that will continue to attract and develop quality teachers. (p. 23)

Sadly, her efforts did not result in real term change. In the April 2012 edition of *Music Teacher*, a report on job losses at Gloucestershire Music Service, mirrored reports that were being heard from around the country. The County Council were restructuring staff in preparation for the inception of Music Education hubs in September 2012. Jo Grills, Operations Director for Education, Learning and Libraries in Gloucestershire

had clearly stated that the council would no longer provide tutors for individual and small group lessons (Morgan, 2012).

What was disturbing was 10 years earlier in 2002, the Music Services were recorded as providing 91% of their output in instrumental teaching, with a majority of 79% in individual teaching (S. Hallam & Rogers, 2003). The new music hubs were in some cases providing only WCT and no individual or small group tuition at all. Pathways for progression were not clear, and questions were being asked about the long-term effect of more ambitious student performance opportunities such as the National Youth Orchestra. The move also meant that some excellent instrumental teachers who were not qualified to teach in a classroom (or did not wish to do so), were being lost, either by losing their jobs, or by the inability or desire to having to change roles. Some pilot schemes such as the CPD training provided by Trinity Guildhall and the Open University was available (Fautley et al., 2011), which had some success but only served to highlight that such training and a broadening of skills was still needed more widely. Permanent posts were being cut in favour of hourly paid positions. In 2011 Diane Widdison (2011) of the Musicians' Union described how teachers and music services were feeling:

...many music services are still very uncertain about their future because the criteria for the proposed Hub structure and funding streams are still unpublished. The morale of staff working across music services in England is very demoralised and, we have seen redundancies, changes in terms and conditions, and, in some instances, closures, all of which have resulted in extremely talented individuals leaving the workforce. (p. 13)

By 2013, the Ofsted report *Music in schools: what hubs must do*, showed that the situation was still very unstable. This report suggested that, although music provision in schools could be excellent, it was still inconsistent. Music hubs, working at their best, could challenge and support school leaders to bring numerous benefits of a good music education to all pupils. However, Ofsted inspectors found few examples of such good practice (Ofsted, 2013). The heart of the fault was seen to lie with schools' lack of understanding of what students could achieve at primary level. To try and challenge this, Ofsted (2013) recommended that hubs took more of a leadership role, to become:

...champions, leaders and expert partners, who can arrange systematic, helpful and challenging conversations with each school about the quality of the music education and how the school and hub can work together to improve it. (p. 5)

This integrated approach was a significant move away from the way music services had previously worked, and it relied on schools buying into both the service provided and the ethos behind it. With the pressures on schools and hubs still settling into redefined goals, this approach was met with scepticism, not least because the Hubs did not yet appear to have a settled workforce to deliver the provision that was being sold. There was no move to standardise any changes to the curriculum (Anderson, 2022), and as some teachers were still under the impression they were teaching instrumental skills, whereas others were starting to teach music through the medium of an instrument, the level of learning and type of skills obtained was patchy, and in many cases, this meant aspects such as composition, were not taught. This was a situation that did not improve for two years, as outlined by Deborah Annetts, Chief Executive of the International Society of Musicians (ISM). As music provision floundered in many schools, she found her members reporting the same

difficulties as they had several years earlier. She voiced her concerns stating “We must not end up, either through design or omission, with music slipping out of the grasp of the vast majority of young people as they attend school” (Annetts, 2015, p. 1).

2.3 Teacher qualifications and training

It is helpful at this stage to look at what training and qualifications were required to be a music teacher; particularly as more and more instrumental music teachers were now required to teach in the classroom. The training that teachers have undergone reflects their aspirations to follow their chosen path, however when those paths are not clear it is difficult to understand the direction for the best training to get there. Historically, what is a universally accepted qualification to become an instrumental music teacher has been widely varied. Following the 1944 Butler Act, a national shortage of music teachers led to a consideration of the problem, and, at the time, head teachers were advised to recruit among local private teachers, church organists, universities and music colleges (Spruce, 1996). At this early-stage classroom music was primarily taught by musicians, rather than ‘trained’ teachers. This legacy set the backdrop for a bewildering array of teaching qualifications (Cox, 1993), a situation which presides into the present day, and there is still no one single teaching qualification that is acknowledged in the same way that for example, a PGCE (Post Graduate Certificate of Education) is the standard qualification for a classroom teacher. The PGCE in music is an option for some teachers, but as it addresses teaching solely curriculum music in a classroom (Secondary Music), or a generic teaching of all subjects at Primary level (which may include music), it does not address the specifics of instrumental music teacher training. It is also only relevant after a qualifying period of teaching to obtain Qualified Teacher Status (QTS), which you can only obtain in a classroom,

as a fully employed teacher, and therefore most instrumental music teachers will not achieve this, even if they have obtained the PGCE.

Baker agreed that one of the challenges in meeting the directive to increase the intake of 'quality teachers' in the Music Manifesto, was the need for postgraduate teacher training, which was valued by Music Services, (D. Baker, 2005). Different qualifications were being accepted in some music services, and rejected in others. Most accepted the PGCE, but the other qualifications such as teaching and performance diplomas from institutions such as the Royal College of Music, Trinity College of Music, The Associated Board of the Royal Schools of Music etc, were in some cases prized, and in others rejected, even though those qualifications were much more suited to teaching an instrument than a classroom-based qualification.

Bamford and Glinkowski (2010) concurred:

Concurrently, there is a shortage of WO (wider opportunity) music teachers, especially in contemporary guitar and percussion and certain areas have more acute music teacher shortages than other areas. Encouraging greater parity of training and pay and conditions across music services and continued targeted recruitment and training of WO music teachers, especially individuals from diverse backgrounds, would help to alleviate teacher shortages. (p.12)

In 2011, the renamed Department for Education (DfE) stated in the NPfME that there should be a new qualification for music educators which would do what Henley had recommended to "professionalise and acknowledge their role in and out of school" (D. Henley, 2011, p. 26). The DfE (2011) laid out that from...

... summer 2012, the Teaching Agency will develop a teacher training module to boost new teachers' skills and confidence in teaching music. The Arts Council will facilitate development of a music educator qualification by 2013, ensuring the wider music workforce is more professionalised. (p. 4)

The NPfME, described a suite of qualifications, including the new music educator qualification (Department for Education, 2011, p. 11), and consequently a proposal was made by the Arts Council of England (ACE) to create a nationally unified qualification. In an address to the Musicians Union teachers' conference in 2011, Richard Crozier described how the value of some of the many types of music teaching qualifications would undergo a translation process, so that all music teachers would have a qualification akin to a PGCE for music, and which was recognisable nationally (Crozier, 2012).

The response to this was a level 4 QCA qualification entitled, The Certificate of Music Educators. This is still available to date via the Associated Board of the Royal Schools of Music, or Trinity College London. However, whilst it is a worthwhile course, a level 4 qualification is roughly equivalent to the first year of a university degree and did not create the umbrella qualification that was hoped for.

At the time of writing, and despite its clear limitations for instrumental music teachers, the most consistently accepted qualification remains the PGCE. It was shown that those music teachers who hold both a PGCE and the required Qualified Teacher Status (QTS) statistically achieve higher results with their pupils than those who do not (S. Hallam & Rogers, 2003). However, the problem remains that the criteria required to obtain (QTS) is largely incompatible with instrumental music teaching due to the different nature of the

job, meaning that even those who have qualified with a PGCE, do not necessarily reach the security of teachers pay and conditions through the lack of QTS. There are still only a handful of few institutions that run an Instrumental Teaching PGCE, and these are generally two-year courses instead of one where the first year is the standard PGCE in Music Teaching followed by a year of instrumental training. Therefore, a standard post graduate teaching certificate for instrumental music teaching, with an obvious route to QTS is still largely unavailable. The latest National Plan for Music, (2022) considers the support that is needed for school teaching staff, and makes the recommendation that hubs should be encouraging their staff to take further qualifications and training, but there is no single standard to follow.

2.4 Recent years – the changing position of Music Teaching

In recent years many of the same battles are still being fought. The total funding amount for 2018-19 to the existing 120 Hubs from the Arts Council was reduced to £75 million, although this has been static for the following years with 2021-2022 increasing to £76. The roles as defined by the Arts council of the hubs to deliver the curriculum continue to cause tension and conflict (Savage, 2020) . Savage notes that what is missing from the research is often a comprehensive examination of the organisations that are delivering the music, and notes that “it is... teachers themselves are at the heart of the curriculum and its delivery and... their identity and role have already been fundamentally changed” (Savage, 2020, p. 2). Without this knowledge and specifically without knowing what teachers need to be successful in their roles, high quality teaching and learning will always be patchy and lack consistency.

Since music was omitted from the English Baccalaureate in 2010, several factors have weakened the value of music in schools. The academisation of many schools has led to much deeper freedoms within curriculum design and delivery. The statutory requirement to meet the principles and content of the National Curriculum remains, but how they achieve this is the decision of each individual school. The 2014 report of the Paul Hamlyn Foundation found that the gap between the best and worst examples of music provision was getting wider, noting that a number of classroom teachers were still not confident to teach music, suggesting that the aims of the NPfME (later the NPME) for school staff to work with class teachers to improve skills were not being fulfilled (Zeserson et al., 2014). School staff were generally not engaging with the visiting music staff, instead leaving the hub teachers to provide the musical element of the curriculum alone, and consequently class teacher skills in music were lagging behind their ability to deliver other subjects.

It was also found that there were serious weaknesses in both the curriculum and its delivery, with poor retention rates in student numbers, insufficient support from senior leadership teams, and importantly insufficient local and national support structures. There was no clear agreement as to who was covering which element of the curriculum, between performance, theory, historical knowledge and composition, and therefore no guarantee that all elements were being taught. Finally, educational policy changes were attributed to the continuing inconsistencies in music provision by lowering the status of the arts in schools (Anderson, 2022; Zeserson et al., 2014).

The Musicians Union also issued a report in 2014, where they found examples of teaching staff moving to zero-hours contracts, no holiday pay, sick pay, maternity pay, no CPD, but an increasing level of restrictive control, for example on the hours available to

teach in schools (Musicians Union, 2014). This sustained undervaluing of the workforce showed a clear disconnect between the aims of the Department for Education's 'next level of musical excellence' (Department for Education, 2013) and who would be supported to deliver this teaching.

In 2017, the International Society for Musicians launched a longitudinal study in 700 state schools to assess how the situation was progressing. At the outset, 80% of the schools who took part were considered 'good' or 'outstanding' by Ofsted. However, the pattern of music education taking place in schools was still patchy and was found to be even more reduced than in previous years. This was largely due to a carousel style approach, where children would take music for a term in rotation with other subjects. This number dropped most substantially between 2015/16 to 2016/17 where for year 8 students the average number of hours available for music teaching dropped from 20.8 to 17.5. In the same year for year 9 pupils only 62% were still taking music in any form (International Society of Musicians, 2018).

The situation was bleak in all areas of the United Kingdom. A report in a Scottish newspaper (2018) reported similar problems:

It emerged in November 2018 that 1,200 fewer children were learning an instrument in Scotland than a year earlier. According to figures from the Improvement Service, the national organisation tasked with driving up standards in local authorities, there were 60,326 pupils learning an instrument in Scotland in 2017/18, down from 61,615 the previous year.

By the 2019 ISM report it was found that less than 50% of primary schools were fulfilling the requirement for music in year 6, citing the accountability measures and the pressure of “statutory tests” in maths and English as the reason (APPG for Music Education, 2019, p. 10; Bath, et al., 2020; ‘Young Musician Flashmob Protests against Instrumental Tuition Fees.’, 2018). A lack of funds was also cited as a reason, with schools no longer employing visiting teachers. By now funding for *Sing UP* had also ceased (*About Sing Up / Sing Up*, 2021), and schools had to buy into its programme from their own budgets making it an additional cost that many schools argued they could no longer afford. In Key Stage 3, some schools were not providing any music education at all, or in some cases staging one day events (APPG for Music Education, 2019). Where music was still being provided it was on the carousel basis, and the percentage of curriculum time allocated to music was only 3.1%, which is a drop of 11% since 2010 (Bath, et al., 2020; Savage, 2020). The result was that with the focus on Ebacc subjects, and the consequent reduction of the importance of music in secondary school, the possibility of studying music at GCSE had, in many schools, been removed, or outsourced to the music hub (Bath, et al., 2020), with figures falling by almost a fifth in four years, and A level being the fastest disappearing A level subject (APPG for Music Education, 2019).

The 2019 report also found a significant drop in the number of students taking instrumental music exams, suggesting that engagement in musical activities was falling outside as well as inside the classroom (APPG for Music Education, 2019). This clearly not found to be the fault of the music teachers themselves, as the report stated “there is absolutely no question that music teachers in and out of schools are going above and

beyond the call of duty to deliver music education in spite of the significant challenges they currently face” (APPG for Music Education, 2019, p. 20).

The report also noted that the way that data was being reported by the Hubs was not effective, there was limited student progression which needed to be addressed, there were continuing problems with equality, access, and inclusion. These findings were overwhelmingly backed up by several studies at the time: teachers were not being properly valued, did not always have access to professional development, were poorly paid, and as a result the music hubs were fragmenting (APPG for Music Education, 2019; Bath, et al., 2020; International Society of Musicians, 2018; Musicians Union, 2014; Savage, 2020; Savage & Barnard, 2019). Hubs were perceived to be underfunded without enough resources or pedagogical expertise (J. Henley & Barton, 2022). It was also found that the insecurity in this situation in the employment of teachers, was impacting teacher's mental health (APPG for Music Education, 2019), something which the ISM and MU had been warning against since the inception of the Hub system. As a result of this survey, the ISM reported that “music education in England is in crisis” (APPG for Music Education, 2019, p. 2), whilst Savage and Barnard described a “perilous state” (Savage & Barnard, 2019, p. 3), with evidence of “dramatic decline” (B. Cooper, 2018, p. 4). The lack consideration of teacher needs noted in several of the reports but had not been addressed at governmental level. The irony of the situation was compounded when the Education Secretary issued a statement that “There are no great schools without great teachers” (Hinds, 2018, n.p).

2.4.1 Music in a Pandemic

It must be acknowledged that since this research took place, the impact of Covid 19 on music learning has been significant. In December 2020, by the end of the first two lockdowns in the UK, the ISM reported a 39% reduction in music provision with 66% of secondary schools stopping musical activities (ISM, 2020). For some students learning moved online and continued, with teachers seeing and hearing them on platforms such as Zoom or Teams . With live music was halted and instead recorded accompaniments, and orchestral and band projects took their place with parts recorded in living rooms and teachers learning to edit music and video software to attempt to continue their students engagement such as Harry Gleason's 'Cornwall My Home' (Daubney & Fautley, 2020) This new level of skills acquired by some will stand them in good stead for years to come, but for others was too much. Add to this the financial difficulties of furlough, and falling numbers, even for those who maintained their teaching online, had a significant financial impact on music teachers, both of which will have had an impact on the workforce.

Currently there are still difficulties in delivery of the NPME (J. Henley & Barton, 2022) with reports of limited musical instruments available despite a pledge for £25k to purchase new instruments (Anderson, 2022), and the impact of the pandemic has widened an already elitist system (Bath, et al., 2020; Daubney & Fautley, 2020). The Arts council has maintained investment over the past few years, and is currently maintaining commitment to a pledge to build back the importance of music in schools including other initiatives such as new digital resources to support Hub development and communication (Arts Council England, 2023). The aim for all children to sing, play or make music together remains, and time will tell if the NPME is successful in redressing the difficulties caused by the Pandemic.

At the time of writing the status of music in schools is still in recovery from the impact of the pandemic. The National Plan for Music Education 2 (NPME2) was published in June 2022 and will remain in place until 2030, to address many of the problems and challenges being faced by music teachers. A commitment of £25 million for instruments has been maintained meaning more students will have access to working instruments, and a Progression Fund is offered to create Hub Centres of Excellence (Department for Education, 2022). The importance of music in schools has gained some traction and emphasis has been placed on the requirement that music should happen for at least one hour per week, supported by Hubs in their area, and crucially highlights the importance of musical progression for all (Music Mark, 2022). There is a recognition within the plan that although music learning dropped during the pandemic, that music was for many a 'source of great comfort', (Department for Education, 2022, p. 12). This may be a positive update to the previous NPME, however the positive outcome of this update is yet to be seen.

This chapter has presented a picture of music education in the UK, in order to understand the working conditions and consequently the problems faced by music teachers working in WCT, and an irregularity and lack of support and training for instrumental music teachers has been found in the literature, along with clear concerns that were being faced in regard to job security. Whilst there is much demanded of music teachers in the latest NPME, and many prescriptive measures, there is still very little specific knowledge of how to best support music teachers in their roles with whole class music tuition. In the following chapter

we will look at models of motivation, to attempt to understand the motivational needs of teachers by looking at successful models of work-based motivation, in a bid to understand how these teachers still working in the professional maintained their motivation, how they have coped with changing structures and teaching systems in instrumental music teaching in the UK and how they may be supported in the future.

Chapter Three: Work Motivation and the Instrumental Music Classroom

“True motivation comes from achievement, personal development, job satisfaction, and recognition”. (Herzberg, 2004, p. 229).

3.1 Motivation: An overview.

Chapter two gave us an history of music teaching and considered the current position of music teachers. This chapter will explore the motivation to teach music, particularly that of the whole class teaching model (WCT) looking at historical and current models of motivation, models of motivation that focus on the workplace, models of musical motivation, and how these models can be used to understand instrumental music teachers work motivations. It will discuss what motivation is, where it comes from, and consider the main theories of behaviour. There are two considerations which are relevant to this chapter: What motivates us as humans to participate in music, and what motivates us to do well in work-based situations. It is recognised that the motivation to engage in musical activity, has a particularly complex set of interactions, (S. Hallam, 2015). Finding a model in which we can explore this complexity, alongside work-based motivations, is the aim of the chapter. We will consider the relevance of using a work-based model of motivation, such as Herzberg's two factor theory, or Parker and Ohly's Job Characteristics model, against using a model of motivation centred on musical learning, such as that by Hallam, which can be used as a lens for work based motivational theories.

3.2 Motivation - theories and models

Motivation is the driving force behind human behaviours, and it has long been a subject of theoretical discourse. It is a process which sustains or instigates any goal-directed activity (Evans, 2015; Schunk, 2013), and within a wide range of theories, there can be identified three main groupings: i. those who believe motivation comes from the individual, ii. those who believe that motivation comes from the environment, and iii. those who see motivation as an interaction between the two (S. Hallam, 2015; Weiner, 1992).

In the early 17th century, Descartes believed that we were made in the image of God, and therefore were governed by God like characteristics. Our behavioural drives were governed by intellectual decisions, and not physical needs (Descartes, 1637). However, by the 19th century Darwin had moved in a different direction, leading early theorists towards a mechanistic approach based on a belief that human motivation was driven purely by instinct and the basic need for survival (Darwin, 1872; S. Hallam, 2015; Hull, 1943). Darwin applied animal instincts to human behaviour, acknowledging the differences in terms of drive reduction (Weiner, 1992). For example, we eat because our body needs fuel, when we eat, the drive is reduced, we are no longer hungry, and the action is stopped.

This belief in basic needs traits led behaviourists to acknowledge that emotion plays a part in human behaviour, which is influenced by external forces such as reward or punishment, and which overrides natural instinct (Bandura, 1963; Skinner, 1974; Watson, 1924).

Freud believed that the unconscious mind or the Id, to be the main drive for all human behaviour. It was believed that the unconscious mind was made up of repressed

needs including trauma, sexual drives, socially unacceptable behaviour, and bad memories. By contrast, the conscious mind, or the Ego, tempered behaviour by satisfying needs in a morally acceptable way, suppressing the base drives of the Id. An additional element - the superego was responsible for ensuring morality (Freud, 2001). Freud was one of the first psychoanalysts to acknowledge that negative emotion and poor mental health was debilitating, and to try to treat it, using psychoanalytical theory. Due to his limited methods and subjects, his theory could not be used as a predictor of future behaviours. However, what he had achieved was to provide an important starting point for a theoretical basis, which later psychoanalysts, could build on, showing development of understanding of the role that the environment played in understanding motives, growth, and self-development (Erikson, 1950; S. Hallam, 2015; Horney, 1950).

By the mid 20th century, the need to understand human drives was more widely accepted and humanistic theories were prevalent, which centred around the need to understand our self-esteem and fulfil certain needs. The most well-known of these is Maslow's hierarchy of needs, which is based on a pattern of self-actualization where the base needs such as food and shelter are at the bottom, and fulfilling potential is at the top. Each level must be fulfilled before the next can be achieved (Maslow, 1954). The progression of needs based drives, explains human creativity and our constant attempts to maintain and enhance our self-esteem.

Maslow's hierarchy of needs is limited in scope however, and there is little evidence that the needs are activated in that order (S. Hallam, 2002). It also does not account for human variance, for example, individual differences are more noticeable in the higher-level

needs; neurotics have difficulty fulfilling self-esteem needs; and definitions of self-actualization are a function of personality itself (Furnham, 1992).

3.2.1 *Modern theories: personality and cognition*

More recent theories account for cognition and perception in a more individualistic way and acknowledge our changing perceptions of the world and ourselves throughout our lives (S. Hallam, 2002). There is now a richer understanding of how motivation acts at different levels and over time, dependant on changing goals. Kelly's Personal Construct Theory describes the way that we behave according to the way we perceive the world to be, and our ability to function within it (G. Kelly, 1963). Kelly saw man as a scientist, developing theories, testing them, and reshaping them. These personal theories would be amended and developed according to their effectiveness, which in turn shaped future behaviour. Studying descriptions of individuals experience of events in their lives, DeCharms found that those who took ownership over their lives and had a strong internal locus of control were more likely to have good physical and mental health, whilst those who attributed their failures, or difficulties to others were more likely to suffer depression, anxiety, and illness (DeCharms, 1968). In a meta-analysis of a wide range of studies, Seligman and Nolen-Keoksema concluded that negative self-perception, and a lack of acceptance of any control over events in their lives, was a major predictor of mental illness (Seligman & Nolen-Hoeksema, 1987).

Some theorists saw personality as following a set of traits, which may be embedded in our genetic makeup. For example, Eysenck found correlations between blood type samples, and personality traits if neuroticism and extraversion (Eynsenck, 1982), and

McCrae and Costa developed a five-factor model of motivation based on 5 main traits including neuroticism, extraversion, openness, agreeableness, and conscientiousness each being related to a motivational characteristic (McCrae & Costa, 1987).

3.2.2 Goal theories

Goal theory centres on personal performance goals and has been used as an important consideration within education (Elliot & Church, 1997). Some research has investigated how achievement goals affect achievement behaviour, considering specific goals promoting self-efficacy and performance (Bandura, 1977), or goal orientations such as ego-involved or task-involved goals (Ames, 1992; C. Dweck, 1999; Nicholls et al., 1990). One area of interest is that of performance avoidance goals, where it is believed that it is more favourable to not do a task than risk trying it and failing (Wigfield & Eccles, 2002), which is often associated with perfectionism. Learning goals are associated with improved ability and reflect the desire to progress. Some studies have found that when the perception of success is low, the likelihood of helplessness was greater, and once students had perceived themselves to have failed, they believed nothing could be done (Elliot & Church, 1997; Elliott & Dweck, 1988). Perception of intelligence is also central to the goals that are chosen, and it has been shown that students who have a fixed view of intelligence will adopt a performance goal, however those with an incremental view of intelligence will adopt a learning goal (C. S. Dweck & Leggett, 1988). Goal theory is helpful in discerning aspects of motivation but must be understood in terms of a greater picture (Wigfield & Eccles, 2002).

3.2.3 *Expectancy theories*

Atkinson's 1957 expectancy theory linked achievement performance, persistence, and choice to expectancy and task value belief. Atkinson defined motivation as driven by the expectancy of success or failure, with value placed on the attractiveness of the outcomes. More recent versions of this theory expand on the expectancy and value components allowing for a wider understanding of intrinsic and extrinsic factors, and how these factors can relate positively to each other (Wigfield & Eccles, 2002). In the Eccles et al. model (1983, 1984), task specific beliefs are the focus, including perception of own competence, perception of task difficulty and personal goals, which affect other people's attitudes and beliefs, and memory, and previous achievement outcomes which effect young adolescents' values and experiences (Wigfield & Eccles, 1992, 2002). Four components of task value are identified including 1. Interest or intrinsic value 2., attainment, according to how important it is to the individual to do well on the task, 3. utility value, which identifies how important the task is in terms of future achievements or goals, and 4. cost, in terms of the negative aspects such as performance anxiety (Wigfield & Eccles, 1992).

3.2.4 *Attribution theory*

Attribution theory is a framework that was devised by Weiner in 1985, and it includes an understanding and expectation of success and achievement value (Eccles & Wigfield, 2002). Essentially the belief in one's own ability and success is the main driver for future success, and not actual outcomes. Weiner used ability, effort, task difficulty and luck, with locus of control, stability, and controllability as classifications (Weiner, 1992; Wigfield & Eccles, 2002). If failure can be attributed to an unstable factor such as bad luck, then future

expectations would not be affected. If a stable factor such as lack of ability is the cause of failure, then future expectations of success would be negatively affected (Weiner, 1986).

Attribution theory, along with goal theory and self-efficacy theory have been central to much research into motivation, and notably in music motivation (Chandler et al., 1987; S. Hallam, 2006), which we shall return to in later in this chapter.

3.2.5 Control theories

Control theories are a version of expectancy theories that set out the premise that success is born of the result of the extent that a person feels in control of their success and failure. Connell (1985) added unknown control and demonstrated that not understanding the cause of success or failure will undermine future control over success. An interesting development to this theory was the identification of three basic psychological needs: competence, relatedness, and autonomy (Connell & Wellborn, 1991). These are the same needs which are central to Self Determination Theory, which we shall explore in more detail later.

3.2.6 Self-efficacy theory

Bandura's research into types of self-efficacy (Bandura, 1977) proposed that self-efficacy was a complex construct, defined by an individual's belief in their own ability to perform a task based on strength, generality and level. There were two perceived types of expectancy belief; outcome - where it is expected that behaviours will lead to certain outcomes (e.g., practice will lead to better performance), and efficacy - where the outcome is limited or extended by the belief in personal ability. In this theory the high self-efficacy

belief combines with moderate challenge in the task would provide peak motivation (Bandura, 1989).

This construct has had success in several studies including sports, schooling, and health, one example being that of high academic expectations being accurate predictors of performance, course enrolment and career choice (Bandura, 1977; Bandura et al., 2001).

Self-efficacy plays an important part in an individual's belief in their own ability. This is distinct from expectation of success, which may not account in factors such as the amount of time applied to a task (S. Hallam, 2002). It has been found that perception of control in success generally has positive outcomes, however this can be problematic should a high level of internal control be attributed to failure (S. Hallam, 2002; Pintrich, 1989).

3.2.7 Purpose

Several theories have focused on purpose as the driver of motivation, stressing personal intention is more important than the action (Erikson, 1950). Within this context, the need for achievement has had the most attention in an educational context, and this can be split into two elements; the need to succeed, thus enhancing the ego, and the need to avoid failure (J. W. Atkinson, 1964; S. Hallam, 2002; McClelland, 2015). High achievers need to achieve success, which is more important to them than avoiding failure. Meanwhile low achievers need to avoid failure and are happiest where success is likely. However, using the need for achievement as a predictor of academic success was found to be flawed, due to the difficulty of allowing for confounding variables such as IQ. Therefore, studies in this genre can be deemed to be unreliable, even though a need for success was a clear driver for some students (Entwisle, 1972).

One body of research which was related to this was to view motivation as a need for competence (Koestner & McClelland, 1990). This group of theories is based on an awareness of the need for humans to be able to interact with their environment effectively, with intrinsic motivation stemming from needs for self-determination and competence (Deci, 1985). Extrinsic motivation comes from external reward, but the optimum challenge would create intrinsic reward from requiring the individual to maximise their own ability to perform a task. When the task is within the individual's level of ability then a state of flow is reached (Csikszentmihalyi, 1990). If the task is too easy, then boredom will prevent any intrinsic reward from occurring, and if the task is too challenging, then anxiety may be present.

3.2.8 *Self Determination theory*

Self-determination Theory (SDT), as defined by Ryan and Deci, uses an integration of two perspectives; that humans are driven to maintain a level of stimulation and success, and that humans have a need for competence which must be fulfilled for success and motivation (Deci, 1985; Ryan & Deci, 2017). It is believed in this model that humans can only maintain intrinsic motivation when they feel competence and self-determined. Intrinsic motivation can be diluted by extrinsic control and negative feedback (Deci, 1985; Deci et al., 1999). However, they have also argued that the basic needs for competence and self-determination play a role in extrinsically motivated behaviour (Wigfield & Eccles, 2002), for example when the behaviour is based on an intrinsic drive to do well, but the final outcome may offer an extrinsic reward – for example working for professional qualifications.

Dweck highlighted some problems with this theory in that confidence in ability did not always translate into motivation, and that in some instances individuals with lower confidence did better than their more confident peers, possibly because they were more able to cope with the possibility of failure (C. Dweck, 1999). However, there is a simplicity within this theory which allows for adaptation into many areas of motivation consideration, including music teaching, where the relationship with flow theory is also relevant.

3.2.9 SDT and flow theory

Flow theory was expounded by Csikszentmihalyi (1988) and defines intrinsically motivated behaviour as most effective and apparent when fully engaged in an activity and in an emotional state called 'flow'. The flow state was developed as a result of the description by participants who described work as being effortless and flowing out of them. This has been found to be a key component to the success of musicians, where it is aligned with not only the musicians performance but their mental well-being (Philippe et al., 2022). The state can be characterised by five descriptions:

a holistic feeling of being immersed in an activity.

merging of action and awareness.

focus of attention on a limited field of engagement.

lack of self-consciousness.

feeling of being securely in control. (Csikszentmihalyi, 1990)

Flow is the result of a series of other motivators, such as those identified by Philippe et.al (2022), which included social standing, performance preparation, physical connection, self-efficacy, intrinsic motivation, attentional focus and transcendence. The coming together of these factors can be best understood as part of a wider model, such as the SDT model proposed by Deci and Ryan (Deci, 1985; Ryan & Deci, 2017). Eccles and Wigfield suggest that although there is a difference between the concept of flow and SDT, that they may be 'two sides of same coin' (Wigfield & Eccles, 2002). A drive may exist to engage in an activity for its own sake, thus creating a state of flow, or it may exist in the achievement that the development resulting from partaking in an activity brings. Both results form part of the same ultimate motivation. This is supported by Csikszentmihalyi's view, that the experience of flow happens when individuals partake in increasingly challenging tasks successfully, thereby implying the immediate behaviour is also driven by ultimate behaviour (Csikszentmihalyi, 1988). This sits well in engagement with music, where the application of practice, focus and communication both serve to create motivation to engage in music both for its own sake in the moment, and as the later result of improvement through practice.

In this context, needs satisfaction is seen as a multidimensional construct, where needs are separate and independently functioning, but they serve to provide one single outcome (Ryan & Deci, 2000; K. M. Sheldon & Hilpert, 2012). Sheldon & Hilpert (2012) use the analogy of vitamins – all are needed to create a picture of overall health, and the absence of any single vitamin could produce problems in the same way that an absence of Vitamin C may cause scurvy. Similarly, all levels of engagement in an activity are needed to drive towards the goal of achieving the 'flow state', but with each level offering its own needs satisfaction. For example, the need for contact with others is satisfied by the

communication that musical engagement offers, which then adds to a sense of social standing obtained from the mutual respect of fellow musicians. This element of social well-being contributes to a sense of self-efficacy which drives the motivation to continue to practice and improve (Philippe et al., 2022)

In a similar vein, Baumeister and Leary (1995) explored the effects of the absence of a sense of belonging, and Sheldon and Gunz (2009) alongside the other three factors of SDT, examined the effects of unmet needs. They propose that when met, needs have an effect not just on “goal-directed preferences, but also on well-being and thriving” (K. Sheldon & Gunz, 2009, p. 1467). Their study showed that those who had marked ‘I feel incompetent’, had marked that they wanted more competence in their lives, and therefore drove them towards that end, however conversely those who stated that they already had competence, did not necessarily show the need to gain more of the same, and hence were not as motivated (K. Sheldon & Gunz, 2009). This form of motivational research works on the premise that when the answer to the question ‘Can I do this task?’ is positive, the outcomes are likely to be more effective, and more challenging tasks are likely to be selected in the future.

3.2.10 Gender differences

This raises an interesting question of gender expectation. It is known that males and females have different attributional perceptions to success and failure. For example, differences were also found where competent females were averse to challenge and ready to blame failure to a lack of ability (Licht, 1984). Both Self-efficacy and SDT state the importance of competence feedback but note that this appears to be different in males and

females. Males view praise as positive which enhances intrinsic motivation, but females can see praise as control, depending on how it is delivered (Deci, 1985; S. Hallam, 2002; Ryan, n.d.). Bar-Tal, and Hallam also found some common features with gender in attribution theory, such as females attributing success to luck, and low achievers attributing success to luck or ease of the task, and failure to a lack of personal ability (Bar-Tal, 1978; S. Hallam, 2015).

So far, this chapter has explored several broad theories of motivation, competence, and self-belief which go some way to explain music motivation. We have seen that it is the more modern theories that account for cognition and personal constructs of our constantly evolving lived experiences and altering perception of personal reality. The role of the environment is key, but there is a recognition that the individual has the ability to change their own thinking and therefore alter behaviours. Motivation operates at different levels over the lifespan, influenced by changing experiences and perceptions associated with experience, changing goals and age. Self-esteem needs to be maintained for optimum motivational behaviours which needs to be balanced with competing motivational factors and the demands of the environment. Now we must explore how these constructs may help us to understand the needs of the instrumental music teacher, and more specifically how motivation in music teaching is created and maintained.

3.3 Motivation in music

We can see from the literature that any understanding of motivation is highly complex, and involves many interrelated factors, including personality, self-efficacy, self-esteem, and perception of our own abilities, and others perception of us, gained through

feedback and observation of others. We crave approval, and when praise is given, it is internalised and enhances confidence, and the reverse leads to disengagement and a lack of self-esteem. Goals are set to determine and guide behaviour.

Music itself is a complex activity, requiring complex brain competencies and executive function which contributes to the individuals social, emotional, academic, physical, and cognitive experiences (Guhn et al., 2020). Being engaged in music involves anticipation, memory, planning, synchronisation, physical dexterity in gross and fine motor functions, as well as emotional input. Much of the research into music and motivation has been centred around the motivation to play a musical instrument. The interest in the development of expertise led to studies into the factors connected to the development of musical expertise, which centred around the motivation to practice (Bloom, 1985), and the enjoyment of playing (S. Hallam & Creech, 2016), however there is little research based around the motivation to teach music.

There are many different theoretical perspectives surrounding motivation in music, including some of the those explored already, such as expectancy-value theories, (Dotterer & Lowe, 2011; G. McPherson & McCormick, 1999; Wigfield et al., 1997), self-efficacy (Hendricks, 2013; G. E. McPherson & McCormick, 2006), identity (Davidson & Burland, 2006; Evans & McPherson, 2014, 2015; S. Hallam & Himonides, 2022b), and Self Determination Theory (Evans, 2015; MacIntyre et al., 2018). Some reviews have synthesised the research, and proposed a model based around various perspectives. Hallam, (2006), recognises that for motivation to occur within music, cognition and self-determination must work together. The consequences of actions are considered before needs and desires are fulfilled.

Cognition processes success or failure to maintain a steady view of ourselves and our capabilities.

In order to make a judgement as to the best theoretical perspective for this study, we will next look at the evidence surrounding motivation for musical engagement in the context of theories of work based motivation.

3.3.1 *The role of the environment*

The environment is important to the development of certain types of music, for example New Orleans in the time of Louis Armstrong was a perfect nursery for the development of jazz (S. Hallam, 2002). The value of music is not equal in all environments, and different cultures place different values on musical engagement, from seeing it as a vital component of society (for example in religious cultures), to viewing it as potentially dangerous and inciteful (communist cultures)(S. Hallam & Himonides, 2022b). Differing genres of music are viewed in different ways and have different meaning to different social groups within the same culture, for example in the UK, the modern genre of Grime music may have a very different audience to that of Opera or mediational music.

There has also been scarce research into understanding why students choose to play a particular instrument. Parental factors may play a part, as well as peer influences, and the availability of instruments and teachers. Hallam found that girls were motivated by teachers and parents, but for boys it was the influence of their peers that motivated learning and good practice (S. Hallam et al., 2008). Enthusiastic and sympathetic teachers have been found to be particularly important (Sloboda & Howe, 1992; Sosniak, 1985) as well as high status role models (S. Hallam, 2002; Manturzewska, 1990).

Further evidence suggests that for many musicians, a strong drive to play a musical instrument was present from childhood, where it has been found that children who were bullied for playing an instrument continued to play regardless (Sloboda & Howe, 1992). This commitment may be due to the experience of strong emotions to music in childhood (Howe & Sloboda, 1991), and these childhood experiences have also been shown to be a factor in lifelong commitment to music (Manturzewska, 1990; Sloboda, 2004). It was also found that the most positive experiences happened where there were no performance expectations, but playing music was enjoyed for its own sake. Conversely, for those who gave up playing at a young age, reasons for not continuing were largely due to the memory of criticism from teachers, which led to anxiety (S. Hallam, 2002).

The mechanism of learning to play an instrument has more research attached to it, and the creation of practice habits and the development of expertise has been widely researched. For example, whilst some extrinsic reward systems can be helpful (sticker charts, stars, verbal praise, practice diaries etc), this was not always enough to produce good practice habits (Rubin-Rabson, 1941; Mishra, 2008). However most important of all was the student's own self-determination (Biasutti, 2010; S. Hallam, 2002), which reinforce the importance of developing intrinsic motivation in inspiring young musicians.

3.3.2 *Effects of leadership and working conditions*

The positive effects of good leadership have been well documented and supportive working conditions have a powerful effect in creating and maintaining motivation (Chiong et al., 2017; Day et al., 2011; Day & Gu, 2007; Ross & Hutchings, 2003). It is this that can aid feelings of community and togetherness (Deci, 1985). Chiong, Menzies & Meenakshi, 2017,

found that leadership and management was more important to those teachers who had been in the profession for under 10 years, which is supported by Johnson and Birkeland (2003), who suggested that strong management was crucial for maintaining new teachers. However, it was the overall school culture which was more important for more long serving teachers (D. Baker, 2000).

3.3.3 Music teaching

We have briefly explored the complexity of musical engagement. Music is one of several unique careers, which see skills and motivations gained in childhood carried through to our working lives (S. Hallam & Himonides, 2022b). We can presume therefore that all the drivers and motivations that we see in the study of children and learning music, will be retained in those same individuals who progress to teaching music. A teacher is likely to possess feelings of success in technical mastery of their instrument which is a solid starting point for pedagogy. However, passing on those skills is an intensely complex task and requires motivation not only to communicate the love of the instrument, but also of music itself, and the desire to communicate with the learner on a deep and more complex level than most work-based models of motivation would explain. This suggests more complexity than most work-based models of motivation may capture.

3.4. Work motivation and music teaching

Most instrumental teachers have been trained to be professional musicians. In her review of the literature Hallam found that the main driver of playing an instrument was the importance of being successful (S. Hallam, 2010). However, in a recent study of conservatoire student pedagogical development Shaw (2023b), found that the message

given by Higher Educational Music Institutions was that teaching was still something that you did if you could not be successful in a performance career. Music students have been often documented as holding the perception that developing an identity as a teacher held lesser value to them than developing an identity as a performance musician (Latukeyu & Ginsborg, 2019; Shaw, 2023a). Consequently music students may be reluctant to engage in teaching as a career and developing an identity as a music teacher (D. Baker, 2005; Biasutti, 2010; Mills, 2005; Mishra, 2008; Rubin-Rabson, 1941). How then does this effect those individuals when they find themselves entering a portfolio career where teaching usually forms a substantial part of their income.

The current literature on teacher motivation has identified different factors that teachers have stated as their reason for entering and remaining in the teaching profession (Menzies et al., 2015). Two main factors are identified: personal, and professional mastery, and altruistic reasons (Chiong et al., 2017). Chiong, Menzies & Meenakshi (2017), found that more experienced teachers were more likely to show deeper altruistic roots in their motivation, seeing their teaching as benefitting the wider society (Chiong et al., 2017; Day & Gu, 2009). Understanding these factors can provide a greater understanding of how to ensure motivation is retained and may be able to provide strategies for ensuring staff retention (Chiong et al., 2017; Stanford, 2001).

3.4.1 *Herzberg's two factor theory in music teaching*

Frederick Herzberg has been a major influential figure in the transformation of workplace motivation in the 21st century. As a psychologist and self-determined researcher

in industrial mental health ([Herzberg, 1969, 2004](#)). Herzberg created a two-factor theory of motivation, where he acknowledged that there were two types of factors which can promote motivation. Hygiene factors (salary, good working conditions etc.), and motivation factors (recognition, praise, etc.). Poor hygiene factors will lead to job dissatisfaction, whilst positive motivation factors lead to high motivation. Importantly these factors can work independently of one another.

However, although the openness and focus on individual needs in a work-based environment is attractive as a model, in practice this has limitations for understanding current music teaching practice. As we saw in the previous chapter, the factors which may act as a demotivating factor are many, and may include, job insecurity, changing job function (in terms of moving from individual teacher to classroom teacher), use of substandard instruments, use of inappropriate places in which to teach, lack of contact with other professionals, lack of career progression opportunities, lack of priority over timetabling (for example with sport), and more. Therefore, if we take Herzberg's model as a basis for understanding work-based motivation in music teachings in the past and present, all we would see is the creation of an environment where de-motivation will almost certainly occur. Where Herzberg's model has value for this study, is in the predictor and discussion of creating future work-based models.

3.4.2 *Job characteristic models*

There are several models of work motivation which have developed since Herzberg's theory, which look at the characteristics of the workplace to understand motivation to work, and which hold relevance in the music classroom. In the Hackman and Oldham model

(1975), needs must be fulfilled which are related to five core work characteristics (skill variety, task identity, task significance, autonomy, and feedback), which in turn produce critical psychological states such as responsibility and meaningfulness (Hackman & Oldham, 1975; Parker & Ohly, 2008), all of which could be found in a music classroom. However the positive effects are greater when there is a drive for personal accomplishment, therefore this may be more relevant for performing musicians or those involved in the traditional student-master model of teaching, where the teachers own performance forms a more integral part of student accomplishment.

Another theory investigated was the importance of what Zapf termed 'emotion work' (Zapf et al., 2001). An example is in service contexts, where as a flight attendant has to smile even when people are complaining (Parker & Ohly, 2008). This emotional work has been shown to be a drain on energy and therefore motivation, has a negative impact on well-being and can contribute to burn out (Zapf et al., 2001). Teachers fall under this consideration, not only for their work in the classroom, but for the extra energy required to deal with difficult pupils, parents, timetabling, and other subject teachers (who in the UK system often must agree for the pupil to be absent from another lesson to attend their music lesson and may not want the pupil out of their maths lesson or sports club). Teacher enthusiasm for the subject is something we have already seen holds importance for motivating new students (S. Hallam et al., 2008; Shaw, 2023a), and therefore to maintain student motivation, the teacher must also maintain the appearance of motivation and enjoyment, even when they may not feel these emotions.

3.4.3 Equity Theories

There are several theories that propose that motivational drives occur as people make social comparisons among themselves (Furnham, 1992). The focus is about a desire to escape being treated unfairly. In this theory two factors are viewed as relevant: the perception of outcomes (benefits, rewards), and the perception of inputs (effort, ability). A study of office workers working part-time over a two-week period found that actual outcome or input is less relevant as it is the perception that is the driver. Furthermore, people are seen to compare their outcomes / inputs in a ratio of three states: overpayment, underpayment, or equitable payment. Interestingly, whilst the most satisfied group was found to be those who received equitable payment, the biggest dissatisfaction was with those who are under or over paid (Furnham, 1992; Jorgenson & Dunnette, 1973). These theories have relevance in an office-based situation, but in the context of music teaching do not account for important factors such as altruism, or the intrinsic factors associated with working with music.

3.4.4 Valance instrumentality expectancy theory.

One work-based theory which has some relevance here is Vroom's Valance Expectancy Theory (VET). This theory propounds that people are motivated when they expect they will be able to achieve what they want from their job. This stems from three core beliefs:

Expectancy- that one's effort will result in performance.

Instrumentality- that one's performance will be rewarded.

Valence - the perceived value of the rewards.

This theory only works if the employee values the reward and it also assumes that motivation is only one factor in job performance, with personality, skills, and ability all also playing an important role. It also recognises role perceptions, such as an employee understanding what is expected of them, and of the opportunities for success being realistic within the role; for example, a sales role may be difficult in an area of mass unemployment, where people have little disposable income.

Like Herzberg, Vroom's theory has been mostly applied in business contexts, (Chopra, 2019; Tan, 2003; Vecchio, 2007), however there have been some studies showing the value of this theory in social and caring professions, including one interesting study into nursing education. Here Gyurko (2011) synthesised VET with Bandura's Social Cognitive Theory to assess goal objectives and probability of success, based on lifelong learning (Gyurko, 2011). This has relevance here as it is possible that for some individuals, it is the togetherness of music which is actually the driving factor in music based self-esteem and not the actual musical engagement (Norton, 2021; Pearce et al., 2016).

3.4.5 *Social Cognitive Theory and Self Efficacy Theory*

There are clear socio emotional factors associated with musical engagement which act as motivators in other subjects (Creech et al., 2013; Guhn et al., 2020; G. E. McPherson & O'Neill, 2010). In music there is often a shared common aim, shared anticipation, shared co-ordination, and shared learning experience. It is that sense of camaraderie which would suggest that learning an instrument in a class setting would prove a positive experience, allowing children to learn and make mistakes together united in a common goal. The

teacher becomes part of that shared goal, and there is what one of the respondents in this study names as a lovely sense of 'togetherness'.

The shared progress that musicians of all levels experience, is driven and also drives, a sense of self-belief and confidence in one's ability to partake and successfully contribute a relevant part in musical performance, whether in the classroom or in the concert hall. Self-efficacy theory (Bandura, 1977) can therefore be a good predictor of student performance as it is the belief in one's own ability to participate that is the main driver and influence of outcomes. However, taken alone, this theory does not allow for confounding factors in instrumental teacher motivation. For example, it would not consider the ability of a class, or the level of support in a school, which may strengthen or dilute the ability of the teacher to perform their duties, no matter how strong their personal sense of self-efficacy in their delivery may be. It is also possible that a strong musician who excelled in their role as a performing musician would have to find alternative motives to excel as a teacher. In that context self-efficacy theory may not a helpful model for this study.

3.4.6 *Expectancy vs value beliefs*

We looked earlier in this chapter at expectancy theory, and it is useful to revisit this in relation to value beliefs. The relationship between what you expect to achieve and how much you would like to achieve has well been documented in music (Renwick & McPherson, 2002). To be motivated in music teaching, teachers need two factors:

Teachers need to want to succeed.

Teachers need to believe they can succeed (Renwick & McPherson, 2002)

The relationship between these statements is task value – does the teacher think the activity is worthwhile? If the answer is yes, this creates interest in a learning situation which in turn will lead to focused attention, persistence, emotional engagement, and creativity (Hidi, 2000). The value of music teaching overall is a subject of great significance, and it could be argued that any teacher engaging in music teaching has been drawn to do so by an initial love of music and a desire to pass that love of music onwards to others. In specific terms of whole class music teaching, expectancy theory and task value presents an interesting framework and the following would need to be considered:

1. Does the teacher enjoy the experience of the whole class teaching element of their work? This question was raised as part of the motive for undertaking this study, as there were many anecdotal reports in of the wider opportunities initiative at the time, that suggested teachers were not happy in this new role (Widdison, 2011).
2. How does the individual perceive success in whole class teaching? Usually, musical success is measured by improved ability to manipulate an instrument to create controlled and pleasing sounds, through practice. In this type of teaching, the amount a student is likely to practice between sessions is not expected to be high for several reasons, including a lack of parental support, children not taking the instrument home, time constraints such as other clubs, homework expectations, or family commitments. When practice does take place, it is unlikely to be the type of careful and measured practice associated with musical progression, or what Ericson et. Al termed 'deliberate practice', (Ericsson & Harwell, 2019), but often it is more sporadic. While this more or less organised practice has sometimes found success, it is also true that progression, in the traditional sense, (as seen in the student -master

model), may sometimes be expected to be lower than that which the student is capable of, and other measures of success may need to be found such as student enjoyment or engagement, or group performance and confidence outcomes.

Positive results have been reported with WCT teaching (Bamford & Glinkowski, 2010; Fautley et al., 2011; D. Henley, 2011; J. Henley & Barton, 2022), and it is more recently suggested that studies correlating the amount of practice with performance may have been overstated, and that other factors, such as genetics, social demographic, and parental involvement have been an underrated measure of success. It has been proposed that the value idea of 'practice makes perfect' was simply suited to a political and social trend, rather than an accurate reflection of student achievement (Evans & Liu, 2019; Hambrick et al., 2016). What is important here is recognising that student success, in whatever varied form that means to each student, is necessary for the recognition of the wider success of whole class teaching.

3. How important is it to be able to do the work? This question is expected to have variable answers and of course as we have seen, the wider devaluing of music in the curriculum will have had an impact on perceptions of importance. In some cases, music hubs have made it part of the work conditions that whole class teaching is undertaken (Gloucestershire Music Hub), thereby placing the importance on doing the work in practical terms essential for maintaining a career. However, others have been able to move staff around appropriately to ensure that teachers are working within their comfort and ability (Durham and Wolverhampton), suggesting that the value of the work is more personal, and that individual skills are being valued equally

alongside the work itself, in a recognition that this will be more productive for both staff and students.

4. What is the cost of doing the work, both in terms of remuneration and satisfaction?

It was known at the time of writing that colleagues of the researcher had decided to leave the profession and focus on other activities, as they felt they were not equipped to deal with whole class teaching, and so the cost of changing the profession was the loss of experienced instrumental teachers. For other teachers they remained in the job due and have cited financial reasons as a reason for doing so, and because wouldn't know what else to do. In terms of time cost and personal investment, one of the main areas of concern for instrumental music teachers was the lack of support or training, and that they would prefer to invest more time in training.

Given all of the above, expectancy theory therefore presents a strong potential model for the basis of this study, however one further model may present an even stronger fit for understanding the specifics of whole class music teacher motivation.

3.4.7 Self Determination theory (SDT) and instrumental music teaching.

Self Determination Theory (SDT) is a broad model of motivation that allows not just for an understanding of the source of motivation, but also the quality of motivational drives (Evans, 2015). In using SDT we can examine both intrinsic and extrinsic drives, as well as how individuals self-regulate their competence beliefs (Ryan & Deci, 2000). It promotes an understanding of self-efficacy and the impact of potential confounding variables that are

often encountered in social interactions, including expectancy beliefs and the cognitive processes that affect human behaviour.

The importance of this flexibility is important to music teaching, where tasks may change in complexity on a week-by-week basis. It has been shown that when students are in a setting wherein their psychological needs are met, they are more likely to be engaged in learning, and to be fulfilled and satisfied with the experience (Evans & Liu, 2019; Jang et al., 2010). The skill of the teacher is achieving that experience for the student regardless of distractions. An activity that creates a state of flow one week, may be disrupted by a wet rainy day when children tend to be more excitable and unengaged. In the first week, the experience would have enabled the satisfaction of the teacher's psychological needs, however, using task-based models, when in the rainy and more challenging day, the task may not have been achieved, the psychological needs may not have been met. However, in the SDT model, we can see the relevance of a set of skills which have been built on through the development of competence, relatedness, and autonomy, which would allow for continued perceived competence values during the rainy week.

Deci and Ryan (2010) used the same three psychological needs as Connell and Wellborn (1991), and Evans and Lui (2019). These needs are competence, relatedness and autonomy and we will look at these in order:

Competence – task ability. In the context of this study competence is a question of whether teachers hold competency beliefs in their work in the classroom, and whether they can fulfil the tasks they see they are responsible for.

Relatedness – This refers to the sense of belonging and connection to others. Many instrumental teachers have anecdotally reported feeling isolated, which would influence a sense of community and camaraderie. We will explore the sense of camaraderie amongst teachers and the relationship they have with the schools in which they work to predict whether this is a negative or positive factor in their motivation to work.

Autonomy – this can be related to a sense of ownership and control over the work undertaken. This is undermined when there is a feeling of loss of control. I will use this to investigate the effect of the type of forced teaching change from individual and small groups to whole classes, in many music hubs.

We will briefly now consider whether these three factors present a viable option in considering SDT in the specific context of instrumental teaching.

Competence and Professional Mastery

Belief in one's own professional mastery, and a desire to maintain continued learning has been identified as key to maintaining teacher motivation (Alliance for Excellent Education, 2008; Chiong et al., 2017). Day and Gu recognised that pupil progress is central to ensuring that teachers have confidence in their own level of skill and mastery (Day & Gu, 2009).

Ensuring pupil continuation is important in developing a sense of self-belief in personal professional mastery (Chiong et al., 2017). Evidence shows that students who dropped out of music lessons often did so after completing less practice, achieving less, and believing themselves to be unmusical, or more aligned to other activities such as sport, (Davidson et al., 1996; Frakes, 2022; S. Hallam, 1998, 2005; O'Neill & Sloboda, 1997). This

lack of student engagement will undoubtedly impact on the personal competence beliefs of the teacher. Factors of student motivation must be discussed along with factors of teacher motivation – one cannot exist without the other. Therefore, as we saw above, it is important to understand rates of attrition in continuing music students, and this has long been a subject of interest for music and music teaching and must be explored further.

Identity and Relatedness; Perception and Status of teaching

Musical identity can be context specific as it holds different meaning in different settings (Rideout et al., 2010). Unfortunately, instrumental music teaching has not always been held in high esteem. 'Those who can't, teach' is a phrase that was heard often by the author from peers in both professional performance, and teaching settings, and coupled with the devaluing of music in schools the value of music teaching as a career may be perceived as less valuable than other careers. Research shows that young professional musicians may disdain teaching as a career on the basis that it is only the lot of 'failed' musicians (Biasutti, 2010; S. Hallam, 2002). To add further difficulty, the value of music teaching in schools has been consistently undermined, and teacher status and value has dropped within the education system as we have seen in the previous chapter (Cochrane-Smith, 2006).

These positions could lead to a deep-rooted feeling of inferiority as a performer which may have a negative impact on the way an individual teaches. A teacher may not feel they can push their pupils into performance and may not be able to portray a healthy view of a performing career (S. Hallam, 2002) or to value what can be extremely rewarding teaching career. However, in a study of 17 musicians in the North of England, all with

portfolio careers, Coulson found that despite the challenges those musicians all felt a compulsion to continue to engage with music on all levels, (Coulson, 2010).

Autonomy

In the traditional model of music teaching where the lesson is in individual or in small teacher led groups policy change would have very little effect on music teachers. Their work would largely continue with a syllabus derived mainly from a music examination grade system such as the Associated Board of the Royal Schools of Music, or Trinity College London, (Mackworth-Young, 1990). However, as we saw in the previous chapter, from 2008, instrumental music teachers were being subject to the same types of policy change as their classroom counterparts in other subjects such as maths, and the subject matter was dictated not by the instrumental repertoire and knowledge of the teacher, but by the wider curriculum which included not only performance but composition, and historical and theoretical knowledge. The current culture of high accountability regimes means the ability to stay motivated is crucial (Ball & Schroeder, 1992; Chiong et al., 2017), despite the loss of autonomy over curriculums.

The negative effects of policy change have been cited as reasons to leave the profession, by class teachers and music teachers alike (Chiong et al., 2017; Gu & Day, 2013). Policy change, when imposed on professionals working in the field, can be detrimental, especially when they do not appear to link directly to student outcomes, such as may have been previously perceived through achievement in instrumental grades or performances at a high level. If we are using the model of SDT policy change can have a serious impact on autonomy. For example a teacher needing to change tack on teaching an

exam syllabus due to changes in the exam system, may lose faith in the system or even their own ability when schemes of work change quickly (Chiong et al., 2017), and pupils are unable to keep up.

There has been much interest in the element of choice for motivation in academic success. If students make the choice themselves to pursue an activity, they are more likely to engage in 'higher level cognitive functioning' (Renwick & McPherson, 2002), and to not only concentrate and persevere further but to also enjoy their experience of learning. This is also true of the teachers themselves, and their own work choices. Autonomy allows for the internalization of social environments (Ryan & Deci, 2017), and teachers who can use autonomy to direct their own teaching have shown higher levels of engagement in their work.

One successful example that illustrates this is the Musical Futures initiative. In 2003 the Paul Hamlin Foundation looked at finding new and innovative ways of engaging pupils in 'meaningful music activities' (*Musical Futures Teacher Resource Pack*, n.d.). It looked at challenging tired, traditional classroom methods of teaching, and finding ways of using music and learning styles that would draw in students, through using their own methods of informal learning, and more popular forms of music. The results were striking – Musical Futures claims a 52% rise in pupil motivation, as well as enhanced music skills, and improves GCSE take-up. It also claims that teachers who implemented Musical Futures teaching styles:

- Gained in confidence in a wider range of genres and instruments.
- Found teaching more enjoyable.

- Considered themselves more effective teachers.
- Engaged in more personalised teaching.
- Had a more practical approach in the classroom (*Musical Futures Teacher Resource Pack*, n.d.).

This adoption of methods that allow greater choice clearly worked to motivate not only the students involved but also the teachers. Understanding the factors that involved here, can help to understand what drives instrumental teachers, and importantly look at how these factors can be channelled into WCT.

3.5 Conclusion

Motivation within the wider context of teaching is complicated, and even more so with instrumental music teaching. Different drivers will be present for different teachers (Chiong et al., 2017; Cochrane-Smith, 2006; Gu & Day, 2013; G. D. Hughes, 2012). However, it is clear from the literature that intrinsic, altruistic, and professional mastery are all amongst the most important factors, followed by the extrinsic factor of a positive culture of teaching and sense of community. Use of Self Determination Theory (SDT) is therefore the most relevant lens for this study and it is this model which we will return to, in bringing the threads of the understanding together following the presentation of methods and data in the next two chapters.

Chapter 4: Methodology and Methods

In the previous chapters the nature and status of instrumental music teaching were presented along with some of the difficulties that are experienced by music teachers within the profession. Theories relating to the nature of motivation at work were explored and models of motivation were discussed as a scaffold to this study. This chapter will outline the methods used, discussing philosophical and practical considerations in the context of research methods in the field.

4.1 The research question

Having reviewed the literature, the following key research question was devised:

What are the factors which influence motivation in Instrumental Music Teachers working in whole class music teaching?

1. In addition to this there were the following sub questions: To what extent do working conditions in WCT affect motivation?

2. How can teacher motivation be improved through an understanding of needs?

4.1.1 Methodological Approach

A methodology can be seen as the philosophy behind a creative structure to understand a certain research problem and should be designed to fit the problem (Lavery, 2003). This study needed to adopt an approach to data gathering, which would enable the collection of statistical data from a wide number of instrumental teachers, as well as

gathering information on opinions, thoughts, and feelings. The methods used to collect and analyse data needed to reflect the complexity of issues involved, and consequently a mixed method approach was used to structure and organise the relationships between the two types of data, which included a mixture of positivist (quantitative data) and interpretivist (qualitative data) stances employing inductive considerations to ensure a balance of factual hard data and a clear route to creation of understanding of the reality and lived experiences of the respondents.

4.1.2 *Consideration of the research paradigm*

Positivism was dominant in the mid part of the 20th century as a way of directly measuring the social world (Gray, 2004) by trusting objective observations and factual data collection. In this study, the initial data collection was based on facts and empirical evidence, and importantly was replicable and generalisable to a wider population. Whilst positivism has received much criticism for its limitations, there is a place for it in terms of grounding a larger study. Here, replicable numerical data were required to understand the sample of music teachers, who they were, how they worked, where they worked, which instruments they taught, age, gender, etc. This hard data would provide a solid background for a wide-ranging interpretative approach in the form of qualitative responses.

However, this was not enough to fully interrogate the research question and an inductive research strategy was also required. Thomas (2003), describes three purposes for an inductive approach: 1. to condense raw data into a summary format; 2. to establish links with the research objectives, and 3. develop a framework of information derived from the data, all of which were important in formulating understanding of teacher motivations.

Crotty (1998) points at interpretivism and the way in which it looks for 'culturally derived and historically situated interpretations of the social life-world' (Crotty, 1998, p. 67; Gray, 2004). Positivism on its own would not allow a deeper understanding of the issues surrounding instrumental music teacher which needed to be understood to address the questions asked. An interpretivist approach acknowledges that the social world is different to the physical one, and that the laws governing the behaviours of the individual differ greatly. Qualitative data allow for a deeper understanding of those laws and provide space for the respondent to develop what they think and mean, and which in turn can provide deeper subjective understanding of the laws and drives behind each person's interpretation of their own social norms. This was an important perspective for this study as it would allow a subjective understanding of the world of the instrumental music teacher working mainly, although not exclusively, in instrumental music services and hubs, as seen through the teachers' eyes.

Whilst the two paradigms may seem to be at odds, the complimentary use of both positivism and interpretism is not unknown (Sanchez et al., 2023), with the results of positivist enquiry informing the direction of a wider interpretivist study. An inductive approach to the questionnaire data would therefore bring together the positivist findings from the questionnaire and aim to format a valuable discussion of the main developed themes in the interview data. The employment of this combined epistemology allowed the use of a format which included a questionnaire with open and closed questions (creating both a quantitative and qualitative data set), and a series of semi-structured interviews (qualitative data).

Importantly, inductive research involves a process of gathering data through observations, experiments, and analysis which produces new discoveries or theories (Blaikie, 2007, 2009). It excludes the personal opinion of the researcher and provides a secure set of results based on the data found. Medawar (2008) described an inductive research strategy as assembling the data without preconceived ideas, so that inductive reasoning can take place. If this approach was followed, it was important to ensure that the data was gathered from participants without taking a researcher view, which was particularly salient, given the researcher's position as a music teacher.

4.1.3 *Role of the Researcher*

Although the intent was objective data from the participants, consideration had to be made for the fact that the researcher was also a music teacher. The researcher had acknowledged some strong views on the subject, and wanted to put this aside so that the data captured the experiences of others objectively. Robson points out that the interviewer should listen more than speak (Robson, 2011), and whilst being able to share some of her own experiences as a music teacher with respondents may have been encouraging, and allowed a dialogue to occur it was important that the balance of data was clearly with the voice of the interviewee and that the researchers own shared experiences would not lead the responses. Whilst this could not be completely avoided, all care was taken to ensure that in both levels of data collection the researcher was as objective as possible.

One of the difficulties with this conflict can be illustrated by a consideration of who the participants may be, and the difficulties sometimes faced in recruiting participants to the study. Robson cites Lofland who suggest that you are more likely to engage participants

if you can use friends, relatives and contacts wherever possible (Robson, 2011; Snow et al., 2005) . As an instrumental teacher the researcher was able to fully communicate her reasons for wanting to do the research with colleagues both new and old. Many instrumental teachers felt an affinity with her and therefore felt they were able to support the work, by both agreeing to fill in the questionnaire and later to partake in interviews. This was a strength of the research, but meant extra care needed to be taken to ensure that the participants voices were their own.

4.2 Ethics

Before undertaking any research, a review had to be taken of any ethical considerations, and the British Educational Research Association (BERA) ethical principles were followed. This involved the preparation of an application that went to the University Institute of Education Ethics Committee, outlining the intention for data collection in both the questionnaire and the interviews. The application was reviewed and the University approved the study prior to any data collection taking place.

In preparing the application consideration was made of all potential harm to participants. Searle reports three main considerations, including consent, confidentiality, and trust (Seale et al., 2004). Consent refers mainly to what is known as 'informed consent', which is the right to know what the research is about, and that the respondents can withdraw at any time, and this principal was followed throughout the research. However there are some challenges within this framework for example if a subject has a good understanding of the aims of a study they may be unduly influenced towards or against it (Dingwall & Miller, 1997), or even withdraw (Ryen, 2004), however to not be completely

transparent in the aims may be perceived as dishonest. Punch claims that ethical codes work best as guidelines to allow for freedom to make decisions in the field, for example in 'street style' ethnography (Punch, 1994), as he argues that the real world cannot be captured by strict formal moral codes that may restrict the gathering of data that would capture true social realities, although with tightening stringency on codes this may be less and less possible as time moves on. Ryen even goes as far as to suggest that a little dishonesty may promote greater honesty in the respondents (Ryen, 2004), for example by encouraging their direction of conversation in a more conspiratorial sense. This style of relaxed data gathering was attractive, especially in the interviews where it would have allowed the interviewer to throw caution to the wind and share her own thoughts to draw out the respondents. However, it was felt that a quietly encouraging approach was more appropriate to avoid the risk of getting carried away and colouring views and discussions.

Ryen also notes that ethics may be interpreted differently in different cultures, citing the example of her research with sub-Saharan woman, who responded better to the interviewer as 'friend' when they were distressed, allowing her to hold their hand which would not be possible or advisable in other circumstances (Ryen, 2004, p. 234). In this instance the intimate knowledge of the music teaching world was important and allowed trust to be built up, but it remains the responsibility of the researcher not to 'spoil' the field.

Practical ethical issues were considered throughout the study. Questionnaires were kept anonymous as far as was possible; paper copies could be submitted with or without contact details and those who chose to leave contact details or who sent their responses via email, were separated from the original email by saving them to a separate file, and ensuring that the questionnaire could no longer be traced back to the email address. The

questionnaires were then numbered. There was an option on the last page to agree to further contact and respondents were invited to leave their email or telephone number if they were happy to participate in the next stage of the research. It was intended that it would be from these respondents that a number of interviewees would be selected. It was reinforced that the interviews would also be anonymised, and the contact details removed from the transcripts. At the interview stage all interviewees were given pseudonyms.

4.2.1 *The Community*

When considering ethics, it is also important to consider the impact on the community and shared experiences (Dingwall, 1980; Ryen, 2004). Characteristics of place, people or events may be easily recognizable within certain communities to which they belong. This meant taking care to reassure the respondents that any publications which arose from the study did not disclose any names or places. Pseudonyms were used, and care was taken to protect the identity of the community. In the data gathering it was clear that there was concern about confidentiality as several of the questionnaire respondents asked this question several times. When the results were read, it was evident that several of the responses were very candid and could have been perceived to be critical of their employers, which showed a level of trust had been gained by the researcher, and the data was felt to be honest and true to the opinions of the participants.

4.2.3 *Reward*

There is not usually a reward for participating in research (Ryen, 2004), and it would be unethical to offer anything which could later be perceived as bribery. However there had to be the motivation to complete the questionnaires. One can argue that the reward in this

instance is intrinsic - the teachers who responded communicated that their passion for their work, and in some instances noted that they did not always feel 'heard' by their employer. This was therefore a reason to engage in a discussion of music education in a meaningful way.

Gubrium and Holstein (2001) discuss ethical issues through a set of contemporary paradigms with which to view the theoretical processes, including Naturalism, Ethnomethodology, Emotionalism and Postmodernism. In considering this study through these lenses, it would sit somewhere between an ethnomusicological approach which assumes the data is naturally presented, and consented to, and represented in a non-judgmental way. However, it assumes the values for research are extrinsic, and it could not be said for this study that the researcher did not have a vested and intrinsic reason for undertaking the study, and for this reason there are elements of Emotionalism. Ryen describes this paradigm as having 'passionately engrossed' field relations (Ryen, 2004), and whilst a degree of distance was maintained in the questionnaires, it would not be correct to say that there was no emotional involvement in the ensuing interviews. There was a concern noted earlier that the researcher's own experience as an instrumental music teacher would add bias to the interviews, which as well as potentially skewing the data, added an ethical dimension, particularly when concern was that people or situations may be recognised (Gallagher & Zahavi, 2008), therefore this was another reason that it was crucial that all data was carefully anonymised.

4.3 Mixed Methods Design

Mixed method designs allow different types of data to be gathered and analysed within the same study or project (Stake, 2010). In combining different approaches to one single problem, the strengths of each method can combine to offer a more justifiable understanding of our complex world (Clark & Ivankova, 2016; Kahwati & Kane, 2021). The types of data can be gathered in any order, and have the advantage of being able to convert one format to another (e.g., qualitative to quantitative) through coding processes (Braun & Clarke, 2006; Newby, 2009). Kahwati and Kane describe three main types of mixed data study; a convergent design which embeds or merges quantitative and qualitative data gathered concurrently, an exploratory sequential design where the qualitative data informs the quantitative, and an exploratory sequential design where the quantitative informs the qualitative (Kahwati & Kane, 2021). Merged integration occurs when different data sets are used to corroborate findings in both sets. Embedded integration occurs when one data set is the primary set, and another is used to assess the accuracy of the main set. And finally connected integration is where one type of data builds on the other, for example where surveys provide the basis for interviews (Kahwati & Kane, 2021).

Mixed methods approaches are not without their critics. Some have argued that they are philosophically inconsistent and that researchers should work within a qualitative or quantitative paradigm not both, as researchers may not understand the methods well enough in either form (R. B. Johnson & Onwuegbuzie, 2004). However, there are a significant number of studies which have used mixed methods successfully in music education research. Music education is already what Fitzpatrick (2016) described as a hybrid; a mixture of the art form and the social and cultural contexts surrounding it

(Fitzpatrick, 2016; Reimer, 2008). In her study on urban music teaching Fitzpatrick employed a model similar to the Creswell and Piano Clark's (2008) triangulation mixed method design. In this study information from focus groups was used to develop questions for the questionnaire, which in turn influenced an interview schedule. The survey and interviews had equal weighting in the design, and although the quantitative and qualitative data were presented separately, it was the convergence of the data which gave weight to the findings in the study (Fitzpatrick, 2011).

This was a helpful precedent for this study, as it was believed that the two types of data collection would be fully complementary, with one will informing the other. Gray considers that respondents may show a preference for an interview over a questionnaire as they may feel the interaction is less formal (Gray, 2004). Interviewing can be seen as a specific type of social activity (Rapley, 2001), recreating the interactions of daily life (Cicourel, 1964), and have a warmer, more personable appeal than the clinical atmosphere of a questionnaire. Of course, the obverse may also be true, and some respondents may feel an additional pressure in an interview which may make the anonymous questionnaire more comfortable. Therefore the employment of both methods was deemed sensible.

The closed questions in the questionnaire would provide a secure, broad and data rich picture of instrumental music teachers with different working conditions, with the open questions in the same questionnaire presenting information to shape the following semi-structured interview design, where points of interest obtained from questionnaire

responses, can be discussed more fully. This can be seen in Figure 2: Mixed Method Design

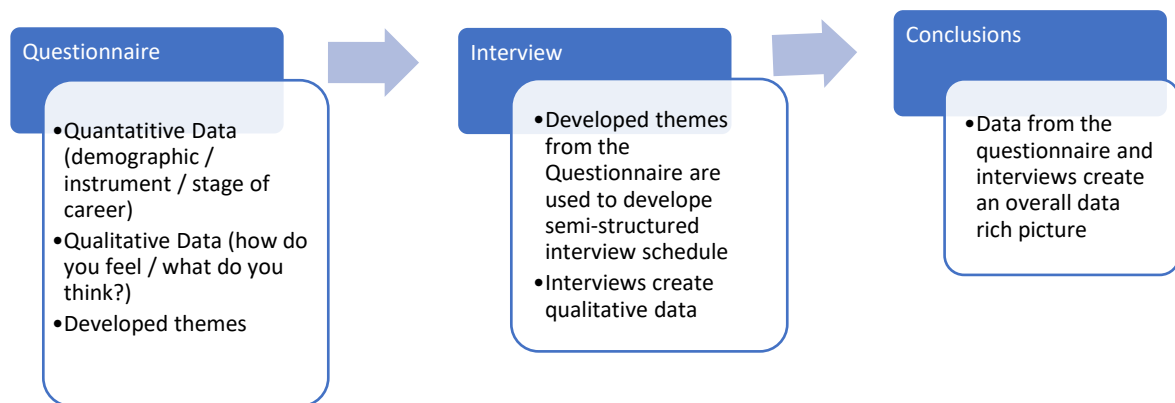


Figure 2: Mixed Method Design

4.4 Questionnaire design

The questionnaire was based around the research questions above. It was developed by looking at the questions which were relevant to the researcher as an instrumental teacher, and those colleagues who were able to share some preliminary views. It sought to understand the driving forces behind their motivation to teach, and so included questions about their financial situation, reasons for teaching, importance of performing, and class teaching. Questions were asked about the retirement age and whether they would be able to retire at the age they hoped. Considerations were given to question length, wording, and order of information, to ensure completion of the questionnaire, and that no misunderstanding of the questions could be made (Holbrook et al., 2006; Lietz, 2010).

Questions needed to be formulated carefully as minor details can have major effects on the responses and therefore the conclusions which may be drawn (Lietz, 2010). There

was also a concern to avoid socially desirable responses, where it is possible that respondent would reply with what the researcher wanted to hear, based on their understanding of the research aims (Lietz, 2010), and with that in mind the questions were kept as neutral as possible, whilst seeking opinion (Lietz, 2010; Oppenheim, 1992, 2000), for example 'Do you feel you are paid fairly and according to your qualifications?'

The language used was also carefully selected to avoid what Foddy called 'question threat', avoiding respondents feeling either belittled or baffled by language that was either too simplistic or too academic (Foddy, 1993). Responding to survey questions requires a cognitive process, whereby respondents firstly process the question they are being asked, then retrieve memory to answer the question, and finally must make a judgement and map an answer within the survey (Holbrook et al., 2006). The language is therefore central to the comprehension of the question intentions, which will influence the direction of the response. Language that was contextually familiar to the setting was important, for example consideration had to be given as to how to phrase 'Whole Class Instrumental Music Teaching', which is more widely known under other names such as Wider Ops or First Access.

Oppenheim (1992), suggests a funnel approach to questionnaires, using broad questions to start off leading to more focused questions later on, and this seemed to be an appropriate model. The questionnaire started with general questions about the work that they did: what instrument they played / taught. How they felt about teaching instruments / styles that they were less familiar with? Different formats were used, some closed questions had tick box answers on a Likert scale, open questions required fuller answers. Probes were used in several questions such as 'please explain your answer' allowing both a qualitative

and quantitative answer to the same question, to both obtain numeric data, and an qualitative expansion (Hesse-Biber, 2010).

At the end of the questionnaire was a section on personal data including gender, age etc. to avoid any potential negative effects of sharing personal data at the outset, which may influence a reading of the responses (Lietz, 2010; Oppenheim, 1992). Oppenheim points out that if respondents understand the purpose of the survey, they will be keen to answer relevant questions about it (Oppenheim, 2000). They may, however, be less keen to answer the personal questions, therefore it was prudent to keep the personal questions to the end to encourage full answers.

The questionnaire can be seen in Appendix A.

4.4.1 *Advantage of questionnaires*

Questionnaires offer the advantage of easy distribution, and they do not take up too much valuable time for respondents. A survey or questionnaire has the advantage of being able to generate both qualitative and quantitative data in a fixed design, allowing a grounding of hard factual data before giving space for fuller more explanatory responses. Gillham (2000) points out the reasons for the popularity of the questionnaires which include: low cost in both time and money; quick and plentiful inflow of data; respondents being able to complete the questionnaire in their own time; coding can be straightforward; the assurance of anonymity (although Gillham also points out that, in small scale surveys, the researcher may recognise the respondents); a lack of interviewer bias.

All these points had appeal for this study; cost was an issue, and the number of respondents needed was large to ensure a wide range of opinions. Allowing respondents to

complete the questionnaire in their own time was a major factor in persuading teachers to participate. This also meant that the participants were not directly influenced by the researcher, and therefore had the greatest chance of ensuring there was no researcher influence in the responses.

One problem with using questionnaires is the context within which respondents answer the questionnaire, and how this might affect their responses (Robson, 2011). If respondents are in a positive frame of mind the responses may be very different to responses, they may provide in a negative frame of mind. The same person may also give different responses in different situations (Herzberg & etc, 1993). In addition, some bias may occur where teachers feel strongly about an issue or have just met with something which inspires strong emotions, for example a conference presentation may provoke a stronger set of opinions from a respondent who fills in the questionnaire immediately following the presentation, than if they completed it later at home. Therefore, it was important to ensure that the sample was large enough to maintain a balance of opinions.

Another consideration was the frequency with which surveys are now found in our everyday lives. This is both an advantage, as people will be familiar with the concept, and a disadvantage as participants who feel saturated by constant survey requests (Robson, 2011).

4.4.2 Data collection instruments

There are many formats for questionnaire delivery, including online programs such as Survey Monkey, Gorilla and Google forms which can create an effective and easy to use questionnaire. They have the added advantage of being able to help with data analysis and

can reach a wide audience. However, cost was an issue, and due to the large number of contacts the researcher already had access to, a word-processed document was used, which was also handed out in the form of a hard copy. This was also considered to have a more personal touch to reach people who may then feel more inclined to respond as well as being easy to email a copy to colleagues and music departments who simply filled in the word document and emailed it back in response.

4.4.3 *Sampling Strategy: questionnaire*

Finding a representative sample is important for the validity of research outcomes (Gobo, 2004), as the sample, must enable the researcher to make judgements about wider populations (Robson, 2011), therefore selecting the most appropriate and generalised sample to represent the population is vital.

There are many ways of sampling, including systematic sampling, theoretical sampling, random sampling, snowball sampling, and more. In this study, it was necessary to use a combination of convenience sampling, and snowball sampling which allowed the researcher the ability to use contacts gained through an extensive portfolio music career. This method of sampling has been described as the most widely used and least satisfactory (Robson, 2011), as it remains open to bias. An awareness of this was not lost as the researcher was also an examiner and therefore in a perceived position of power. It was possible that demand characteristics could not be avoided. However, it was also believed that the position of an examiner would be reassuring to many respondents as it may elicit a sense of trust, and their dual position also as a fellow music teacher would enable the researcher to interpret the results with understanding and clarity (Barton, 2020). Many of

the samples were gained through professional relationships (visiting music exam centres, performing with colleagues who were teachers), and a degree of trust in the honesty of the responses was believed likely. In addition, the snowball element of the responses amounted to a high proportion of respondents being unknown to the researcher and this meant a significant number would not be affected by any influence. Of those who were known to the researcher, the questionnaires were immediately renamed, and no thread maintained to suggest who had completed which questionnaire. There was an element of purposive sampling in that all the respondents had to be teaching in schools. This method of sampling can be seen in connection with snowball sampling, where it is used to find respondents who are part of a particular social network (Robson, 2011), in this case music teachers in music schools.

Gobo (2004) suggests that it is necessary to plan sampling sequentially, however in this instance it was important to be able to simply use the goodwill of the respondents, and the opportunities available within the researcher's professional role as visiting music examiner. Therefore the planning of the sampling was more opportunistic than sequential.

Another challenging issue that had to be considered is the phenomenon of non-response, which is extremely difficult to allow for (Robson, 2011). Those who do not respond may have substantially different responses to those who choose to answer for a variety of reasons, therefore we can never know how the data may be skewed. It is generally expected that around 30% of those approached will not participate. To minimise this potential figure, it was recognised that it was important to be flexible on time, and to not ask for participation at busy times of the term. The time taken to complete the questionnaire was important, as if it were too long it would be off-putting, but too short and

it would not capture the data required. To ensure ease of response, there were several methods of completion - both electronically and as a hard copy. The possibility of non-response was also deemed to be lower whilst using convenience and snowball sampling, as people were more likely to respond if the request came from a friend or colleague. It must also be noted that the nature of music teaching meant that certain biases would be likely within the sample, such as a higher proportion of females to males. However, it was felt that there was enough rigour within the potential respondents available.

4.4.4 *Dissemination of the questionnaire*

Timing was crucial to disseminating the questionnaire. The beginning of term was the optimum time, as it avoided the busy time at the end of each term which is generally taken up with exams, end of term concerts and other events. Points 1 - 5 show the details of where the questionnaires were collected.

1. Data collection officially started when the author was a guest speaker at a Professional Development conference for a music service, where a twenty-minute section at the end of the session was included to allow the teachers present to participate. 58 respondents returned a paper copy of a completed questionnaire in this session. All paper copies were left anonymously to try to eliminate the possibility of demand characteristics in the responses.
2. Friends and colleagues were emailed about the study, with an invitation to respond to a word version of the questionnaire. Respondents were also encouraged to forward the questionnaire to friends and colleagues around the country making use of a snowball approach (R. Atkinson & Flint, 2001) (Atkinson & Flint, 2001). This

method returned 49 completed questionnaires. All responses were anonymised on receipt.

3. As a music examiner the researcher was often visiting music centres or schools around the country and was able to share the questionnaire at some point in the examining day in a relaxed way, such as in the coffee break. This method was first checked with Trinity College London, the examining body, who were in support of the research. It was made clear to potential participants that there was never any pressure to do so, and it was presented firstly by asking how their teaching practice was progressing, whether they taught in many schools etc. If they showed an interest and engaged willingly, they were asked if they would like to take part in the research and were offered either a hard copy at that point, or a later emailed copy. The questionnaires could then either be completed there and then, or as was more usual could be returned later the same day, or by post. It was recognised that as the researcher was in a position of authority as an examiner that this may have resulted in some bias, and to try to mitigate this the importance of anonymity in the responses was emphasised. A number of teachers took the questionnaire away with them, and almost all were received in the post within a week. One or two appeared a week or two after being given out. Only around 20% were not returned at all. In this way 21 further completed questionnaires were gathered.

4. Conferences were a good source of respondents. Again, the coffee and lunch breaks provided opportunity for networking and handing out paper copies which were mostly filled in and passed back over the duration of the conference. Four conferences in Autumn 2012 were attended and questionnaires given out, however

it was not possible to ascertain which conference returned which questionnaires due to the anonymity of the responses. A total of 18 questionnaires were obtained this way. Conferences where the questionnaires were distributed included the following:

Name Conference for Music Educators, September 2012.

Psychology 'Raising Attainment in Education', October 2012.

Musicians Union Teachers Conference, October 2012.

Trinity Guildhall Examiner's Conference, February 2013.

In the Spring of 2013, the International Society of Musicians ran a brief news article inviting members to send an email if they were interested in being involved in the research. This did not promote a huge response; only 8 responses were filed; however, these were also some of the most detailed responses, possibly because the type of person willing to make the effort to send an email to offer help, is also the type of person wishing to give a full account of their position and opinion in such a survey.

This accounts for the 154 responses received.

4.5 Interview design

Whilst questionnaires have much to offer, whether a respondent will write enough to clarify their responses is unlikely. Questionnaires are an excellent medium for reaching a wide number of participants and therefore gathering robust data capable of generalisation to the wider population (Creswell, 2008; Sapsford, 2006), but quantitative data does not allow for a wider lens on the thoughts and feelings of individuals, which also needed to be

reflected. More in-depth knowledge, clarification, and an ability to allow the respondents to talk freely within the confines of the subject were all of importance. We have seen that a mixed methods design allows for an understanding of complex issues, by combining the best of both quantitative and qualitative methods (Clark & Ivankova, 2016). Interview data offers a window of deep understanding (Silverman, 1998) and it is a major resource for gathering societal data (Rapley, 2001; Rapley et al., 2010). In the current study the contextual quantitative data had provided a solid framework for robust quantitative evidence ensuring a valid presentation of the facts surrounding the working lives of instrumental music teachers, but a following sequential stage was needed.

Mason (2018) notes that it is the 'how' and 'why' questions that are best answered using qualitative research, particularly in social contexts, and it was these questions that provided the basis for the interview schedule (see Appendix B). It is through interview data that we can not only expand on the brief qualitative themes which were developed in the qualitative questions in the questionnaire, but also where themes which arise which may not otherwise appear in written response.

Interview data can be seen in two ways; as a resource, whereby the data reflects the experience of the interviewee outside of the interview, and as a topic, whereby the interview creates a reality jointly constructed by the interviewer and interviewee (Rapley, 2001; Seale, 1998). This needed some consideration given the role of the researcher as an instrumental teacher. It would be possible to use either of these approaches, but the latter approach was more appropriate and was thought to have more chance of being a truer experience (Dingwall & Miller, 1997). However, given the inductionist stance, the intention would not be to analyse the interviewer's input, but rather to use the interviewer

knowledge and position to seek reassurance, and a sense of understanding with the interviewee, as a facilitator to discovering the interviewee's perspective through a position of neutrality yet with shared understanding (Rapley, 2001).

The next consideration was the type of interview to be used. Fully structured interviews were a possibility. These would allow information from the questionnaires to be clarified directly and effectively. The categorisation for analysis could be worked out ahead of the interview process, and timings would be more accurate than if the interviews were less structured. This form of interviewing creates the basis for some solid and reliable data with strong validity (Roulin & Bangerter, 2012). However, this type of interview can be very prescriptive, and does not allow for the development of reassuring relationships with the respondents (Roulin & Bangerter, 2012), suggesting that responses may be tempered. There is a danger that it would just serve to create more data of the type already found in the questionnaires. In this respect fully structured interviews would be more useful in work-based scenarios than in conducting academic research (Agarwal & Tanniru, 1990) and were discounted.

Semi-structured interviews were a more attractive source of data where a more inquisitive stance can be taken by the interviewer enabling a deeper understanding of subjective responses, for example of specific events (Gray, 2004). In this type of interview the respondent is free to expand or to move sideways if a response requires it, and the result should be a rich picture through the use of topic questions which are followed up by more probing questions (Rapley, 2001). As the purpose of the study was to gauge the level of motivation teachers felt, the questions would need to be more open to allow the thought

process to develop, and this style of interviewing was deemed to be a secure way of obtaining the data required.

In an unstructured interview the interviewer is free to develop questions in response to the answers being given. However, it is possible that the interviewer may influence those answers and in comparison, with other interviews, general analysis may be difficult (Gray, 2004; Roulin & Bangerter, 2012). For this study it was felt that some direction was needed to understand the underlying issues relating to instrumental music teaching, and that broadly the same questions should be used with different interviewees, therefore a completely unstructured interview would not be helpful.

One other possibility considered was group interviews. These have the advantage of enabling the collection of personal opinions without being a large draw on time for the researcher. The role of the interviewer is a different one here: in group interviews the interviewer should be more of a facilitator than an interviewer (Walker, 2006). Watts and Ebutt (1987) suggest that interactive discussion tends to provide a wider range of responses than individual interviews allowing ideas to be explored in some depth and with greater interest. However, Robson points out that power hierarchies within the group might influence levels of participation (Robson, 2011). The purpose of the interviews was to both establish motivation for teaching and explore teachers' perceptions of their identities. It was felt that these may not be comfortable topics in a group context. Many teachers are sensitive about their identity having started out to be performing musicians and having taken teaching work because of a lack of sufficient performance work to sustain a living (Biasutti, 2010). Some teachers may feel uncomfortable if they found themselves in a group with for example, teachers who were perceived to have a more successful performing life.

Given all of the considerations above, a semi-structured approach was adopted allowing for some freedom in the responses but a broad general direction to be maintained.

4.5.1 *Sampling: Interviews*

As with the questionnaires the sampling method was largely an opportunity sample, but in this case, there was no extra need for snowball sampling. At the end of the questionnaire was an optional personal details section and it was from this that an email was sent, outlining the next stage of the process and indicating a time scale. The respondent could then confirm they are still willing to continue or could choose to ignore the email. If a response was not made within 10 days, a new respondent from the pool was selected. In this was 19 interviews were conducted.

4.5.2 *Interview practicalities*

Once the interviewees were agreed sessions were set up at their convenience with a time limit of one hour. The location could be at their school, at a mutual location (such as office or music practice room), or could take place via the internet using Skype, facetime or by telephone. The timing of the interviews was crucial as teachers get very busy with exams and concerts towards the ends of term. Therefore, the first few weeks of term was considered the ideal time. A good rapport between the interviewer and interviewee was essential, therefore time was taken to make the interviewee feel relaxed with easy chat to start. It would also be made clear that the data would remain confidential and that only the analysis, not the names, would be seen by any employers or schools associated with the schools or hubs they worked for. This confidentiality was reconfirmed as the interview went on where necessary and if there were pauses before what may appear to be sensitive

answers. In addition, the nature and purpose of the interview will be made clear and any questions they have about it answered candidly.

The interviews were recorded, and field notes were taken of body language (e.g. smiled at memory of a concert) in the live interview, with pauses and expressions such as laughing noted in the telephone interviews. Whilst the structured questions remained, probe questions were needed as the interview progresses to maintain fluency but also to keep the interviewee on the right path. Once the interview started, a few simple questions were asked, to put the respondent at ease, such as how they are enjoying their teaching, how did they find the questionnaire. From here some points naturally arose about the details of the questionnaire. The rationale behind the study was outlined in order to frame the responses.

4.6 Interpretive considerations

In designing the questions for the questionnaire, it was important to consider how they would be analysed. It was intended that codes would be generated to translate the data into interpretable meaning (Braun & Clarke, 2006; Saldana, 2016), and would be used both for numerical data and for analysing the qualitative responses, which would be coded according to thematic groups. Some of the questions used 5-point Likert scales which allowed for breadth of feeling within a pre-coded framework, and a neutral middle option which increases validity and reliability (Lietz, 2010). The codes, taken all together, would then provide the critical link in interpreting the meaning (Charmaz & Belgrave, 2015; Saldana, 2016).

4.6.1 Interpretive considerations: quantitative data

The quantitative data was analysed with SPSS to give a clear picture of music teachers in terms of what instruments they taught, where they taught, and their income bracket. Anything other than a 'yes/no' answer was coded with a number, for example, the instruments they played were coded 1 for flute, 2 for oboe, 3 for clarinet, etc. The qualitative data were put into data tables where the responses were coded into similar categories or what Herzberg describes as 'thought units' (Herzberg, 2004), e.g. 'I feel this should be avoided', or 'I'm willing to give it a go'. Statistical tests were explored primarily with the use of Pearson's Chi Square test of independence, to look for potential correlations across the categories within the sample set, which allowed the null hypothesis to show whether there was likely to be an association between categorical variables (Todd et al., 2011). Interpretations of association would then be made, however whilst some exploration of the statistical data will be considered, the focus of this first level of analysis was to inform the basis of the interview schedule, and as a base for the later qualitative data.

4.6.2 Interpretive considerations: qualitative data

Several methods of analysis were considered for the analysis of the qualitative data. Thematic analysis (TA) is often used in psychology as an effective means of collecting the main themes and sub themes present in various forms of text. In particular a number of studies have successfully utilised the methods for example for psychotherapeutic purposes (Kobin & Tyson, 2006; Tamplin et al., 2014), to educational focus (Xu & Zammit, 2020). TA is a method of active development, allowing the researcher the ability to actively interrogate the data and bring it alive through the development and re-development of themes (Braun

& Clarke, 2006; Xu & Zammit, 2020). Patterns present interpretable meaning in the data, offering layers of understanding (Braun & Clarke, 2006; Tamplin et al., 2014). The themes in these interviews were developed as outcomes of repeated patterns in the questionnaire data and reformulated as themes to explore in the interviews. The transcripts were organised in further themes which encompassed five main sections. These included:

Levels of Motivation.

How music teaching has changed.

Teaching Conditions.

Should all children have access to instrumental learning?

Whole class instrumental teaching.

This will all be further discussed in chapter 6.

4.7 Piloting

A pilot questionnaire was trialled on twenty local colleagues known to the researcher. The time taken to complete the questionnaire was checked, and the respondents were invited to offer constructive criticism to ensure that there would be no unforeseen difficulties. Overall, teachers seemed happy to participate, a few syntax errors were amended, and a ten-minute time allocation was found to be an accurate indicator of the time it would take to complete. By September 2012 full data collection was started. The twenty pilot questionnaires were included in the main data set.

The initial interview took place in a school, face to face in a practice room. The interview was not recorded, and the difficulties presented in attempting to write as well as

interview are recorded above. All subsequent interviews were recorded and later transcribed.

4.8 Technical Difficulties

To understand the validity of the findings it is also important to understand the difficulties faced in data collection. One concern that did not arise in the pilot study, but that was raised in the main data collection, was that the time took to complete the questionnaire was longer than the ten minutes suggested. This time of ten minutes was suggested as respondents took an average of ten minutes in the pilot study. The first set of respondents at the music service, and those at the conferences also took a similar amount of time. However, those who filled in their form digitally, found it took much longer than had been suggested. One probable reason for this may be that the respondents who claimed it took them a longer time had also given the most detailed responses. A lack of physical space restrictions imposed by the paper copy, meant limited space to answer. In the digital version this restriction was removed by the ability to increase the space in a word document, as well as the smaller font that typing tends to use, therefore more detailed responses were given to the open-ended questions. The result was that much more time and care had been given over responses, despite some complaints about having to do so. It is also noted that if a respondent has responded to an advertisement to participate, they are more likely to provide a well thought out answer rather than someone who briefly provides a paper copy response at a conference.

In the interview stage of data collection, the challenge was that in the early interviews the interviewer tried to type the answers as the respondent was talking, and this

was found to be not practical. The act of typing and trying to remember what they had said meant that it was not easy to recall the questions to be posed. By the third interview this process was abandoned in favour of transcribing recordings at a later stage. There was also a problem when in Claudia's interview, the phone connection stopped working, and the landline proved not to have a 'hands free' button, which was solved holding a voice recorder close to the earpiece.

One further omission was that no psychometric measure of satisfaction was used (such as the Balanced Measure of Psychological Needs, or BMPN (K. M. Sheldon & Hilpert, 2012)). In the planning stages this measure was not considered necessary, however in retrospect it would have allowed a greater understanding of the levels of job satisfaction in both the questionnaire and the interview collections, as a correlation of individual levels of satisfaction could have been made with the responses in the questionnaire. Incorporating an established measure into the questionnaire and / or interviews, which had validity in other contexts would have given a more specific overview of happiness and work satisfaction, and as a result strengthened the validity of the findings, which sought to understand job satisfaction and looked at specific aspects of the job, and what satisfaction was brought, but did not look at an overarching sense of satisfaction from the SDT perspective.

Finally, it should be acknowledged that there were a small number of teachers interviewed, and a broader scale study would benefit from getting more wide-ranging opinions.

4.9 Reasons for rejecting alternative approaches.

In considering the methods needed for this study several approaches were considered and rejected. In order to provide a comprehensive picture, the rationale for rejecting those methods is provided here.

4.9.1 Phenomenology

In his article for the 1927 edition of the *Encyclopaedia Britannica*, Edmund Husserl described phenomenology as “a new kind of descriptive method... and a priori science derived from it” (in Berg, 2015, p. 30). He was describing the start of a new psychological discipline, which focused on the way that humans viewed themselves and their surroundings (Robson, 2011). Phenomenology is a way of viewing social reality through the lived experience of that that reality (Gray, 2004). It involves observing others to understand certain phenomena (Neubauer et al., 2019), in this case, how instrumental music teachers retained their motivation despite a challenging work environment.

Two different strands of phenomenology needed consideration, the transcendental (descriptive) phenomenology, and hermeneutic (interpretive). Husserl believed that an individual’s perceived experience of the world, and consequent lived reality, was the only thing deemed worthy of scientific study (Neubauer et al., 2019), and that no other objective, deductive, or philosophical speculation should colour the research. The researchers’ goal in transcendental philosophy is to neutralize any preconceptions or bias and use only participants reported experiences to understand the research problem with no other influences (Neubauer et al., 2019). Given the desire of the research to obtain

objective participants views and to not colour them with her own considerations this approach had appeal.

Hermeneutic phenomenology is the second strand of phenomenology, as developed by Heidegger, who viewed human experience as connected to an understanding of their place in the world (Heidegger, 1927; Lavery, 2003). In this view the historical experiences of an individual shape their lived reality, and it is in the interpretation these experiences, that we can seek to gain better understanding. In this strand the researcher's role is more involved, as there is an acceptance that to take an unbiased approach is contrary to the philosophy of hermeneutic phenomenology. Therefore, the role of the research in this instance is to acknowledge their preconceptions and how this affects the research results (Moran, 2000). This approach means that an acceptance of the researcher stance is appropriate, and allows for the fact that shared understanding may be helpful in obtaining trust and drawing out participant views.

Between these two strands it is this later hermeneutic phenomenology which may have proved an appropriate method for this study, where the role of the researcher is embedded in the design of the interpretive process (Lavery, 2003). As in instrumental music teacher of many years it made sense for the researcher to have an input into the study overall. It would require some reflective data from the researcher and participants willing to talk opening about their experiences (Lavery, 2003; Polkinghorne, 1983). Interviews would be conducted and given the anecdotal data which led to this study, it would be anticipated than finding interviewees to participate in open, participant led, interviews would work well. Data would be analysed through use of themes of meaning,

and meaning would be put onto the nuances of the interviews such as pauses in the conversation, sighs, or facial expressions (Geertz, n.d.; Koch, 1996).

The appeal of this type of research approach was strong, as it allowed an understanding of the lived reality of music teacher motivation whilst at school. Actions are often a response to feelings connected with historical experience, which, in the context of this research, would allow the researcher to see first-hand what experiences fuelled positive or negative feelings and therefore higher or lower motivation. For instance, a recent pay rise might lead a person to feel valued, have positive feelings about a job, which in turn might result in better performance at work. There could be no bias in presenting such data but instead the value is in the response of the individual. The nature of inductive inquiry meant that it would be possible to conduct a wide selection of data, explaining how motivation in instrumental teachers might be generated and sustained. With some positivist analysis grounding the results the following stage of the research could study the relevant experiences of the instrumental teachers, and analyse the effect of the phenomenon they experience, interpreting the way these phenomena affect their motivation to teach.

However this interpretation of the qualitative data, does not allow for the inclusion of the numerical data, and although this appeal was strong the mixed-methods approach was deemed to be more suitable to ensure that the qualitative data was first grounded in quantitative understanding.

4.9.2 *Ethnography*

Another consideration was ethnography. Ethnography involves participant observation as a primary tool for data collection where the researcher is immersed within

the environment of the participants of the research. In discussing mixed methods, Creswell describes how useful ethnography can be to mixed methods in terms of understanding 'culture sharing groups' (Creswell & Clark, 2010). As an instrumental music teacher, this approach had much appeal to the researcher. Data could be collected in a reasonably natural environment, and observations would be understood and reflected with a degree of understanding and empathy.

However, a major problem is that ethnographic studies tend to focus on a small number of people. For the purposes of this study, it was felt that a greater range of respondents was required to show a balance across different types of teachers, working in different areas of the country, playing different instruments and with different working conditions. Teaching conditions vary hugely in different music services and schools across the country, and it is important that the sample was sufficiently large to reflect this. Therefore, it was not appropriate for this study.

4.9.3 Observations

Another method of data collection considered was observation. One possible model for this was systemic observations, which look at behaviour within a particular environment, using a set of criteria or rules for recording and classifying classroom events (Croll, 1986). The aim of this would be to observe how teachers engage with pupils, whether they appear to be motivated in their teaching, whether they show enthusiasm for what they do. Adopting such an approach would also enable an analysis of the parts of the lesson which are most successful for teachers' motivation. If this approach was adopted, the findings could be verified by triangulation, using interviews and questionnaire responses to see how

visible motivation in the teaching room compared with motivation levels reported in questionnaires and interviews.

This approach was rejected for several reasons. A phenomenon known as reactivity (Robson, 2011) means that the observer will subtly alter the observed situation simply by their presence. Some ways of avoiding this include ensuring that the observed is unaware of being observed, which in this instance can create an ethical problem, or to observe regularly so the act of being observed is normalized, which is extremely time consuming. It may also have been possible to use video recordings which are less intrusive, however these may still cause a change from 'normal' teaching methods by the presence of a video recorder. Researcher bias would need to be considered as the observations would be seen through the lens of subjective experience of the researcher (Kawulich, 2005), which is very difficult to avoid in this study. Furthermore, there are practical issues with adopting such an approach. In contrast to most school-based studies, instrumental music teachers tend to work in isolation; usually only one or two are working in a school at any one time. Therefore, to carry out observations would have been extremely time consuming for the researcher.

One other possibility for undertaking observations would have been to attend music courses where teachers could be observed running orchestras and bands. However, these situations are very different to day-to-day teaching roles and the teaching approach adopted and motivation exhibited may not reflect a true picture of teachers' motivation overall.

4.9.4 *Focus groups*

A slightly different approach would be to use focus groups, involving a carefully selected group. Teachers with a similar background, and with a similar level of performance opportunities, could come together to discuss relevant problems. This might have encouraged teachers less confident in expressing their opinions to be able to do so. However, this would involve the logistical challenge of matching respondents at a mutually convenient time, which would prove difficult as teachers have very demanding schedules.

This chapter has presented the philosophy behind the methods used, as well as the practicalities of those decisions and how the data collection was designed. The following two chapters will explore the data and present the analysis of the questionnaire and then the interviews.

Chapter Five: Findings from the Questionnaires

The following sections in this chapter report the findings from the questionnaires. It shows the effect of whole class instrumental teaching (WCT) on music teacher morale, motivation, and job satisfaction. The initial questions are designed to provide an overview of the workplace, whilst later factors include rates of pay, difficulties of teaching in inappropriate rooms or with substandard instruments, and pupil progress.

5.1 Characteristics of the sample

The following section will present the quantitative data showing the characteristics of the sample, in order to understand the wider picture of who the respondents were in terms of demographic, age, gender, and instruments.

5.1.1 *Characteristics of the sample: age*

The age ranges of the sample are shown in Table 1: Age of the Sample, which shows a broad range of ages from as young as twenty to over seventy years old. Only one respondent preferred not to give their age. The largest number of respondents were in the age category 50-59.

Table 1:

Age of the Sample

Age Range	Frequency	Percentage
Over 70	1	.7
60-69	18	11.8
50-59	48	31.6

40-49	28	18.4
30-39	37	24.3
20-29	19	12.5
No Response	1	.7
Total	152	100.0

5.1.2 Gender

Of those respondents who answered the question on gender, there was a slight disparity towards female with 53% female, 44% male and 3% choosing not to say. This was not felt to be significant enough to require further exploration at this time.

5.1.3 Location

45% of respondents stated that they lived in a town, with 40% stated they lived in a city. Only 21% said that they lived in a village and two respondents did not answer this question.

Table 2:

Location

Location	Frequency	Percentage
City	60	39.5
Town	69	45.4
Village	21	13.8
No Answer	4	2.6
Total	154	100

5.1.4 Instruments played

There was wide variety of instrumentalists. The most popular first study instrument was piano at 17%, with violin and guitar being second at 12% and 11% respectively. The least popular was double bass and recorder at .6%. Piano continued to be the most popular in all categories, including second study at 22%, third study at 17%, fourth at 10% and fifth at 5%

5.1.5 Current employment status

There was variation in the type of employment, which was representative of the changes that were being seen in the move to music hubs. Table 3 shows the way in which respondents were employed, the highest number, 40%, being those who were both employed and self-employed.

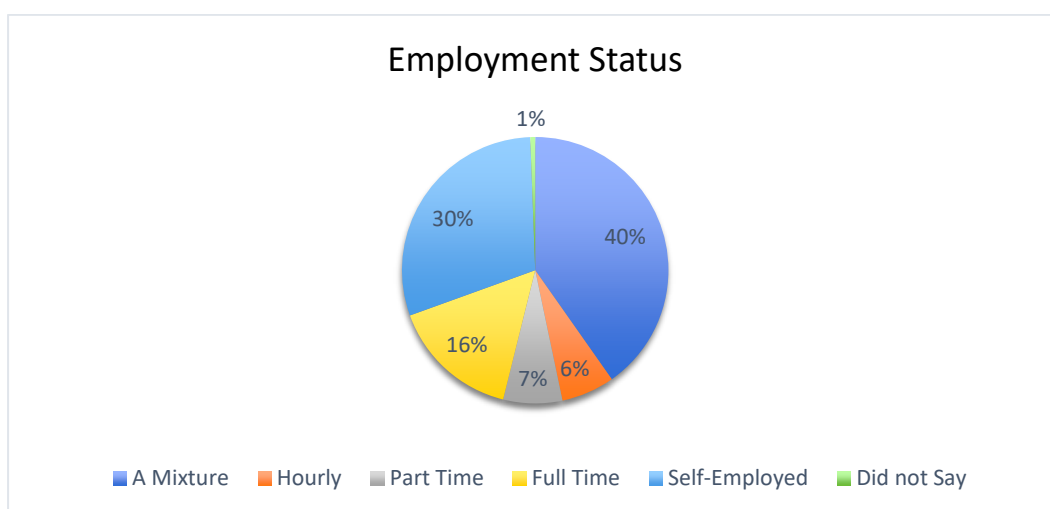
Table 3:

Employment Status

Employment Status	Frequency	Percentage
A mixture of Employed and Self	62	40.5
Employed on an hourly basis	10	6.5
Employed on a part time contract	11	7.2
Employed on a full-time contract	24	15.7
Self-Employed	46	30.1
Did not say	1	.6
Total	154	100

This is illustrated more clearly in Figure 3: Employment Status, which shows the percentages of teachers working as employed, self-employed or the various combinations of these as chart. 40.5% of teachers reported that they were both self-employed and employed, whilst a further 30.1% were purely self-employed. Only 15.7% had a full time employed position, and 7.2% were employed part time but with no self-employed additional status.

Figure 3: Employment Status



Whilst the questionnaire offered limited data as to the impact of types of employment, this was flagged as an area that would need to be explored at the interview stage.

5.1.6 Location of teaching

Table 4 shows that by far the largest number of respondents were the 59% working for local authority hubs, with the next greatest number being those who taught in private schools at 39%. The lowest number were those teaching online or in the community

(community village halls). Over three quarters of all respondents also noted that they taught in their own homes.

Table 4:

Location of Teaching

Location of teaching	Frequency	Percentage
Home	117	76%
Teaching in a Local Authority Music Hub	90	59%
Independent schools	60	39%
For the Local Authority as a private teacher	37	24%
Privately in an academy	21	14%
In an arts college or out of hours centre	15	10%
For a music service in an academy	8	5%
As a visiting workshop leader	7	5%
In pupil's homes	6	4%
As member of school staff	5	3%
Teaching in university	4	3%
Teaching in adult education	3	2%
Junior conservatoire	3	2%
Teaching online	2	1%
In the community	1	.6%
Total	154	100%

5.1.7 *Years of teaching experience*

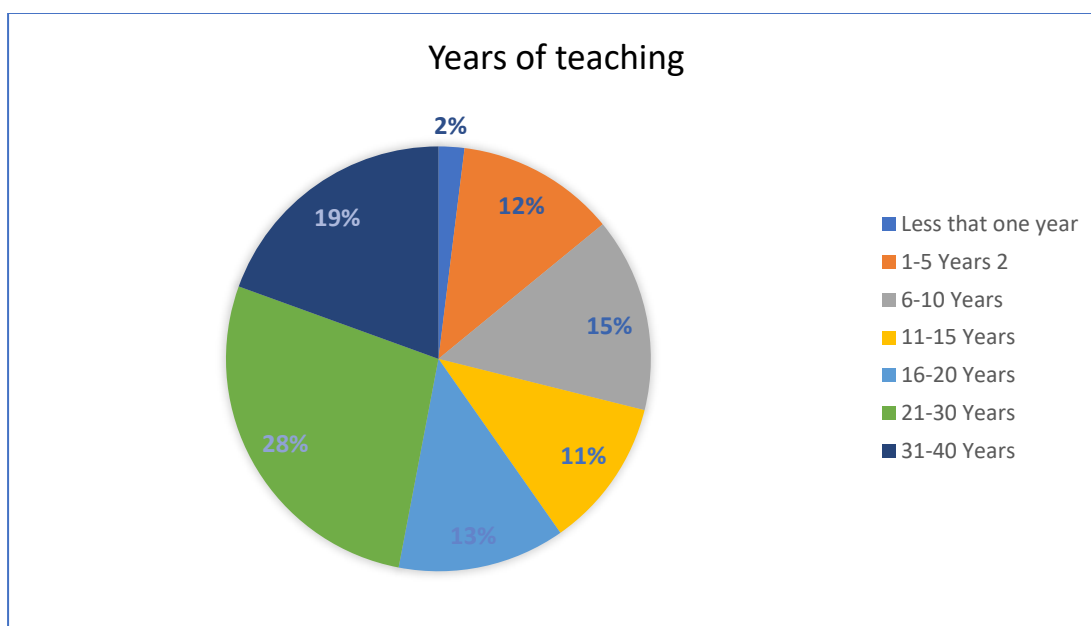
The number of years of teaching varied greatly with the largest number being those who had been teaching for between 21-30 years at 27% and smallest number being those who had taught for less than one year. This is shown in Table 5 below and illustrated in Figure 4: Years of Teaching Experience.

Table 5:

Years of Teaching Experience

Years	Frequency	Percent
> 1 year	3	1.9
1-5 years	18	11.7
6-10 years	22	14.3
11-15 years	17	11.0
16-20 years	19	12.3
21 -30 years	41	26.6
31-40	29	18.8
41 -50	5	3.2
Total	154	100.0

Figure 4: Years of Teaching Experience



5.1.8 Qualifications

It was shown that only 64% of respondents had a degree in music which had been surprising, as there was an assumption from the researcher that most teachers would have held a degree in music. A further 16% had a degree in another subject meaning that 20% of respondents held no degree at all. 73% however did have either a teaching or performing diploma in their instrument. 32 out of the 94 who did not hold a PGCE had a teaching diploma, and 25 of the 56 who did not have a music degree held an instrumental teaching diploma.

Table 6:

Qualifications

Qualification Type	Frequency	Percentage
Postgraduate music degree	30	20%
Post graduate performance degree	4	10%

Post graduate other degree	16	3%
PGCE	60	39%
Recognised qualification	7	5%
Teaching qualification	62	40%
Performance diploma	51	33%
Degree in music	98	64%
Degree in another subject	24	16%
Diploma in another subject	6	4%

One interesting statistic in this category is that 39% of teachers held a Post Graduate Certificate of Education (PGCE) and a similar number - 41% of teachers were involved in whole class teaching. It was felt safe to assume that these percentages may be the same respondents and a comparison was run to check this. However, it was found that of those (39%) who held a PGCE, just over half were providing wider opportunities teaching, leaving 16% of PGCE trained teachers who were not involved in Wider Opportunities teaching, and 18% of teachers who were delivering WCT were not PGCE trained. This suggests both that several teachers were not fully trained, and concerns over competency may be relevant, and that several teachers' skills were not being utilized. This was flagged as an important point to discuss in the interview section, which we shall explore later.

A further question asked about what additional training respondents had in terms of non-teacher training. The greatest number were those who had some professional performing experience at 83% with Professional Teaching courses at 79% and CPD at 64%, shown in Table 7. One notable statistic here was that as 72% of teachers had child protection training, this left a further 28% who did not. This, at the time of writing, should have been mandatory for all teaching establishments.

Table 7:

Other training and experience

Training and experience	Number	Percentage
First aid	65	42%
CPD	99	64%
Child protection	111	72%
Professional teaching courses	122	79%
Professional performing experience	127	83%

The levels of training are important for understanding the overall competence levels of the individuals in the sample. Although 20% did not hold a degree at all, all respondents reported some form of training for doing their job, which supports the view that some form of competence beliefs would have been held. This was also raised as an important topic for development in the interview section.

5.2 Development of questions from the questionnaire

In this section how the interview questions were developed will be presented.

In the questionnaire there was a divide of opinions on the merits of teaching different instruments or styles with a rich variety of qualitative responses, therefore it was not felt necessary to explore in much depth but this provided a useful question to use as a warm up question:

- Do you enjoy your teaching?

- Are you teaching within your specialist area both in terms of instrument and genre and how do you feel this affects your teaching.

A further questions asked,

- what do you think were your reasons to start teaching have they changed, and why?

One of the surprising responses from the questionnaires was that only 64% had a degree in music. A further 16% had a degree in another subject meaning that 20% of respondents held no degree at all. 73% however did have either a teaching or performing diploma in their instrument. The following question aimed to explore this further.

- What qualifications do you hold and how did you determine which qualifications were relevant to instrumental music teaching?

Another interesting figure was that 39% of teachers held a Post Graduate Certificate of Education (PGCE). When compared with the numbers of teachers teaching Wider Opportunity classes this seemed comparable at 41%. However, of those 39% who held a PGCE, just over half were providing wider opportunity teaching, leaving 16% of PGCE trained teachers who were not involved in Wider Opportunities teaching. This led to the following questions.

- Do you hold a PGCE and are you involved in whole class teaching?

- If 'yes' to PGCE - how far does your PGCE training support your instrumental teaching?

- If 'no' to PGCE - how confident are you in your teaching particularly with reference to class teaching.

- How do you feel your qualifications support your teaching generally?

Q 46 asked of the questionnaire had asked whether the teacher felt that every child should have the opportunity to learn a musical instrument. The interviews therefore asked

- *can you explain how you feel about this question*

Several teachers reported starting to teach for financial reasons, however a substantial number of teachers felt that they were not being fairly paid yet they still stayed in the profession. The interview asked

- *Do you think you are fairly paid according to your qualifications? Does this have any bearing on your teaching career and your motivation to teach?*

- *Do other negative factors affect your desire to teach?*

There was some unclear responses due possibly to the nature of the respondents completing the questionnaires whilst on a Music Service CPD day. Despite the questionnaires being anonymous there was some voiced concern over what may be read after the event. To clarify this there were the following questions.

- *Is your chosen career path that which you expected to follow? If not what did you hope to do and why.*

- *How do you feel about your current career path. Are there things that you would / are trying to change?*

In the section where the questionnaire asked about group size, there was some surprising answers. Of the statement asking about the government initial to provide

- *How do the size of the classes affect your motivation and desire to teach?*

- *What in your opinion, has been the effect of the 'Play to Learn' scheme?*

- Prompts here may include asking about pupil progress, onward development, creation / development of ensembles, pupil enjoyment.

-Are the age groups which you prefer and are you able to teach these groups? If not why not?

Some of the areas that were not explored were:

Q 15 - describe your role

Q23 - importance of being a performer

Q24 - importance of amateur performer

5.3 Attitudes towards music performance

Music is a performance art, and feelings of enjoyment in relation to performing may have an impact on the respondents teaching. Therefore, respondents were asked if they enjoyed performing as well as teaching. The majority 74%, agreed that they enjoyed it very much. 23% indicated that they enjoyed it sometimes, while 1% indicated that they rarely enjoyed it and one indicated that they never enjoyed it. This raised the issue of how important teachers felt musical performance was to their students. Table 8 shows how attitudes towards performance changed between respondents. The majority, 70%, of teachers felt that pupil performance was important.

Table 8:***Issues relating to performance***

	Extremely important	Very important	Does not really matter	Quite important	Not important
The importance of being a professional performer	42%	23%	11%	15%	7%
Importance of being an amateur performer	38%	23%	6%	18%	6%
The importance of pupil performance	70%	22%	1%	6%	

5.4 Work: roles and duties

Respondents were asked how they described their role, in an attempt to understand not just what the role was, but whether it was described in positive terms. 84% described themselves as instrumental teachers. 28% described themselves having a lead role such as 'Head of Strings'. 6.5% described themselves as a professional musician/singer. Other roles included examiner, class teacher or accompanist, and these roles were generally in addition to the main role stated.

Table 9:***Roles***

	Number	Percentage
Instrumental teacher	130	84%
Professional musician/singer	10	6.5%

Leadership role	43	28%
Examiner	4	2.6%
Class teacher	4	2.6%
Accompanist	6	4%

Percentages do not total to 100% as some respondents made more than one response

This was followed with a question asking what duties they included in their day-to-day roles. The highest percentage was those who taught in small groups at 74%, while taking rehearsals and accompanying came second at 63% and 62% respectively. Whole class ensemble teaching accounted for 41% of the duties recorded, which was less than concert organization at 46%.

Table 10:

Work duties

Work Duties	Number	Percent
Teaching in small groups	114	74
Whole class ensemble teaching	63	41
Taking rehearsals	97	63
Accompanying	96	62
Managing budgets	30	20
Managing other staff	35	23
Concert organisation	71	46
Tour organisation	15	10
Providing CPD	35	23

5.4.1 Workload

Respondents were asked to record the number of hours they worked each week and Table 11 shows these results. The greatest number were those who worked between 26-30 hours per week at 17%.

Table 11:

Average hours of work each week

Hours worked	Frequency	Percentage
0-16	30	19.6
36-40	17	11.1
31-35	15	9.8
26-30	26	17.0
21-25	18	11.8
16-20	16	10.5
41-45	9	5.9
46-50	6	3.9
51-55	6	3.9
56-61	2	1.3
Varied	4	2.6
No response	3	1.3
Don't know	2	1.3
Total	154	100.0

However, Table 12 breaks down how many of these hours were teaching hours, showing that the highest percentage was 16-20 hours, meaning that respondents were spending an average of 4 hours a week on non-teaching work.

Table 12:

Average teaching hours each week

Average teaching hours	Frequency	Percentage
41-50	10	6.5
36-40	7	4.6
31-35	8	5.2
26-30	19	12.4
21-25	22	14.4
16-20	29	19.0
11-15	20	13.1
6-10	13	8.5
0-5	14	9.2
56-61	1	.7
No response	10	6.5
Variable hours	1	.7
Total	154	100.0

Table 13 supports this evidence showing that the highest percentage of respondents (37%) worked an average of 1-5 non-teaching hours per week.

Table 13:

Average non-teaching hours

Hours	Frequency	Percentage
21-25	5	3.3
16-20	4	2.6
11-15	7	4.6

6-10	28	18.3
1-5	57	37.3
No answer	30	19.7
26 +	6	3.9
0	13	8.5
0.5	1	.7
Variable	3	2.0
Total	154	100.0

Table 14 breaks this down still further by looking at the hours worked in a busy week, such as an exam week or end of term where there may be extra concerts. The highest percentage here gave no answer at 15%, but the next highest number was those who noted 40+ hours (10%), with 6% working 50+ hours and 3% working 60+ hours, totalling 19% working over 40 hours a week. This is 4% more than those stating they worked over 40 hours in an average week (15%) as shown in Table 11.

Table 14:

Average hours in a busy week

Hours	Frequency	Percentage
40 +	16	10.5
36-40	4	2.6
31-35	7	4.6
26-30	14	9.2
21-36	13	8.6
16-20	14	9.2
11-16	10	6.6

6-11	12	7.9
50+	9	5.9
60+	5	3.3
No answer	25	16.8
Not enough	1	.7
70+	2	1.3
0-5	14	9.2
Don't know	8	5.3
Total	154	100.0

Respondents were asked if they worked more hours than required by their contracts or job description – i.e., unpaid extra hours. 42% (65) indicated that they did not work more hours than required. 41% indicated that they did work more hours than required, the breakdown of this can be seen in Table 15. The remainder made no response.

Table 15:

Number of extra hours of work

Hours	Frequency	Percentage
Over 16 hours	22	14.4
Over 8 extra hours	11	7.2
Over 4 extra hours	14	9.2
A few extra hours	15	9.8
No Answer	27	18.2
No Extra Hours	65	42
Total	154	100.0

The reasons for those extra hours were also explored. Teaching music is a vocation that requires dedication, and it was important to understand whether the extra hours were volunteered or required. The three highest ranking reasons given were exam or concert preparation, administration and attending concerts with exam accompaniment close behind. Only .6% said that the extra hours were expected of them. However, it is also recognised that personal commitment to students may have meant that teachers felt obliged to work those extra hours, without explicitly stating this.

Table 16:

Reasons for doing additional work

Reasons	Frequency	Percentage
Pupil examination preparation	52	34
Attending concerts	51	33
Administration	47	31
Accompanying examinations	28	18
Organisation of examinations	4	3
Preparation	3	2
Driving	3	2
Job satisfaction	2	1
Job satisfaction	2	1
Additional income	1	.6
Repairing instruments	1	.6
Accompanying at a festival	1	.6
Part of job description	1	.6
Shortage of staff	1	.6

The respondents were asked if they received pay for working extra hours. 52% (80) indicated that they did not. 12% (18) indicated that they were paid. 3% indicated that they were paid sometimes, while 33% (50) did not respond.

Overall, it seemed that whilst teachers were often working long hours, often unpaid extra hours this did not factor as problematic, and there was an acceptance that this went with the territory. However, it was flagged to discuss in the wider context of job satisfaction in the interviews.

5.5 Income

As we saw in chapter three, many instrumental teachers have portfolio careers, made up of several income streams, and a question was asked which looked to understand the difference in the income source that teaching provided against other sources of income.

Table 17:

Percentage of income from teaching

Percentage of income	Frequency	Percentage
less than 25%	14	9.2
25%	8	5.2
50%	20	13.1
75%	46	30.1
100%	51	33.3
other: 90%	9	5.9
No Answer	4	2.7
35%	1	.7

Variable	1	.7
Total	154	100.0

Only 33% of the sample had all their income from music teaching. The following question asked what other sources of income were important, shown in Table 18. The greatest source was performance at 59% with accompanying at 23%.

Table 18:

Other sources of income

Type of income	Frequency	Percentage
Performing	90	59
Accompanying	35	23
Non-music work	23	16
Examining/adjudicating	22	14
Composing/arranging	21	14
Classroom teaching or assistance	13	9
Investments	3	2
Music journalism	3	2
Conducting	3	2
Investments	3	2
Recording sales	2	1
Online shop	1	.6
Supply teaching	1	.6
Music project management	1	.6
Administration	1	.6
Pension	1	.6

Examination representative	1	.6
Author	1	.6
Illustrator	1	.6
Church Organist	1	.6
Lecturer	1	.6
Instrument hire	1	.6

The questionnaire also asked what the main source of income was if not from music. There was a scattering of non-music careers, from land management at 2% to care work at .7%. Therefore, most of the sample had confirmed that some form of music work provided their main income.

Table 19:

Main income if not from music

	Frequency	Percentage
None	129	84.3
Early Years Teaching	1	.7
Land Management	3	2.0
Performance	6	3.9
Pension	3	2
Administration	1	.7
Running a business	2	1.3
Performing / examining	2	1.3
Investments	1	.7
Choir Master	1	.7
Management	1	.7

Educational Stipend for PhD	1	.7
Care work	1	.7
Classroom Teaching	1	.7
No Answer	1	.7
Total	154	100.0

To understand the overall income of the teachers including all income streams a question was asked about the income bracket.

Table 20:

Income bracket

Income Bracket	Frequency	Percentage
above 45,000	6	3.9
35 - 45,000	23	15.0
25-35000	33	21.6
15 - 25,000	51	33.3
up to 15,000	28	18.3
No Answer	13	8.5
Total	154	100.0

Respondents were asked if they believed that they were paid fairly. 33% believed that they were not paid fairly. However, the majority 62%, believed that they were paid fairly. This response was important in understanding feelings of fairness regarding how this may affect motivation and was flagged as a question to be used in the interviews. It is also to be noted that a breakdown of pay was not explored, and that some higher paid positions may include a pay element for sick and holiday pay.

5.5.1 Administration

Administration included non-musical jobs such as invoicing parents, managing timetables, and record keeping, and not music related tasks such as writing music, or designing lesson plans. Half of the teachers indicated that administration presented no problems to them in their career. A further 36% said that although they would prefer not to have to undertake administrative tasks, they would have no problem with administration if this meant that they could get work that they wanted. Only 9% said they would avoid or avoid administration at all costs. Noticeably this percentage was the same set of respondents as those teachers who were working in private schools or still holding full time positions where administration was taken care of by the school.

Respondents were asked if they were demotivated by having to undertake administration in relation to their music teaching. 5% indicated that they avoided having to do administrative work. 4% that they tried to avoid it, 37% that they preferred to not have to do administration. In contrast, 50% indicated that doing administration was no problem.

Table 21:

Administration

Feeling	Frequency	Percentage
Avoid	8	5.2
Try to avoid	6	3.9
Prefer not to	56	36.4
No Problem	76	49.4
No Answer	8	5.2
Total	154	100.0

5.6 Aspirations

Question 8 and Question 9 of the questionnaire sought to understand the original expectations of the respondents. Question 8 asked “when you started your working life did you expect to be an instrumental music teacher?”. The response had a tick box for yes and no with a further question asking, “please describe what you were hoping or expecting to do”.

When asked whether they had expected to become a music teacher, 60% said no, whilst 47% said yes. Only 2 answered both yes and no. The question then asked what they were hoping to do. 40%, did not respond to this question. In addition, 1% were unsure. 27% indicated that they wanted to be a professional musician, which included teaching, and 10% wanted to be class music teachers. Other responses from single or a small number of respondents which related to music teaching being seen as a second option next to performing, with other careers including composer, broadcasting, arts administrator, music therapist, song writer, musician in the army, footballer, and rock star. Overall, this may suggest that only half of the respondents who replied were fulfilling their career expectations which has implications for motivation.

Table 22:

Aspirations

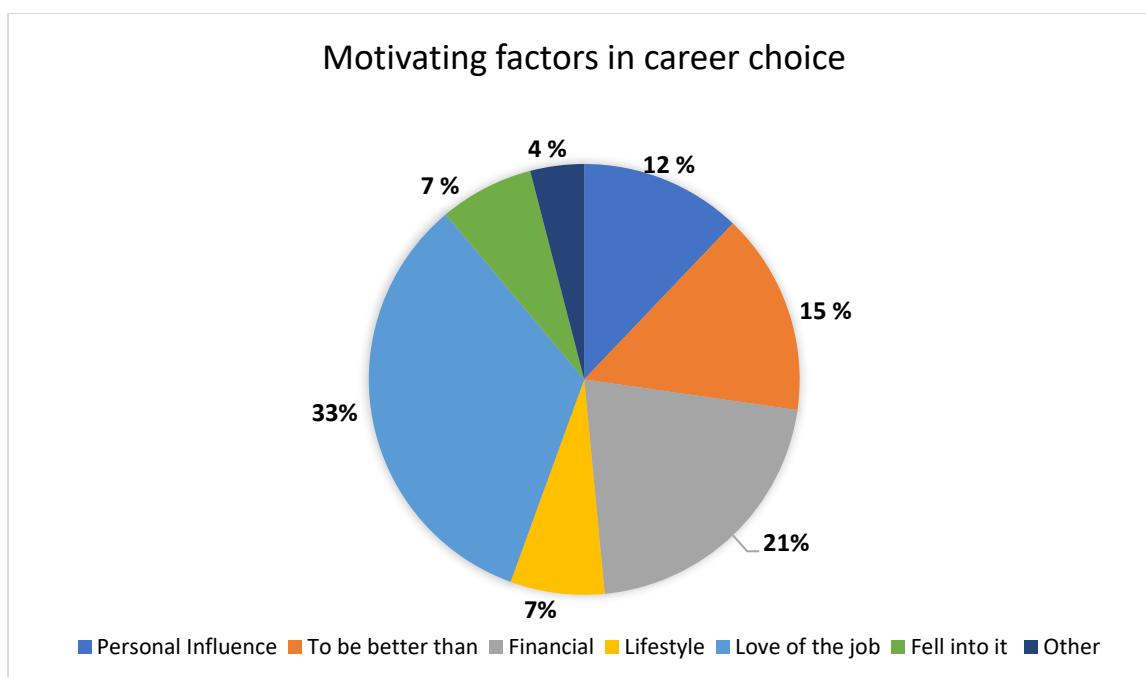
Expected profession	Frequency	Percentage
Professional Musician	42	27.3
Class Teacher	16	10.4
Cricketer	1	0.6

Composer	2	1.3
Broadcasting	2	1.3
Arts Administrator	4	2.6
Secretary	3	1.9
Electrician	1	0.6
Song Writer	1	0.6
Drama Teacher	1	0.6
Park Officer	1	0.6
Armed forces (musician)	1	0.6
Company Director	1	0.6
Rock Star	3	1.9
Sports Science	1	0.6
Graphic Designer	2	1.3
Artist	1	0.6
Own a golf course	1	0.6
Footballer	1	0.6
Further Education	1	0.6
Didn't know	6	3.8
No Answer	62	40.3
Total	154	100.0

5.7 Motivation to become an instrumental music teacher

Question 9 moved a stage further and asked what the motivating factors were in becoming an instrumental teacher. The responses were qualitative and were reduced to seven threads as shown in Figure 5:

Figure 5: Motivating factors in career choice



5.7.1 Personal Influence

14% of respondents noted that they were inspired by personal and positive influences. There were three main types of relationships highlighted, all of which demonstrate the importance of social connections. These include a friend or colleague, a teacher, and family influence. Those inspired by a personal influence tended to show that the motivation was a positive one such as Gordon, who noted it was a “Friends positive outlook who was teaching and encouraged me to get into it.”.

Two respondents stated that it was colleagues who motivated them to start teaching, Mariah claimed that it was “Working with two colleagues who were exceptionally inspirational while I was at music college - and doing a Dalcroze course at the RNCM”, and Billy who said simply “Another teacher telling me I was good enough”, which suggested not only the importance of working with others, but also the importance of self-belief.

Other respondents were inspired by another teacher including Nelly, who wrote that she was inspired by “An inspirational music advisor who took our county youth orchestra when I was a teenager. I wanted to be able to do the same - I have eventually.” And Jonah wanted “To inspire others, as I was as a student”.

Lexi stated, “I admired the work my teachers did with me, and it has always seemed to be a wonderful thing to do to be able to encourage others to play music”, whilst Sheena said that it was all down to “the experiences I had playing as a young musician in orchestras at school! I wanted to pass on the experience”.

Two respondents noted that strong family influences were their reason for teaching including Michaela who said, “My mother is a music teacher, and I am just so passionate about the subject”.

5.7.2 Financial Need

Almost a quarter of respondents, 24%, noted remuneration as a factor in their career choice, although this was often a secondary factor connected to another reason. Lex noted: “My teacher was quite an inspiration - also a good way to help fund music college”, and Nicky highlighted the aspect of social mobility “I was given free violin tuition in a London Borough while at primary school... My experiences in local orchestras & with particularly inspiring violin teachers made me consider teaching myself. For me, this was a way out of poverty”.

For six respondents a financial need was their initial drive to start teaching, but they quickly grew to enjoy it, for example Steve who noted “Initially I needed a job, now I love it!” and Heather who claimed she started “at first (due to) the income, but quickly this

changed into realising that you could shape and mould students into loving music and passing on skills”.

Two teachers had started as students, including Lotte who said “I had started teaching while doing my degree to get some money and I really enjoyed it. I changed path after this”.

For all the respondents, whilst financial recompense may have factored in their career choice, it was not the sole reason for doing the job.

5.7.3 *To be better than...*

9% of Respondents noted that wished to improve on the quality of teaching that that they themselves had experienced. Kevin described how “playing guitar from the age of 10, being taught what the teacher wanted me to learn and not what I wanted to play inspired me to want to ‘coach’ others to play what they wanted to”, and Louise wanted simply to “raise standards”. Jade did not hold back on her opinions saying:

there was an appalling lack of good teachers of contemporary (pop/rock/musical theatre etc.) in the early 80s. Most teachers were from a classical background and assumed that their way was the ‘right’ way, although many of them described contemporary vocals as ‘not being proper singing’. I many times heard classical teachers say that chest voice was ‘damaging’ to the voice (and I still hear this with regularity from the classical sector). This infuriated me and I elected to research into the proper teaching of contemporary technique. It became my passion. (Jade).

5.7.4 Lifestyle

Tilly noted that music teaching was a good way to support a family, as it was a job that fitted well around parenting; “It was something to support my professional life. Later it became a good source of income when I had children”. Similarly, Carys noted “I like it, I want to contribute, and I have a young family and I want to be around as they grow up”.

The need for variety featured which Carolyn described “I wanted greater breadth and variety to my life and felt teaching would be a contribution to the community”. Derek had a similar reason, saying that he used teaching as a way of improving his work / life balance “I needed a daytime activity. I was working every night and was beginning to feel unwell”.

For Brian it was social interaction that he needed “I wanted a job where you got to meet people (as opposed to being an illustrator, working on your own with no social interaction)”.

Two respondents felt that teaching was more stable than performing which, as Kierra explained, she “Enjoyed playing but didn’t feel a performing career would provide a secure enough income”. “Josephine” acknowledged that she was “Not Dedicated / Confident enough to be a performer”.

Four respondents said that they had expected to enjoy teaching as well as needing a financial reason before they had made the decision to become an instrumental teacher with Casey stating that she had a “belief that it would be a profitable and interesting business”, and Lydia noting “I perform but I love to teach”.

5.7.5 Love of the job

There were 38% of respondents who stated they enjoyed teaching due to a love of the job in some way - whether a love of music, teaching, playing music, or working with children. For four respondents it was the opportunity to work with children that was their driving force. Martyn noted simply that he enjoyed "working with young people and helping them to achieve; enjoy their company", and Kieran said "I enjoyed children's musical journeys and input, particularly in creative music and choral music".

5.7.6 Fell into it

Two respondents suggested that they started teaching almost by accident, including Alison who said "I fell into it! I thought it would be good to do my 'probation' year, to be fully qualified – and then I stayed!"

5.7.7 Other

There were just five respondents who did not quite fit into the categories as above. These included three respondents who stated that they enjoyed the job after trying such as Ian who had a curious response "I tried it, having previously been against it, and found it intriguing and empowering". Jude also had an interesting move into the work noting:

In all honesty, I wanted to research the instrumental/vocal teaching environment further and would have felt like a fraud if I hadn't had a go myself. It grants me insights that you can't get from outside looking in. However, having had that stimulus to start teaching (after years of going 'No no no no no') I realised that I love teaching, am good at it and am not sure why I didn't start sooner. Except that I still

don't think I would have been mature enough or had enough experience to teach well. Not sure I do now, or ever will have. Every day is a school day!

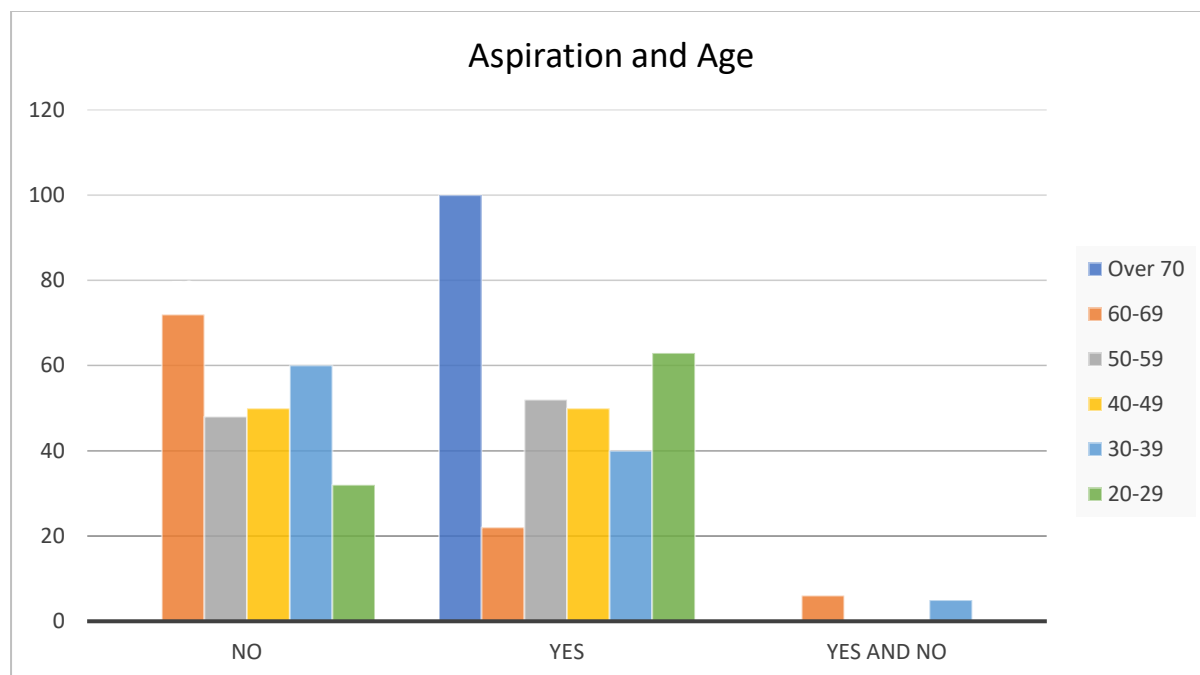
Jules attributed his personal qualities to his work satisfaction as he knew he had "good people skills and knowledge of the instrument and a desire to re teach myself the instrument". Both Evie and Michael also felt they had the right skills for the work "I wanted to make some money from music, and I thought I had something to offer as a teacher" (Evie); "In the first instance, I needed money, then found that I was good at it!" (Michael).

Finally, three respondents left this answer blank.

5.7.8 *Age considerations and career aspirations*

One consideration was whether age affected belief in career aspiration. Those in the age ranges 30-39, and 60-59 were the highest to respond negatively to this question, with 60%, and 72% respectively saying they had not expected to be an instrumental music teacher. In the age ranges 20-29 and over 70 there were more yes responses with 63% aged between 20-29 and 100% over 70 responding affirmatively. The middle age groups were an equal mix of yes and no responses with 50% for yes and no in the age category 40-49, and 48% no, and 52% yes in the age category 50-59. This is shown more clearly in Figure 6.

Figure 6: Aspirations and Age



This echoes the findings of Baker (2005), whose research which suggests that mid-career teachers tend to lose motivation at a critical mid-career point and as such was highlighted for some further investigation in the interviews. A Pearson’s chi square test was run to further investigate the correlation between age and career expectation. The analysis showed that the expected count was less than 5 so an exact significance test was used, showing the relationship between age and career expectation as $X^2 (12, N=153) = 16.814$, exact $p = .102$. As the p value was nonsignificant, this suggested that there was no significant correlation between age and career expectation, and therefore this was not deemed relevant for further investigation.

Table 23:

Chi square between age and career expectation

Tests	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)

Pearson Chi-Square	16.814 ^a	12	.157	.102
Likelihood Ratio	17.587	12	.120	.054
Linear-by-Linear Association	.489 ^b	1	.484	.519
N of Valid Cases	153			

a. 11 cells (52.4%) have expected count less than 5. The minimum expected count is .01

b. The standardised statistic is .699

5.7.9 Gender considerations and career aspirations

Tests were also run for gender differences, (see Table 24) and it was found that there were no significant gender differences in terms of aspirations to become an instrumental teacher, $n X^2 (4, N=153) = 5.71$, exact $p = .173$. This suggested that gender did not play a part and so this was not put forward for future investigation, however it was noted that the weighting of females in the role was greater and therefore although no statistical significance was found in this study, further research with a wider participant base would be helpful in exploring this area.

Table 24:

Chi square between gender and career expectation

Tests	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)
Pearson Chi-Square	5.571 ^a	4	.234	.173
Likelihood Ratio	7.824	4	.098	.110

Linear-by-Linear Association	2.149 ^b	1	.143	.163
N of Valid Cases	153			
a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .05				
b. The standardised statistic is -1.466				

5.8 Job satisfaction and challenges

In the SDT model, intrinsic factors of motivation are deemed as more relevant than extrinsic factors, and therefore issues of remuneration are not necessarily linked to motivational drives. This would seem true for vocational careers such as music teaching. However, feelings of being unfairly treated can be influential on work motivation, playing in a part in ensuring that employees feel valued in their work (Gagné & Forest, 2008). We have already seen that 33% of respondents noted that they felt unfairly treated regarding pay. This section looks at these issues in the context of values and overall happiness.

Respondents were asked if they were happy in their job. 44% indicated that they were very happy, 41% were quite happy, 5% were neither happy nor unhappy, 4% were unhappy and 3% were very unhappy. There was therefore no major sense of overall unhappiness in the sample.

5.8.1 Job satisfaction and challenges: Interaction with others

One of the factors raised prior to the study was the difficulty encountered by lack of staff contact with other staff. However, when this was raised in the questionnaire, just over half of all respondents, 52%, gave no answer as to whether a lack of staff contact had an

impact on job satisfaction. Of those who did respond, 31% suggested it had only a small impact. However, of those who stated that they were unhappy in their work, 16% noted that a lack of interaction with other staff was a problem.

A comparison was run to see what the results were when the job happiness was compared to interaction with learners, which was raised as one of the positive aspects about the job. Of the 76% who said they were very happy in their jobs 50%, and 65% of the overall respondents noted that this was the most satisfying part of the job. A chi square correlation was run to test the significance of this finding as shown in Table 25, and this was raised to discuss further in the interview section.

Table 25:

Chi square between job happiness and interaction with learners.

Tests	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	7.500 ^a	5	.186
Likelihood Ratio	7.296	5	.200
Linear-by-Linear Association	5.269	1	.022
N of Valid Cases	152		

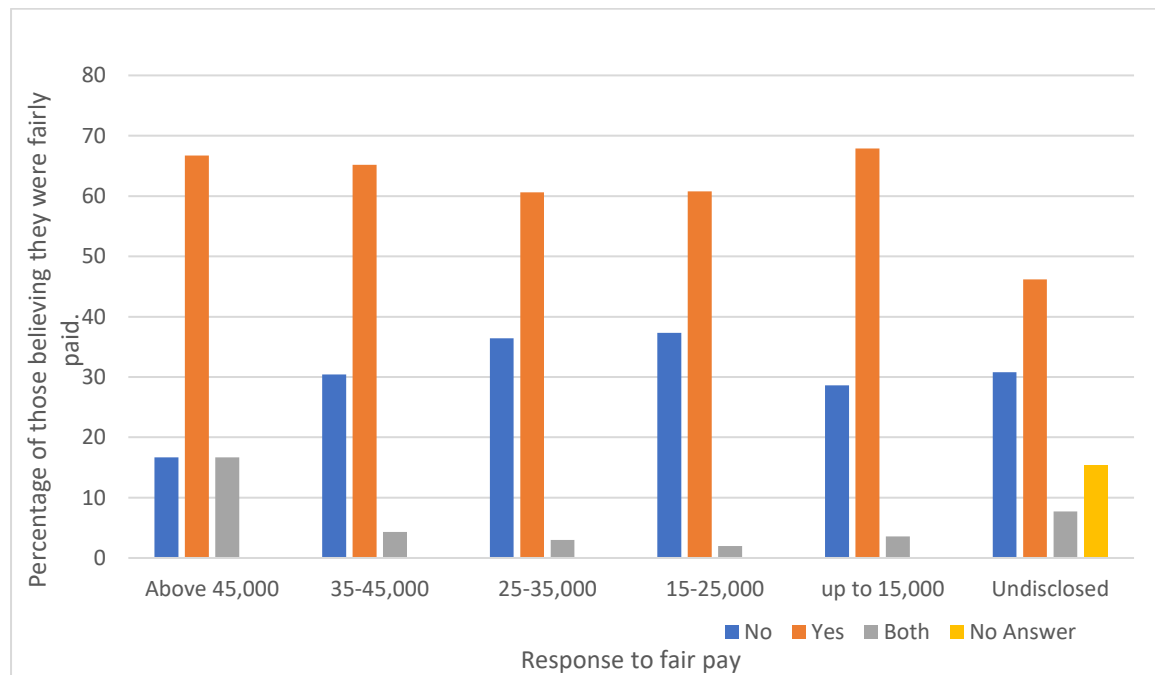
a. 7 cells (58.3%) have expected count less than 5. The minimum expected count is 1.3

5.8.2 Job satisfaction and challenges: Fair Pay

In asking whether teachers felt they were fairly paid, we have seen that 62% said yes and 33% said no. 4% said both, and less than 1% gave no answer. To understand this further, the pay brackets were compared to the response for fair pay. The most popular

wage bracket was £15-25000, which represented 51 of the 154 respondents or one third of the sample. Of this number, 31 believed they were fairly paid and 19 were not fairly paid. Only 6 respondents had an income of over £45,00 and of these 4 said they were fairly paid, 1 said they were not fairly paid and one said both yes and no to being fairly paid. This is most easily seen in Figure 7.

Figure 7: Remuneration vs belief in fair pay



This was then investigated further in a chi square, shown in Table 26, which showed that the relationship did have some significance, $X^2(15, N=154) = 27.128, p = .028$, and would therefore require further discussion in the interview stage.

Table 26:

Chi square showing the relationship between fair pay and age.

Tests	Value	df	Asymptotic Significance (2-sided)

Pearson Chi-Square	27.128 ^a	15	.028
Likelihood Ratio	14.345	15	.5
Linear-by-Linear Association	1.174	1	.279
N of Valid Cases	154		
a. 15 cells (62.5%) have expected count less than 5. The minimum expected count is .08			

Next, age was compared to income and belief in fair pay. An overall chi square was run which showed there was strong significance between age, income bracket and the belief in fair pay $X^2(18, N=153) = 157.818, p = .001$. The highest 'yes' response was in those between the ages of 50–9, whilst the highest 'no' response was also between the ages of 50–59. This figure was partly skewed as 48% of the respondents were already in this age bracket. The greatest variation in answers was that of the 30–39 age bracket which represented 24% of the sample. Here only 12 answered that they were not fairly paid but 23 answered that yes they were. Tests were run both against each age group individually, and against the group as a whole. It was found that age did play a role in the belief in fair pay, but only in certain categories, including the 20–29 category, $X^2(6, N=19) = 27.030, p = .304$; the 30–39 category $X^2(8, N=37) = 13.080, p = .109$; and 50–59 category, $X^2(10, N=48) = 10.941, p = .362$.

It was also considered important to crosstabulate fair pay against job satisfaction. 72% said that they were very happy in their jobs, but of that 72%, only 51% believed that they were fairly paid. At the other end of the spectrum there were only 3% who said that they were unhappy in their job of which 5% said that they were fairly paid. Extrinsic factors of remuneration for work were therefore not deemed of great importance in maintaining motivation for work.

It was also asked whether teachers had considered leaving the music teaching profession, as shown is shown in

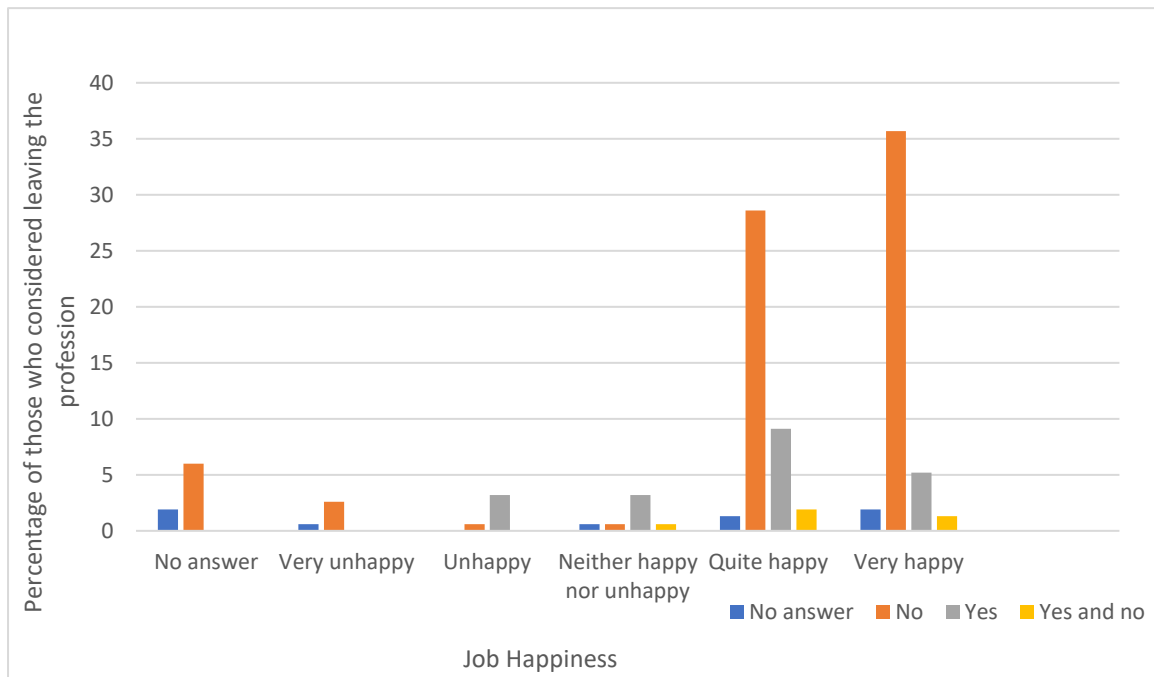


Figure 8.

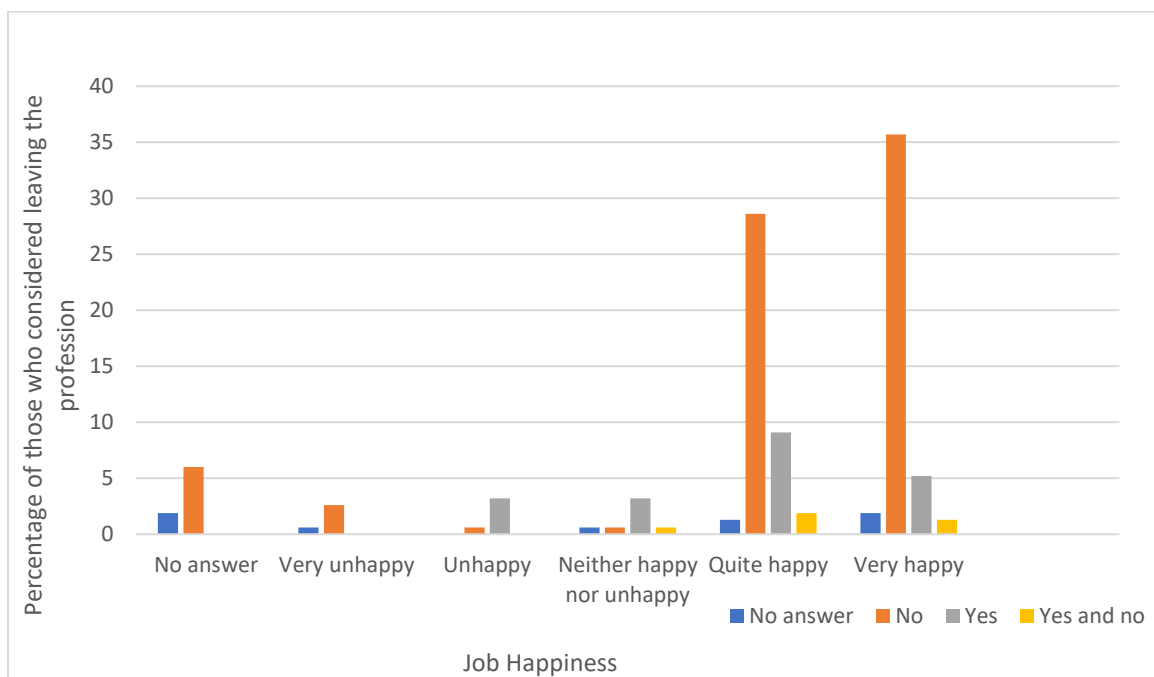


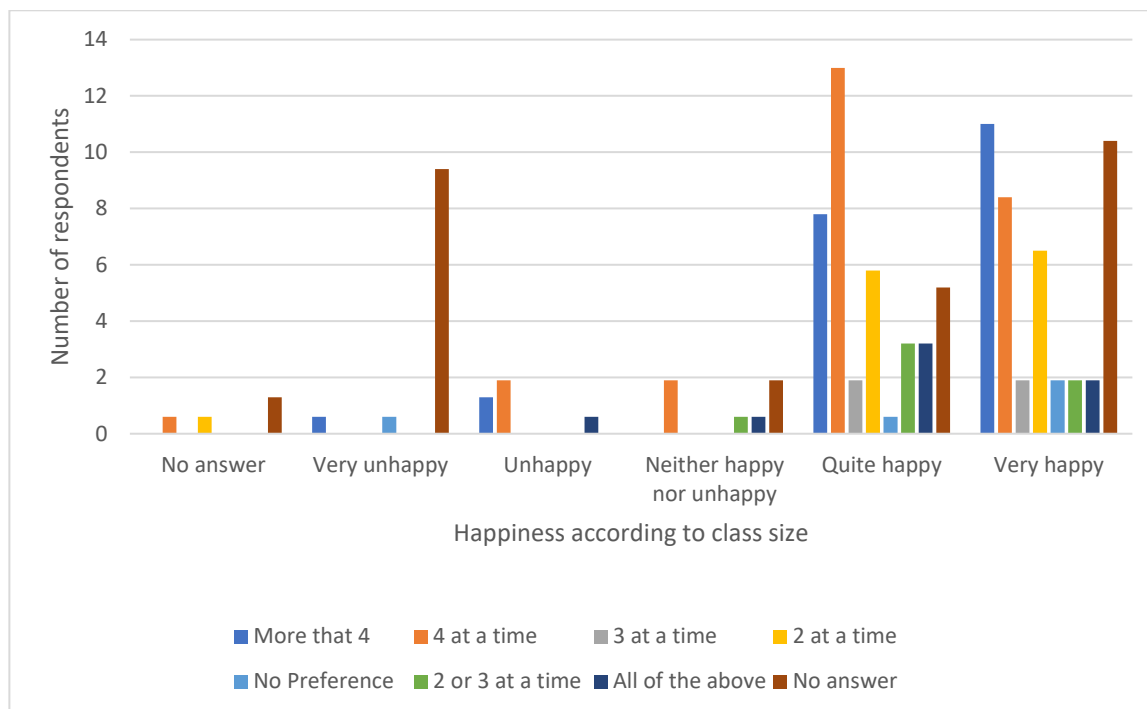
Figure 8: Job happiness, versus consideration of leaving the profession

The results here were not always as expected with 25% of those who were very happy with their job said that they had considered leaving the music teaching profession, and 22% of those who were quite happy had considered leaving. However, 80% of those who were very happy in their jobs and 70% of those who were happy had not considered leaving the profession. 43% of those who were happy said that they had considered leaving the profession. Surprisingly 80% of those who were very unhappy had not considered leaving the music teaching profession but 4% of those who had considered leaving the music profession were very unhappy. Of those who were neither happy nor unhappy, 62% had considered leaving but only 15% of those who had considered leaving were neither happy nor unhappy. A further chi square showed that $X^2(15, N=154) = 66.369, p = .001$ showing that there was a significant overall correlation between job happiness, and consideration of leaving the profession.

According to the SDT model, job happiness can depend on feelings of competency, and to understand whether teachers were working in their perceived competencies, the teachers who had considered leaving the music profession were compared with the type of teaching they preferred, including the number of pupils they taught in a group. Of those who were very happy, 20% taught in groups of 4 or more, but only 3% of those who taught in larger groups were very unhappy in their jobs. 20% of those who were very unhappy stated that they had no preference to group numbers. Therefore, it was assumed that the type of group did not have an impact on the competency beliefs of the respondents. At the other end of the spectrum 53% of those who taught more than 4 in a group were very happy in their teaching, and 37% were quite happy. In fact, most teachers were happy

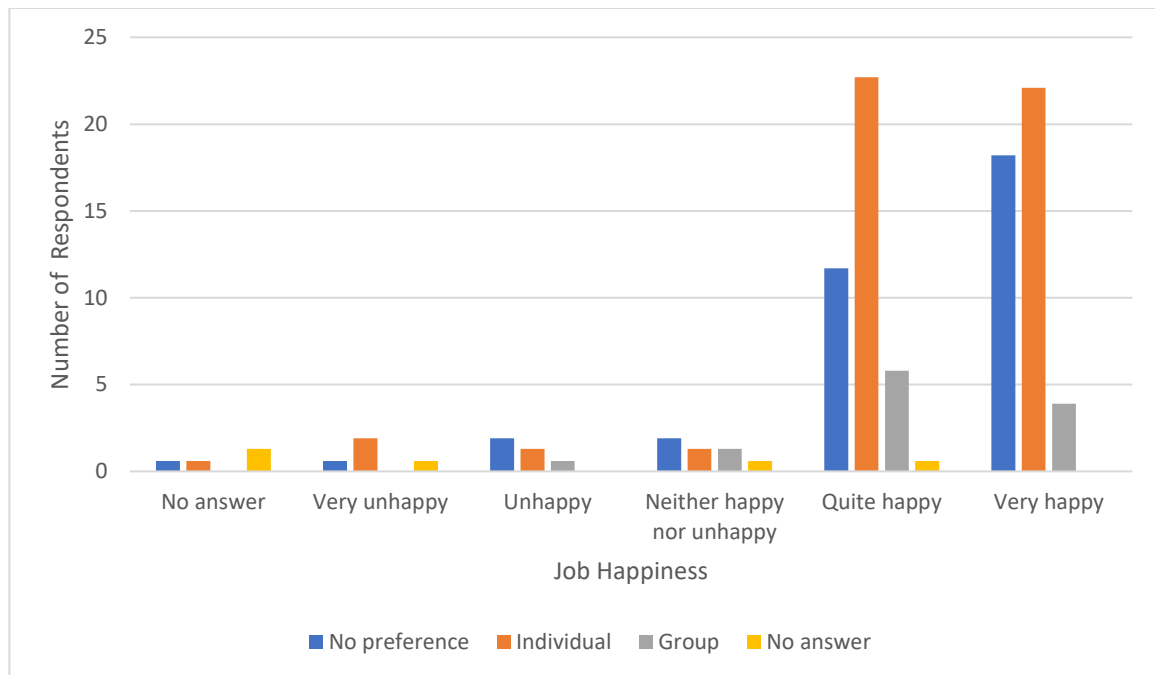
across all categories, with the only high number in the unhappy category being the no answer, as seen in Figure 9.

Figure 9: Job happiness versus class size



The result of this cross-tabulation was encouraging. Of those who stated they were quite or very happy there was a significant majority who preferred to teach individual lessons. It was found that 50% of those who were very happy preferred individual teaching, and 56% who were happy preferred individual teaching. Of those who were neither unhappy nor happy 38% had no preference and 25% equally preferred individual and group lessons, with 12% no answer. Of those who were very unhappy 60% preferred individual teaching and 20% gave no answer or stated no preference. 33% of those who were unhappy preferred individual teaching and 17% preferred groups, as shown in Figure 10.

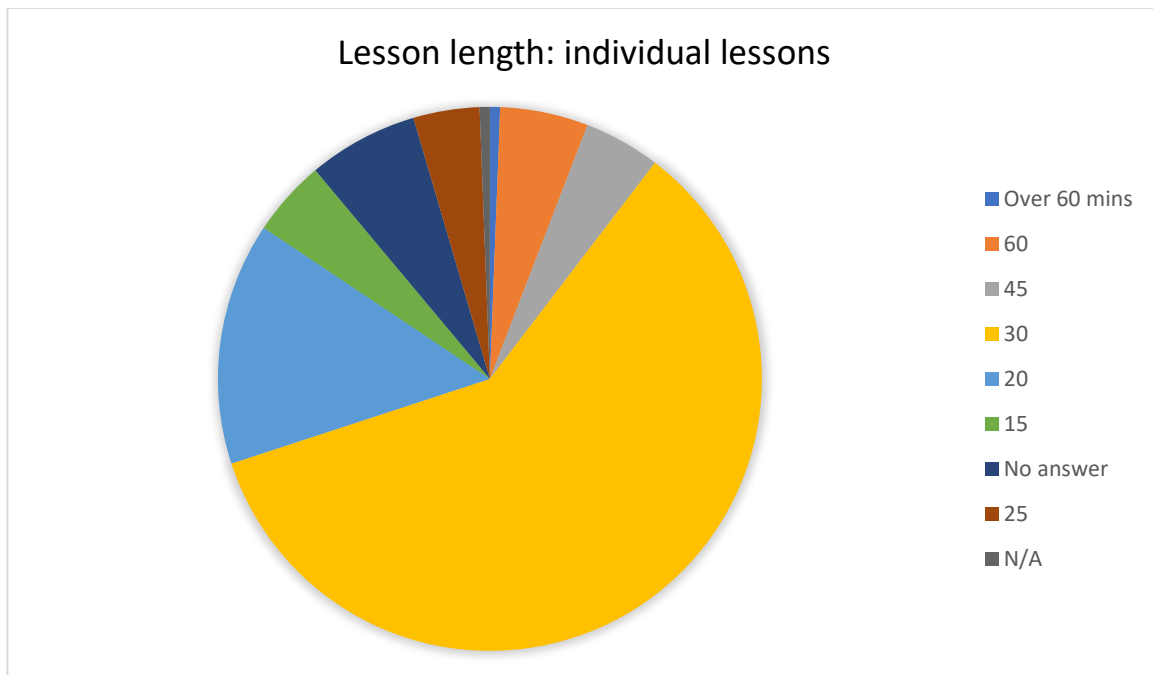
Figure 10: Job happiness versus preference for lesson type



5.8.3. Job satisfaction and challenges: Lesson length

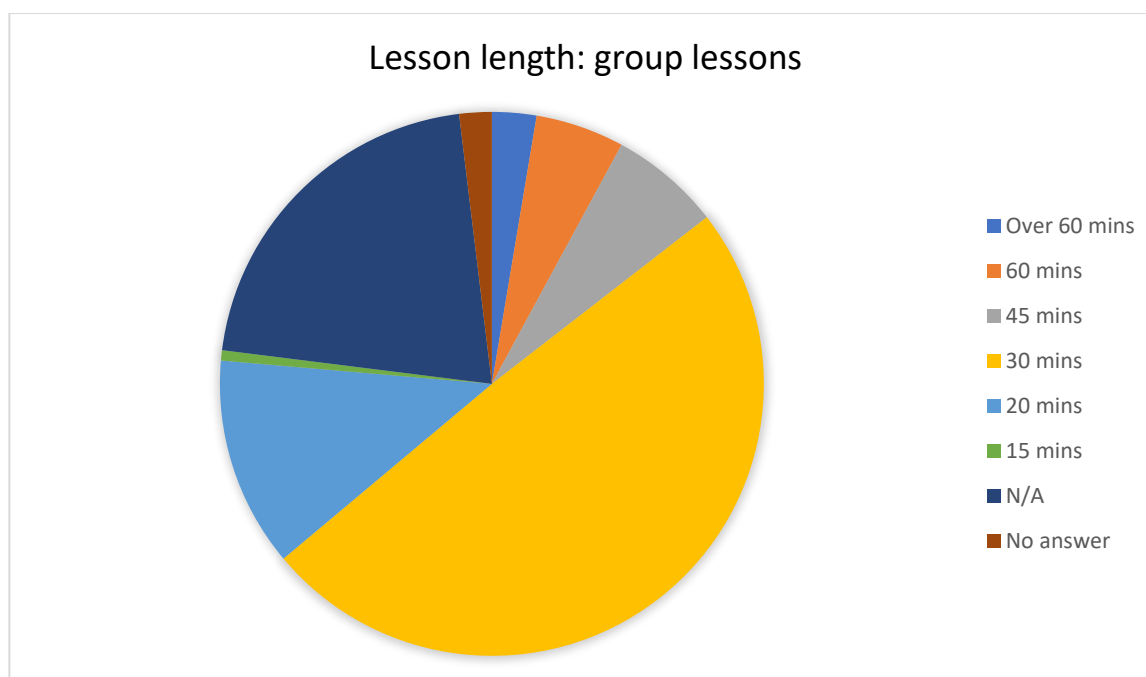
In relation to individual lessons there were very few lessons of over 60 minutes. The most common response was the traditional 30-minute lesson, with the next most popular lesson length being 60 minutes. Only 10% of lessons lasted 20 minutes, and 3% each of 25- and 45-minute lessons. See Figure 11.

Figure 11: Lesson Length: Individual Lessons



In relation to group lessons there were fewer 25-minute lessons. The twenty-minute lesson group was longer by 3% for groups than individual lessons, and half of the group had thirty-minute lessons. This was 9% more than those having individual lessons. There were fewer group lessons of 60 minutes than individual lessons. This seemed to be counter intuitive. Only 5 % of group lessons lasted for sixty minutes, compared with 36% of those having individual lessons.

Figure 12: Lesson Length: Group lessons



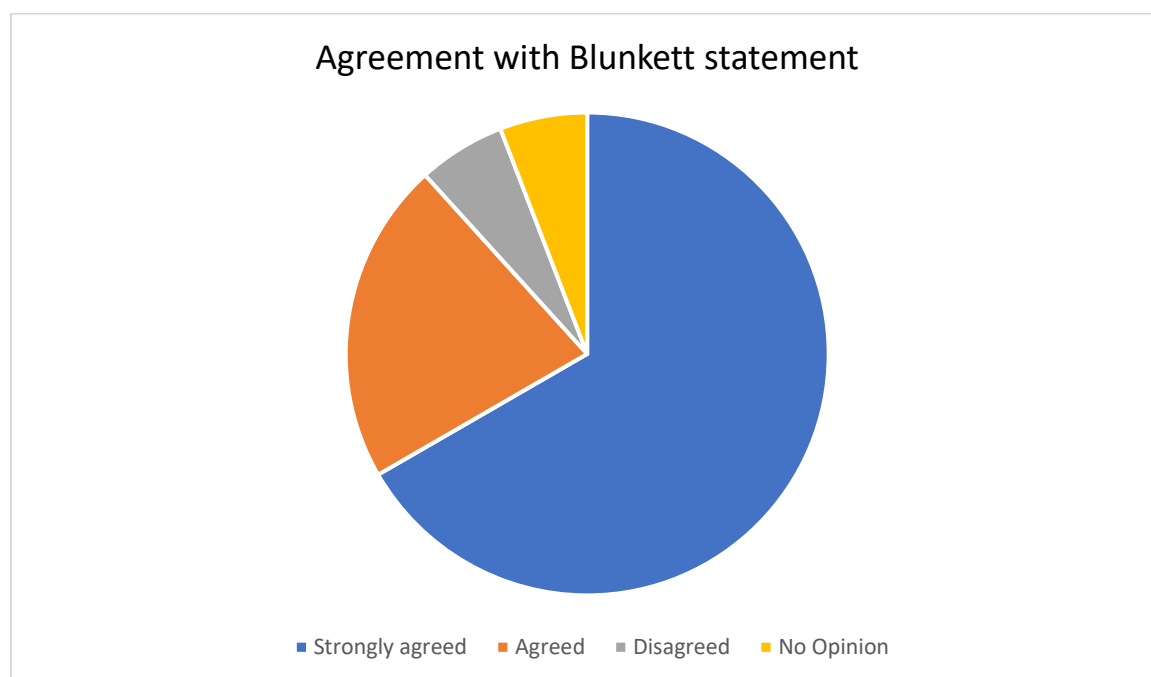
In investigating whether teachers preferred to teach individually or in groups it was found that 41% preferred to teach individually and only 10% preferred to teach in groups. Despite this 74% (that is 113 of the 154 respondents), were teaching in either large classes or small groups. One in four were teaching in groups of larger than 4, whilst three out of four were teaching in small groups. 28 teachers were teaching in groups of higher than 4, and 86 were teaching in groups of up to 4. This means that 26% were not teaching in their preferred group size.

5.9 Reactions to the government WCT initiative

Much of the impetus for teaching in groups came from the government initiative, following the statement; “Free music tuition – by way of whole-class or large-group activity – for every primary school child for a year in the early years of primary school [with] at least half of primary school pupils continuing with further tuition” (Department for Children, Schools and Families, 2008c np). For the government initiative to be implemented group

teaching had to be the norm in schools, and teachers would have to be willing to teach in this way. The questionnaire asked teachers for their reaction to the above statement. 66 % stated that they strongly agreed, and 21.4% stated that they agreed. In total 83.6% supported the initiative. 5.8% disagreed, and 5.8% either gave no answer or had no opinion.

Figure 13: Agreement with Blunkett statement



The questionnaire explored what the teachers thought about the effects of implementation of the government initiative. 34% of the respondents shared a concern that the initiative would not be workable. 16% simply thought that it was unrealistic. Taken together this shows that 50% believed that the initiative would not be successfully implemented. Only 20% fully supported the statement.

Respondents were asked whether the implementation of the initiative affected them personally. The highest response to the statement (54%) was that it did not affect them very much. 33% found it a motivating statement, while 12.5% found it demotivating. These responses were suggestive of a lack of confidence in the move, which may have been

indicative of reduced perception of competence. Therefore, it was deemed relevant to pursue this point in the interviews.

5.9.1 Every child having the opportunity to learn to play a musical instrument

The question was asked whether teachers considered that every child should have the opportunity to learn an instrument. The most significant response was that 67% strongly agreed that they should, and 22% agreed. Therefore overall, 89% agreed in some form.

Table 27:

Should every child have the opportunity to play an instrument?

	Frequency	Percentage
	6	3.9
Disagree	3	2.0
Neither disagree or agree	6	3.9
Agree	33	21.7
Strongly agree	102	67.1
Total	153	100.0

In addition, gender differences were considered, and a correlation was run to explore whether the answer to this question was different for either gender. The figures were broadly similar in that 92% of women and 87% of men agreed or strongly agreed, and 5% of women and 7% of men disagreed. A Pearson's Chi-square was run which assesses the statistical significance of a correlation, and it was found that there was a small but statistically significant gender difference in whether children should have the opportunity to play an instrument (chi-square = 24.32, df = 10, p = .007), however it was not deemed to be strong enough to consider pursuing.

Table 28:

Gender differences in whether every child should have the opportunity to learn to play an instrument.

	Female	Male	Total
Strongly disagree	4.9% (4)	2.9% (2)	3.9% (6)
Disagree	0% (0)	4.4% (3)	2.0% (3)
Neither disagree or agree	1.2 (1)	5.9% (4)	3.3% (5)
Agree	24.7% (20)	19.1% (13)	21.7% (33)
Strongly agree	66.7% (54)	67.6% (46)	67.1% (102)
No response	2.5% (2)	0% (0)	2.0% (3)
Total	81	68	152

5.10 Competence Beliefs

To achieve feelings of success and motivation in the SDT model, an individual must experience feelings of competence in their work. We have touched on this in other questions which held quantitative responses, but two qualitative questions asked how teachers felt teaching instruments, or styles with which they were not familiar, and whether they believed that these skills should be taught by an expert.

The questions were: “How do you feel teaching instruments that are not your own? (e.g., clarinettists teaching bassoon, violinists teaching ‘cello).”, and “How do you feel about teaching genres which are not your strength? (e.g. classical singing teachers teaching popular music).” Both questions were open ended. A thematic analysis was undertaken (Braun & Clarke, 2006). The developed themes are reported below.

5.10.1 Teaching Instruments Without Training

Teaching an instrument which is not a first study is not unknown. This phenomenon occurs in other subjects, for example English teachers are often asked to teach drama, French teachers to teach Spanish. However, this is a daunting prospect without proper support. Four broad levels of response were developed from the data. These included 'welcomed the challenge', 'welcomed the challenge with caution', 'would do so if mandatory', and 'will not'. Others did not respond. It was found that only 20% of respondents were enthusiastic to learn and teach something new. These respondents all cited the joy of learning and acknowledged the importance of teacher as learner, for example Evie who said "It... makes the lesson into joint learning rather than expert instructing student". (Evie), and Kevin's view that "It would broaden my knowledge!" (Kevin).

Others in this category were more reserved but still acknowledged the enjoyment of learning a new skill such as Grieg who said he was "Happy to try with guidance" (Grieg), and Sonia who recognised the benefits and was keen to try with support " It gives variety to teaching and with good CPD and support can be effective" (Sonia). Shauna felt that a caveat was needed, saying that "I would enjoy the challenge of teaching a different technique but would feel the need to master another instrument better" (Shauna)

Four respondents embraced the idea of transferable skills, for example Carys described herself as " a musician with a lot of skills, knowledge, and experience to pass on". Lee felt that "Many of the things we teach are musical and not necessarily instrumental or require a specialist". He went on to note how important this was for the "with the oboe, if I

had not been willing to learn it, the girl who I teach would not have had any opportunity to learn" (Lee).

This shows that the importance of transferable musical skills is more important than instrument specific techniques to many teachers and would suggest confidence in this area. This was in direct contrast to respondents who showed concern for the development of bad habits because of a lack of understanding of the instrument.

Welcomed the challenge with caution

50% of respondents were concerned about teaching unfamiliar instruments, but still felt that it was a viable option. The greatest concern was to avoid teaching bad habits which was highlighted by Pete who said, "Its ok as long as I know more than the pupil and feel confident that I am teaching the correct technique, and not encouraging bad habits". Andy agreed but was cautionary about the limits of what he could teach "I am happy to teach anything brass. I would not like to teach anything else in case I passed on incorrect technique".

Seventeen respondents noted that it was only acceptable to teach a new instrument in the early stages, and, as Aerial noted, they should then consider another teacher: "At beginner level its fine. After a year I'd expect support or further training and after 2 years the student to move to a specialist". Six respondents noted that it was important to know your own limitations, such as Rosemary, who stated "it's fine, but obviously only to a certain level, then a specialist is always best". Instrumentation was also a key issue for eight respondents and Lawrence suggested that "It is ok when the fundamentals of the

instrument are similar enough and a sufficient knowledge of the technical issues is shown. It is important to know when a pupil would need to see a specialist teacher".

Interestingly, one respondent held the view that it may be beneficial to teach a different instrument at a higher level saying it "can be positive if not at early stages when sound technique and the 'healthy musician' is of importance. In short – input from a non-specialist can offer another perspective" (Julia). This idea of lateral thinking showed a sense of confidence in knowledge and the strength of transferrable skills.

Would accept the challenge but were not confident.

A much smaller percentage - only 5 % felt that teaching another instrument was unavoidable but was not ideal, and this was neatly summed up by Charlie who noted the practical side of the argument, "It's a practical solution, but not really appropriate, without the knowledge", and Kierra who said its "not ideal but impossible to have a teaching business in a rural area unless you teach all".

Refused

A significant number of responses were strongly negative towards the idea. 28% of respondents indicated strongly that it was not a good idea with David claiming simply "No!". Jade expanded on this with "I think it's an insanely bad idea that will lead to poor standards in the student. How can you competently teach something when you yourself lack the background, the expertise, the nuances?".

Teaching in different styles

The next question examined the same principle regarding teaching in different styles. Five broad themes were developed, including those who welcomed the challenge, had some caution, would do only, if necessary, would not, and those who had mixed feelings, all of which are explored below.

Welcomed the Challenge

There was an almost equal number of respondents who welcomed the chance to teach in new styles as those who did not. Of those who were happy to teach in any style, some positive comments were made, including, "I advocate bringing / learning a wide spectrum of genre's" (Lydia), and the less forgiving comment " All teachers should cover all genres without exception!" (Maura).

In several cases teaching in new styles was welcomed as a way of improving skills, and Edward even went as far as to compare his learning to his students "I feel good teaching other genres as I learn as much as the student.". Jon similarly saw the benefits noting it was "no problem - I often find this helps me as a musician". There was an emphasis for some, on the belief that teachers should continue to embrace learning, as this in turns helps to connect with the student experience. This was highlighted in Amanda's response:

It keeps our musical energy alive to teach different genres: I think we should embrace different styles in order to be able to understand and teach them. Plus, it is important for pupil engagement to understand their needs,

with Sonia agreeing "I feel musicians should continue to learn, as our pupils do."

Welcomed the Challenge with caution

24% of respondents showed a belief that teacher knowledge and confidence was vital, "It's .. definitely better if the teacher is able to research, prepare and feel confident teaching it" (Charlie). Dinnah agreed and recognised the possibilities of teaching in new ways, stating its "not always a good idea, but if some kind of course is given first, it is also an education and personal development, and teaching potential for the new teacher and they may find they enjoy and prefer it".

Only one respondent, Winnie, linked teaching a new instrument with teaching new styles, and saw the positive benefits saying "This is a good challenge. In my case I am forced to teach electric guitar and come out of my comfort zone".

For some, the greatest concern was understanding the genre, showing the needs for self-confidence in their abilities, and for those teachers, they felt that a specialist should be engaged at a high level. In early development teachers should be able to develop an interest in all genres of the instrument. However, when ready a student should move on to a teacher of a specific genre strength if necessary". (Callum). This view was echoed by Les who said "Up to a certain level all singers (classical and pop) have to master the same basic principles of breath control and voice production. However, it is advisable they continue their studies with a specialist at some stage". Ariel went a stage further and believed it was the teacher's responsibility to know where the boundary lay; "It's important at a high level that students should have a specialist, but teachers need to be flexible with beginners. It is their responsibility to further their own development". Julian agreed "Musicians would generally have a reasonable knowledge of a number of genres. However, it is important to know one's limitations and at higher levels hand over to a specialist."

Will do if mandatory

A small number, 7%, of respondents said that they would teach unfamiliar styles, but only if they had to. Johan's displeasure of the idea was shown in his negative language saying it's "Not good but all too often necessary". Sally was also not happy, stating

I would feel uncomfortable but would have a go if it was what the pupil was really interested in, and it was what it took to inspire them to learn. I would feel more comfortable having researched it and looked into it a bit more first. But I think the best teaching is done when it's your real strength. (Sally).

Will not

30% of respondents said that they would not teach unknown styles including Stuart who stated simply "I wouldn't!". Jade was more descriptive.

I find it arrogant of a teacher to assume that just because he or she is skilled in one genre, that this qualifies that teacher to teach another. I would not dream of teaching classical voice, for example as my field of expertise is contemporary voice, and whilst the roots of all voice training are the same, I lack the knowledge of the repertoire. In my experience, classical teachers do not share this view and, despite lacking the repertoire in the opposite direction, many find it perfectly acceptable to teach pop / musical theatre etc. (Jade).

We have here presented many of the findings from the questionnaire, and the following section will discuss the themes that were developed as well as highlight the importance this had in directing the interviews.

5.11 Discussion

We have seen a broad range of responses in several areas, and some clear themes were developed from the data. Important questions arose which were flagged for further investigation in the interview stage. One positive discovery was that most teachers were working solely in music in some form and were reportedly happy in their jobs. They were working within their contracted hours, with extra hours being voluntary, which shows both a willingness and enjoyment of their work. However, there were clearly issues causing some disquiet, which included consideration of working hours, fair pay. The types of employment, and how this affected motivation were not clear, and so would need more data to understand these effects. In this discussion we must bring the threads of discovery together in line with the three strands of the SDT model, including competence, autonomy, and relatedness.

The statistics around qualifications and whole class teaching showed a disconnect between those who were qualified and those who were engaged in whole class teaching, and therefore more research was needed to understand how qualifications effect competence beliefs. The importance of this point was also raised in terms of autonomy, as it was clear that the teacher's choice as to the type of teaching, they were required to undertake was not always possible.

The question of autonomy and competence was also important in understanding feelings surrounding teaching instruments and genres that were less familiar. To understand these responses more clearly an overall comparison showed that fewer respondents 'welcomed the challenge' in relation to teaching a different instrument than genre.

However, including those who 'welcomed the challenge with caution', more teachers overall were willing to teach a new instrument than a new genre. The percentage of teachers who were not willing to teach in a new instrument or genre were very similar at 28% (instrument) and 30% (genre).

Job expectation was a significant indicator of issues of competence and autonomy, and with 53% of teachers expecting to have started in a different career, job expectations were flagged for discussion at the interview stage, to understand issues of autonomy in career direction. A major impact in this area was the change in working patterns which sprung from the government directive which was highlighted by the David Blunkett statement which stated that all children should have the opportunity to learn a musical instrument (Blunkett, 2008). Whilst most teachers believed that the initial statement was a positive move, the actual implementation was a different matter. Of those teachers who claimed that it did not affect them much, most were not engaged in whole class teaching. Of those who were, a third teachers (33%) found the effects of the initiative a motivating factor. A further 12.5% found it to be demotivating which suggests the initiative isn't working as well as it could be. One probable reason for those who found the initiative demotivating, those in the 50-59 bracket were most unhappy. This group will have been teaching individual or small group lessons for most of their lives. Anecdotal evidence also suggested that it was this age group which struggled most from implementation of the scheme and will have felt the greatest detrimental effect to feelings of competence through being required to teach in a way that was not familiar. This was deemed an important point to discuss in the next stage.

Relatedness is the third key aspect of motivation, which as yet has not had much discussion here. Relatedness can work differently in different settings, and here, it was shown that the importance of student interaction was more important than that of interaction with other staff. In fact, contact with other staff had very little bearing on the relationship between job satisfaction and happiness. This suggests that the importance is that at the level of the music making, where teacher and students interact which is the most valuable in terms of work motivation and job satisfaction. Further understanding of issues connected to relatedness needed to be explored, and this will be explored in the chapter 6.

Overall, some themes were developed which included:

- Continuing Professional Development (CPD) was seen as crucial to the ability to teach either new styles or new genres.
- Teachers needed to feel supported to be able to deliver quality teaching in any new area.
- Teachers needed to feel that their skills were being utilized.
- Teachers should be prepared to acknowledge and only work within their own limitations.
- Whilst teaching outside of your specialist area was not always advisable, it was very often necessary.
- A specialist should teach at high levels of expertise.
- Remuneration was helpful but not essential for high levels of motivation, and belief in personal value.
- A high level of communication and rapport with students was seen as important to develop.

Further questions were raised which included;

- Is whole class music teaching a musical experience?
- Does teaching long hours factor in motivation?
- How does having to teach for long hours, and working some unpaid extra hours impact on motivation to do the work?
- Do teachers feel supported in terms of having enough training, and professional development?
- What are the feelings surrounding levels of remuneration?
- Has work motivation increased or decreased throughout your career?
- Does age play a part in confidence and levels of self-efficacy?

The following chapter these issues in the findings of interview data, and the themes found in both, and recommendations for the future will be found in the final discussion chapter.

Chapter 6 The Interviews

The previous chapters explored the position of instrumental music teaching in the UK, and the possible motivational frameworks with which we can understand the individuals within the workforce. Chapter 4 discussed the methods which led to the questionnaire design and interview construction and analysis, and how those questions were integrated into an interview framework. Chapter 5 discussed the findings of the questionnaire data and questions were extracted for deeper examination in the interview stage of data collection. The current chapter will look at the findings of the data collected in the interviews.

6.1 Quality of the data: the atmosphere

Before we look at an analysis, it is helpful to spend time considering the quality of the data. It was found in the interviews that all the respondents were very enthusiastic in speaking about their working lives. A positive rapport was built between interviewee and interviewer, which was aided by the interviewer also being a music teacher and able to identify with what was being discussed. In effect it was more of a chat between colleagues. Music has a way of fostering a sense of unity across geographic areas, and this sense of oneness in teaching goals was felt acutely by the interviewer. The characteristic of this atmosphere may have encouraged a positive candidness in the respondents which may not have been present in the rather more impersonal questionnaires.

However, it must also be acknowledged that for some respondents it was precisely the impersonal nature of the questionnaires which may have encouraged a candid response, therefore a relaxed atmosphere does not automatically presume the responses

were accurate, and indeed there was a recognition that some bias towards the researcher may have been in evidence as a result of the rapport.

In order to try to mitigate both of these risks of bias, the researcher took care not to use leading questions, and to limit any personal opinions, in order to allow the respondent the freedom to speak freely, with the minimal direction needed to capture the data required.

6.2 Characteristics of the sample

Responses for the interviews included 19 teachers, also at varying stages of their careers. The interviewees were selected from a cross section of questionnaire respondents who agreed to take part in further research after the questionnaire, or in some cases as new respondents. The interview schedule was based on themes developed from the questionnaire data, and a thematic analysis was undertaken (Braun & Clarke, 2006), which will be discussed further in Chapter 6.

Nineteen respondents were interviewed, with an age range of twenty-four to sixty-one years old. Five female respondents did not reveal their age. All the male respondents revealed their age. There was a mix of thirteen females and six males. Fourteen identified themselves as 'White British', with one making clear that he was also Northern. One male was British but did not include his ethnicity. There was one respondent who was Black British, one White American, and one White European. One respondent did not state any ethnicity.

All were currently teaching in schools, with seven being in a position of leadership, including three who had been a Head of Department, two were currently Head of Department, one Deputy Head of Service, and one Head of Service. There were twelve interviewee's who described themselves as a peripatetic music teacher, and one who was also a music examiner.

6.3 Key themes from the interviews

The employment of thematic analysis (Braun & Clarke, 2006) was explored in the methodology chapter. The themes in the interviews were developed as outcomes of repeated patterns in the questionnaire data and reformulated as themes to explore in the interviews. The transcripts of the interviews were organised in further themes which encompassed four main sections. These included:

1. Levels of Motivation (including changes over the career)
2. Teaching Conditions (including pay, teaching space, training and support)
3. Should all children have access to instrumental learning? (Including considerations of WCT as a 'musical' experience).
4. Problems and falling standards.

6.4 Levels of motivation

Within this section there were five subcategories, including i. Enjoyment; ii. Gained motivation; iii. Lost motivation; iv. self-motivation and v. consistency, all of which are explored below.

6.4.1 *Enjoyment and confidence*

Under the subheading of enjoyment there were several further themes that were developed which were deemed as relevant to the interviewees in their ability to enjoy their job. One of these subcategories was that of the confidence that WCT gave them, which in several cases was linked to overall enjoyment, for example Carl noted that “I’m probably - you know possibly more confident in a class setting than I am in a kind of high expectation, one to one, you know somebody wants to have - perhaps with like a Grade 8 student or someone like that, I would feel less confident with that, than I would in front of a whole class of beginners.” Ade noted that the class situation was better, although acknowledged that was a personal reaction when he said “I think sometimes with an individual you can feel out of your depth. But mostly I suppose that’s my comfort zone”. Ade also liked teaching to performing:

I think with classes its perhaps the adrenaline – I love it afterwards but often dread it before! A bit like performing really. But then I suppose the more people there are – the bigger your audience. Whether it’s a class of year 4’s or a bundle of people at the bar. The effect is the same. We musicians have to be actors!

Sally had the opposite emotion, when she said “the classes I admit I still find a bit terrifying... I live in fear the kids will all go wild and try to use their guitars as skateboards or battering rams or something!”. Sally was notably one of the teachers who was less enthusiastic about WCT overall, and therefore her overall enjoyment was low, potentially because of her fear of teaching in this way. She later noted that she had to “hide my anxiety or they would play on it. It seemed that to maintain feelings of competence it was also

important for teachers to be teaching in a way that reflected their ability, therefore competence and autonomy were clearly related.

When asked how they felt their confidence had changed over time, half of the interviewees claimed that it had grown, and their enthusiasm showed a clear enjoyment of their work. Steph clearly links confidence with enjoyment saying, “I've always enjoyed the teaching, and I just think I suppose as I've got older, you know I've got more confident”. Clara described a journey where she had started the work very fearful but had grown to feel confident:

I was fearful (laughs!) I used to feel sick in the car... I do think it's something that people (teachers) are afraid of, and it's just a lovely lovely togetherness that we have - sort of a lovely musical time, so I see it as a very positive experience (Clara).

Despite his earlier confidence Ade also noted that “it would be easy to lose that confidence – it's a fragile thing. Maybe I'm more worried about losing confidence than I am aware that I have any. Does that make sense? I try and tune in to the kids and I try to come across as very confident, so they don't suspect that inside I am bricking it!!!!”

This section is neatly summed up by Megan who noted that: “Experience and confidence comes with age.”

6.4.2 *Enjoyment and teaching type*

In the questionnaires a question was asked about the type of teaching which had been most enjoyed. Given that all the teachers in the interviews were teaching WCT classes, it was deemed important to understand their teaching preferences. Only three of the

interviewees preferred individual teaching, and Steph described the frustration at not being able to reach each child individually in a class:

I mean I just find that there's lots of things I can see in the groups, that I'm just itching to just take that child to one side, and say "This is what you need to do" You know, you haven't got time you know because you're teaching the whole group, you know, and it's gotta be, geared for the whole group.

Three interviewees preferred the small group format, with what Lisa described as the "in-betweenness of it". However, a majority, including seven of the interviewees preferred the whole class teaching, because "it was great fun. I think you can be creative I think in a way that perhaps you can't with um the smaller groups where you are more focused on the individuals progress (Terry). Five people also noticed that there was a benefit in the way that it allowed a more general form of musical engagement, which was highlighted by Sandra:

It's a really enjoyable job, as it's a subject that most children enjoy, and you can make it fun. It's not down sitting at a desk and writing, which they have to do so much of the day these days. Cos it is so pressurised both on teachers and on the children. I think music can just be a bit of a release from that.

6.4.3 *Enjoyment and highlights*

One of the questions asked was about the highlights of their teaching careers and 14 responded positively to this question. Progression was a major factor for Lisa who noted students going on to study at university and college, and orchestras getting through festivals. The essence of this Lizzie also captured when she said:

loads of my girls won.. gold, in their class, and.., we have a sax choir, and that won gold as well, and then Jazz Band won stuff. It... wasn't so much the fact that we'd won; it was like the kids being like really happy, and like working together. (Lizzie).

The element of working together was also something that Terry noticed when he said “there’s one colleague I've with worked with a lot of productions. It helps when you get on with a colleague -I think it makes a huge difference.” Clara enjoyed the communication with schools, “the majority of schools I work in its a real partnership, and I've got a long history of going into those schools, so I feel valued as a member of staff in those schools and that’s where it works well so I don't have any complaints really about any of the schools.”

Sandra agreed although the communication she enjoyed most was with the children, “I mean there's always difficult children to deal with, and difficult situations perhaps or stressful situations in terms of my management role that I have, that can make it hard. But most of the time actually just being around the children I do enjoy.”

Claudia noted how a lack of communication can be problematic, and described feelings of being discouraged, when “there's no thank you at the end of the day, that's really daunting at sometimes.”. However conversely, 12 of the interviewees noted that it was the end of term concerts that really made the job worthwhile, describing the “buzz” (Carl, Terry), and the “enjoyment of the faces of the kids” (Fran). Whilst Helen quite simply noted that the highlight for her was “The light switching on when they get some enjoyment out of doing something.”

Five respondents noticed that it was simply the overall impact on the children that drew them to the job, and Vicky summed this up:

whatever they do at the end of that program whether they like listening to music a bit more, whether they like playing piano at home a bit more, or they want to play the ukulele, or what. It doesn't matter. I just want them to think that music is not something that they cannot do, and it could be, you know it could be five years' time before, when they go up to the secondary school and they suddenly think oh well I like music and now I can play the guitar and now I can join a band or whatever.

Another Five respondents reported that the variation in their work was what they enjoyed most about the job, which was summarised by Lisa "I'm lucky in that I do do lots of different things. You know I can be at Youth Orchestra one minute, and then teaching something I choose. You know I quite like all of that." Whilst still further comments included that the way of working was appealing, such as Terry who liked the structure of the work,

6.4.4 *Lack of enjoyment*

Only five of the respondents reported a lack of enjoyment. Lisa noted that this was due to an inability to focus on their instrument, noting that this was an element which musicians had a passion for. Sasha claimed it was the repetition, which of course could be the same for any type of teaching, and Megan reported feeling nervous which affected her enjoyment of the work. Sally noted that the lack of funding was causing a problem stating, "45 in a classroom with a TA who is neither use nor ornament – it was one of the worst experiences of my life!".

What was noticeable was the absence of any consistent thread under the title of lack of enjoyment, which was encouraging overall as it suggested that most teachers were enjoying their work. However, 15 respondents did note low points in their teaching. Lisa

reported the problems that arose as funding ran out “You actually all question what value of it is and whether anybody values it and when your down in the first place. I mean that was pretty grim to be honest (Lisa). Fran described the very real practical problems of having to reapply for her own job:

three of us had to reapply for our - well our jobs were going to disappear. So, we effectively were made redundant and we had to reapply. So that was quite hard. That was really tough, because we were also applying for jobs that we didn't - well not that we didn't want - but that was different to what we'd been doing already.

Similarly, Ade described the difficulties he encountered, as the job itself changed very rapidly:

We were told to change – the service here had to switch to all classroom teaching and quickly or lose work... I mean not just work... jobs. Basically, anyone who wasn't willing to teach classes was going to have to leave, as the job changed and the music service as it changed no longer gave single lessons. It just wasn't feasible. I think that was about 2009 / 2010? It was an awful time. Lots of very unhappy teachers – some moved to other counties and just took a hit on having to drive more... and of course those in the private schools had an income from that. But a few folk just left. One of the brass teachers is a taxi driver now. He just felt he was too long in the tooth to change and take on classes. Another lady went to work in Tesco. I still see her on the deli counter! She says she misses it but likes the lack of stress. It's sad though that such talented teachers left. Especially as now we have gone back a bit to the old days of a bit of individual or small group stuff.

Megan agreed and reported the lack of support that contributed to the low point: the class teaching time., That was the worst. I felt like I couldn't cope at all and was letting myself and the kids I was teaching down. Looking back, I think there was much that was circumstantial, and I didn't really have the experience or support to do the job I was being asked to do - even though I had the PGCE. Teaching instruments to a whole class is very different from the curriculum teaching you do on a PGCE and the odd one day inset event didn't really help except to increase the fear!

6.4.5 *Changes in motivation*

Nine respondents reported that over the years they have gained motivation, including Clara who noticed that the interview process itself reminded her how she felt: "it's nice when someone asks you questions, it kind of reaffirms how you feel about your job as well which is quite nice. I find myself getting quite passionate about it when someone asks me about it." Five respondents reported that they had lost motivation in some way, including Megan who said "I lost motivation at different times - when the class teaching was getting difficult, I found I was losing confidence in all areas of my teaching. I considered just doing something non music related. I was pretty depressed actually." Four of the respondents noted that you have to take control of your own motivation as summarised by Clara "I think we think as music practitioners we've got ownership of the direction that we take our careers really, I think - if we're remotely interested in our job.". Four respondents reported that their motivation to do their job had remained the same.

Overall, it seemed that levels of motivation were broadly secure, although there was clearly scope for improvement.

6.4.6 *How music teaching has changed*

When asked how music teaching had changed since they had been teaching, there were a range of answers. Three people referred to the way that the hubs were run very differently to the way the music services had been run. This was seen as a positive by both Megan and Ade, “that can be very positive - it means you can pursue those areas of teaching you wish to without feeling you have to take everything the music service expect of you.” (Megan). Sasha noticed that the financial pressures along with the amount of paperwork were the biggest change “for me probably the financial pressures, making sure we get enough in through the door. So, before it was about teaching the kids, and you know and making sure they progressed through the grades properly and stuff, but now it is all very much reporting and progress checks, and data checks, and getting our twelve point six kids an hour, and stuff like that.” (Sasha).

Gail noticed the main change was in the pupils themselves:

the way the children's brains work in terms of taking in information, you know this gaming brain that they've got - everything is so instantaneous, and they do so many things, that the children - they just don't work in the same way that we did when we were children. I practiced because I was told to and that was it, I got on with it.

Perhaps surprisingly only 3 people noticed the changes were as an effect of curriculum change, but Lisa picked up on the way the value of music in schools had changed: “if the interest isn't there on a base curriculum level, then why would they be

interested in creating music at a different level.” This was also picked up by Megan, who related it to financial aspects: “the fading importance of music in state schools which means we are being asked to teach for less and less year on year as inflation goes up and up!”. Sally agreed and was concerned about falling standards commenting that “it's a pressure to keep numbers up, and to recruit, and to keep those children. And it's a dumbing down of standards as a result.”

The loss of the value of music was captured in other interviews, including Sylvia who noted that “when I first started working back in the 80s, it was treated with a lot of respect. Music was considered to be important. I felt important, and that's a great feeling really. Ummm... my feeling now is that music is not considered to be important.”

Lisa noticed that freedom of choice was one of the biggest changes, suggesting that now teachers were self-employed they could accept only the work they wanted to do “I would never have predicted this, but because they are now self-employed, they can choose what they do. Much more than when they were on a contract.”.

The youngest respondent, Lizzie had started teaching at the time of WCT so this was not a change for her. She did cite dwindling funds as one of the biggest changes but also noted that the use of technology was the biggest positive change that she had seen.

Five respondents believed that resources were one of the biggest changes, particularly where digital and internet resources were concerned:

It's much easier to like to listen to music and get backing tracks. And interactive things and Apps - Apps have been like a real Godsend actually. Especially if your like - say if you're teaching in like a little room where there's no piano or anything like that

but you can still have a backing track, and you can do like aural a lot more successfully and stuff. So, you I think it's got better in terms of resources (Lizzie).

Surprisingly only eight of the 19 respondents suggested that the type of teaching had changed. Those who did note that “everybody needs to be a jack of all trades these days. It wasn't like that when I first came into it (Lisa), and “You don't get the individual type of stuff, in the state sector at all. And most of the state centres stuff that I've got is big numbers, class based” (Helen). Ade noticed a positive effect down to the way more modern music was accepted “in terms of the actual musical styles. I mean we can do Taylor Swift and Bach in the same show now and everyone's happy. There's less snobbery maybe?”. Clara saw changes to teaching as “extremely positive” adding:

the job's evolved so much. I mean God I think I would have been bored rigid if I had just been that violin teacher I was when I started 20 years ago going into little practice rooms. And with a group of children and not even knowing the secretary's name and her not knowing my name and I was the violin lady when I rang up you know, and those days are so far behind now, where I'm a member of staff - I'm in school for a full day two days of the week because I teach every child in the entire school. And that didn't happen its evolved and its grown with the job and the job's changed so much. And I think that's what you need - partly because of I've wanted it to. And you know I think we think as as music practitioners we've got ownership of the direction that we take our careers really, I think - if we're remotely interested in our job.

Only one respondent believed that there was no real change as “music doesn’t really change. What you’re teaching them is about tempo and rhythm and dynamics and to understand those and compose and to play - that doesn't really change” (Sandra).

6.4.7 *Two types of music teacher*

The past few sections have highlighted that throughout the interviews there were two threads that seemed to come through as two very different types of teachers. One was that of the old “music service good old days”, where instrumental lessons were taught to learn the instrument to a high degree of ability. The other was to pass on musical knowledge and encourage a wide taste of music. Unlike the Music services which were run by the local authorities, Music hubs are run as businesses and a market led approach has developed, where the child, parent and school are consumers. If the children don’t enjoy the experience, then the parents or schools are not likely to invest in a continued musical learning experience. Those teachers who embrace this mentality, were those who were seen to be really enjoying their job, and as result were more successful, and were displaying irritation about those who were perhaps stuck in old ways. Peter showed frustration when he wrote: “And actually, you know some people for instance, still have a bit of a local authority mentality. And I think that needs change. You know I'd like to see that situation change really.”

Interestingly Lisa reported that in her Music Hub, there had been a split between those who taught curriculum music and those who still taught only instrumental music. Whilst she acknowledged that the split had been horrible, with teachers having to

reinterview for their jobs, she also reported that many of the teachers were now happier in their work as a result.

There were a lot of teachers who really didn't like the whole class program or didn't want to do it but had to because that was their job. Now they just say just no - not interested - just want to teach whatever I teach, and that's fine. So, although they've lost money – (there's no salary there). They actually, I think, prefer what they do.

(Lisa)

Here the importance of choice was shown to have a positive impact on job satisfaction, revealing the need for both autonomy and competence.

The past section has explored some of the issues surrounding levels of motivation as seen through descriptions of the work undertaken. The following section will address the practical issues of teaching conditions.

6.5 Teaching conditions

Several practical considerations were raised, which can be aligned to workplace satisfaction in any role, including pay, workspace and levels of training and support. This will allow a comparison with other industries, and workplace motivations, and we will later see how this may work against the SDT model.

6.5.1 Teaching conditions: pay

Respondents were asked whether they felt that the pay and conditions were fair, and again there were a range of answers. Overall, 11 out of 19 respondents noted that the pay was acceptable and 7 noted that it was good. 5 noted that pay was poor, including both

Steve and Lisa who at different points noted that it was fair as well as poor. No one said that the pay was unacceptable, although one respondent did note that it was a reason for leaving the profession. Only four respondents noted that pay was linked to motivation in some way. Five respondents noted the unfairness of the system reporting that fairness in pay depended on where you worked.

Of those who felt that the pay and conditions were fair, comments included “it's not great. But it's not awful either” (Lisa), and “I've never taught for the money (Helen). Lizzie continued stating that she felt that the importance of keeping music accessible was worth the low pay “I'm probably not paid what I should be. But then I think if I didn't do that, I wouldn't get any work. I know that's a rubbish thing to do. And then even in the high school I think it's under the national rate so... yeah. But I don't mind. It's not the end of the world.” Carl adds another dimension to this line of thought, as he raises the issue of responsibility when he says “you know there's a question about whose responsibility is it to provide music education in the country, and that's a debate for another day I suppose”. Carl went on to show how this was problematic:

We are starting to see a few people now who kind of regard themselves as a kind almost like an hourly rate, rather than a vocational thing, so you know for instance instrumental teachers who are teaching violin in a school, and in the schools say will you come in and support our, our end of term concert. You know and it might be an evening in the secondary school for instance, and they'll say ‘Oh yeah, but you'll need me. Cause I don't get paid for that.’ ... Whereas I think maybe a few years ago it was like part of the package...as part of that you kind of have to do one or two

concerts, a bit like a head of music would be expected to organise a concert and kind of turn up at the school out of hours or whatever, you know.

However, this was clearly not the case for everyone, as Megan noted “What’s fairly? If you think about the amount of hours, we music teachers have trained and studied its insane. So no, probably not. But then I get a decent living and to play music all day so I’m happy!”

In Sally’s case the financial aspects led her to consider leaving the profession:

I think about getting out because out the of the money there because I'm obviously it's a financial it's a burden because I've got a family, I've got a mortgage. I've still got to live. I mean, I can say this year has been financially a bit of a struggle um, cos it's the first year that we've been without the pay. I'm trying to get as much overtime as I can. But then I'm not seeing my kids... It's all (sighs) you know that's the negative. You know it's very difficult to get sometimes to be motivated, and not feel resentful.

Gail tried to explain why it was so difficult:

...the whole class programs, um any that for the whole class, the schools buy in. And with that pot of money, which makes up quite a bit of our income, you know we don't get any council funding... So, we get streams from schools, streams from parents and we get Arts council funding. And then we're looking at you know, we're trying to get sponsorship type of funding as well, but that's arts council funding the way they can. The reason they'll give us that more money, and they award more money year on year. It is based

on fulfilling lots of criteria that they set. And one of those criteria is how many children will continue from that first access program in small group lessons.

Clara went to describe how this difficulty in funding affected her directly:

we're very much discouraged to start anything smaller than 4, because it just financially doesn't make sense... You know if we all just started small groups of 1's and 2's we would go under as a service because we need the income.

However, Clara also shared her frustration with an unequal system, stating she felt she was paid fairly but that others were not:

I feel - I've got a lot of friends who are classroom teachers, and they are up to all hours at the weekends, and they are up to all hours doing lesson plans and they are absolutely on their knees, and I think I get paid the right amount. My gripe is that I've got colleagues who get paid as qualified teachers, who have gone through threshold, and don't do anything like the amount of work the classroom teachers do. I think my salary reflects how much work I do.

Steve also shared frustration at an unfair pay scale but had a practical way of looking at it:

I don't say the pay system is fair because there are people who do exactly the same as me, who do have QTS and they get paid more because of that qualification, and it's they are being - it's hard to explain. I often think if I was, I don't know if I was packing shelves in Tesco or Morrison's or Sainsbury's, but I was qualified as an

electrician, would I insist that I get paid the going rate for an electrician? I wouldn't
would I?

6.5.2 Teaching conditions: physical space

Working conditions were developed into two streams, good and poor. Interestingly 12 respondents reported that working conditions were generally good, and 12 respondents reported that they were poor. This meant that eight of those respondents reported both good and bad conditions which were largely connected to working in different schools. 12 respondents also noted that working conditions were inconsistent which adds to this picture. Lisa was one respondent who noted both good and poor conditions, and she summarised "it's not consistent. I think that's the most difficult thing is it where you live in the country depends how much you earn for doing exactly the same job." Lisa gave some more detail:

One of the schools that I teach at... there's just nothing. There's nobody learning an instrument. I don't know whether they do brass there or anything, but that's the financial side of things there, and then obviously then I don't get many sort of feeding into the middle school then. You know I've only got three in the middle school there, whereas XXXX has a different sort of catchment area, different types of families I suppose and I'm there from half past eight in the morning, through to three o'clock in the afternoon, with Orchestra in the lunch time you know, and it's bizarre that its literally only 10 minutes away from the other school you know.

Teachers were also asked what they would change about teaching conditions. No one answer stood out, but the overall themes of better resourcing and funding, more

consistency, and more training featured. Gail showed a way of thinking that incorporated a need to bring teaching up to date:

You've got to have lots of concerts going on, you've got opportunities to play you've got to make sure that parents, you've got to have little interactive things they can do at home and go online, and you know it's your lot that whole environment is going to be right for them to keep going. Um that's not there for all the kids.

Claudia noted that the state of teaching rooms was an issue:

for example, in one school I have to clean up the whole classroom before I start teaching. Because they have lunch in there. So, I spend half an hour preparing the room - you know tuning 20 violins. It's a little bit of waste time. And no body actually helps.

Terry believed that the lack of support was no body's fault, but noted that meant he had to develop his own resources:

I don't think its deliberate on the part of the employer. I don't think there really is the support there. I don't mean by that there isn't the will to be supportive, I think they probably just haven't developed the service to the point where the support can be there. So, for example, um you know we supposedly offer curriculum support, but I mean all I've seen of curriculum support is a leaflet saying we offer curriculum support, I've not seen any actual resources or schemes of work or anything... All the resources that we've got for Ukulele teaching are ones that I have put there.

The lack of support from classroom staff was mentioned by four respondents, including Clara who said, “it would nice if the teachers participated but the - I mean in the contract it says that the teacher will be present”. Fran also highlighted this, but reported plans for a scheme to involve them:

we're also introducing some sort of assessment system for next year, which the class teacher or the TA or whoever is in with the class, takes part in, just to get them sort of actively involved. Because there's a whole range of levels of involvement in the sessions. I mean some teachers really like to you know, be hands on, they've got an instrument, they're taking part, they're really enjoying it along with the kids. Others sit of the back of the classroom and mark their books, or - it's PPA time so the TA's sent in and you know - sometimes they're better than the staff actually but!

Four respondents believed that nothing needed to change, however what was interesting here was that all four respondents were also those who reported both poor and good teaching conditions. This is partly explained by Lisa, who had commented on the inconsistency in teaching, but also said that “I feel quite fortunate, I mean some of my colleagues who lost their salaried positions, and became members of the co-op, might have a different response to that question.”

6.5.3 *Teaching conditions: Training and Support*

One area which did arise was that of training and support. 13 respondents felt that there was not enough training, although nine respondents reported that although training was often limited, support from colleagues was strong. 11 respondents felt that the training from the music hub was good, even though it may have been limited at times.

Sasha noted that she was “very lucky to have a really supportive management team.”

Megan noted that “the class teaching work didn't have enough training - especially for my colleagues who didn't have a PGCE. I ended up helping quite a few people at that time with planning and delivery and we all mucked in to support each other in the early days.”

Lizzie shared a horror story of her early days of teaching, which shows how a lack of training can lead to feelings of incompetence:

...he got on the floor and was like, like thumping his fists on the floor. And I was just like - I don't know what to do about this, so I ended up ignoring him... because - you know, I sent one of the kids to get another teacher, and I just carried on teaching the little song that I'm doing, cos I'm like - I really don't know what to do here! And -it just kind of, felt like, I couldn't do my job.

This occurrence had been disturbing and she went to talk about how this related to confidence:

you pick stuff up along the way -- you know like positive reinforcement, and like, you know all those kinds of things, like. But yeah, it would have been really good to have some like solid guidance, I'd probably have felt more confident in like executing discipline or whatever. I think the biggest help though, was just to really make sure that instrumental teachers are not left on their own in the class as well.

Fran had noticed that new recruitment was often unskilled at the start: “We had to do quite a bit of training, for / with our staff because, um, increasingly, we’re taking on people who haven't done a teaching qualification.” However, the training was not always well received, as Terry described “the word training is a bit of an overused word these days. So called training means turning up and listening to somebody for an hour and then you are 'trained'. Sasha also felt that the training provided was too limited, and didn’t cover important areas such as SEN teaching, or differentiation in WCT. Ade admitted that despite training, he felt unqualified to do the job, and had chosen to do an additional qualification himself:

the CME came as a result really of realising that I was Uber unqualified to do this crazy class teaching thing! I felt- and still feel – a bit of a fraud teaching in schools! It’s an odd thing. So I wanted to fill that gap. No, the county stuff really was useless. I mean they gave us some ideas about what to do – if you have a triangle and a class of 30 violins! Don’t ask. it just confused the hell out of me if I’m honest. A one afternoon lecture was really not ever going to be any kind of reasonable substitute for that.

Sasha pointed out that it was good to ask for help when needed: “I haven't been teaching that long, so I think it's useful to, to, to ask for help if you need it.” Clara was of the same opinion and had noticed other teachers asking for help:

I do strongly feel that there should be more help for on-the-job training, But I think there is if you ask for it. I've got a colleague at the moment and she’s gonna be delivering early years music in January. So, she's asked to come out getting

experience watching as many staff as possible, so that's she's been given time off teaching, to ensure she can do that.

Those who spoke about training days, noted that it could be very varied. Other than safeguarding, and internet safety there seemed to be little consistency with the type of training provided. However, for Gail this was a positive:

we don't really do specific -right we're going to have a training day in whole class teaching, but a lot of training we do will be applicable to both - do you know what I mean. And we have quite a lot of things like let's do singing for non-singing singers, so we get a singing leader to do this like half an hour training on a training day of warm up songs, that we can all use or a Djembe session for not specialist. You know if you've got like a group of kids who play brass instruments, and they need a break. This is what you could do with a bunch of djembes. So, we sort of branch out, or earlier years sessions for non-early years specialists, we do a lot of that.

Sandra also agreed, noting that the music hub ask staff what training they needed saying "in November we have a conference where we have lots of different workshop leaders and we get to choose what we want to be trained on".

Five respondents had taken it upon themselves to ensure they had got the relevant training outside of their jobs, including Lisa who asked a neighbouring music hub for some advice, and Sylvia who learned from books, and "what's online".

Overall, it was clear that support was generally available, even though the type of support and training tended to be variable. There was a strong argument to suggest that

this variability could be a strength which allowed music hubs to tailor their training to staff needs.

6.6 Should all children have access to instrumental learning?

This question was a curious inclusion, as it would suppose that most instrumental music teachers would answer yes by default and the nature of their job. However, the responses had been surprising in the questionnaires, with a suggestion that not everyone believed this to be the case. Therefore, the question was explored further in the interviews. Responses to this question were clearly separated into four key areas where the concept was either, positive, idealistic but problematic, unrealistic or that the concept not understood.

This question was based on a statement by David Blunkett who stated that all children should have access to instrumental learning (Blunkett, 2008). In all there were ten positive responses, and six, who agreed with the statement, and four who felt the concept was well intentioned.

For Carl the question was not so much about why children should have access to instrumental learning, but rather why not:

I think going in to somewhere like XXXX... no child would have ever suggested playing a musical instrument, or golf or piano lessons, or anything like that. It was kind of well out of their reach... they should - they should have the opportunity - why not?

Helen agreed and saw it as a way of levelling out achievement "because the highflyers academically, sometimes, are not so good at it. And yet the ones that are

generally strugglers sometimes can fly - you know - so you can see this kind of growth in stature almost sometimes." Sandra also noted that "not all children are going to go on to be amazing musicians. But in my experience, most children do enjoy playing - even if they never carry on after their year of learning..." She went on to acknowledge the potential positive of WCT: "I think if Wider Opportunities enabled music to stay in the curriculum and class teachers don't have to do it, I think it's a good thing!".

However, there were four more responses, who all thought that the idea was well intentioned but may have some limitations, for example Lisa felt that there was a contradiction between this idea, and the reduced importance of music in schools. Both Gail and Terry agreed, noting that there may have been an element of "trying to score political points" (Terry), and that it was not well planned, but "basically a discussion in a parliamentary bar, written on the back of fag packet" (Gail), and Steve was a little more forthright when he said simply "It was a stunt".

Lisa was also rather scathing about the idea but pointed out some of the limitations.:

It's one of those top-down directives, isn't it without actually thinking about the logistics... the schools don't have space for all those children to learn an instrument. You know it's a lovely idea, but where did they think it was going to happen? For example. And where were all the instruments going to come from, and where were they going to store them, and who's going to pay for it... you know cos lots of parents can't afford music lessons - they can't afford to feed them, let alone buy them a violin you know! So, it wasn't really thought through let's be honest.

Sally agreed, and went as far as to say what was promised was not possible as children were not learning an instrument, only rudimentary musical knowledge, and Helen acknowledged that there simply was not the staff available to provide instrumental learning to all or how much it would cost: "it's a lovely statement to hear and I hope everybody went "Yeah" ... But they didn't stop to work out how much money was going to cost them."

Both Lisa and Ade found it hard when children wanted to continue but were not able to: "I think that's almost worse – giving them a taste of something wonderful and then depriving them of it just when it gets interesting" (Ade). Megan also pointed out that they should not be forced to as this could be counterproductive saying "Kids need to buy into it themselves to get the most out of it. And a class of nasty scraping squeaky out of tune noise is not going to inspire them all!" In fact both Megan and Lizzie believed that there should be an opt out for children who do not want to participate, stating that this should occur after the initial stages of tuition, to ensure that some initial experience was given and the children able to understand a little more of what it is they are opting out of. However, children who don't wish to learn can prevent others who do, and thus the learning experience of the whole class may be fundamentally altered by one disengaged child.

Overall, it was felt that although the idea was a sound one, that not enough thought had gone into the planning of the statement, and the consequences of that lack of planning had varying negative repercussions.

6.6.1 *Whole Class Teaching as a "musical" experience*

The question of whether whole class instrumental teaching was a 'musical' experience was first raised anecdotally to the writer by a colleague, after completing the

questionnaire, who complained that due to the difficulties of trying to teach so many instrumental students at once, whilst also having to deal with broken reeds or strings, out of tune violins, and bows being used as swords and more, that meaningful musical engagement in such a situation did not exist. This issue had not been raised in the questionnaire, and in fact the results of the questionnaires did show a reasonably positive response with 84% of teachers broadly supporting the initiative. However, it was possible that the limited structure of the questionnaire did not allow for this question to be more deeply addressed, and this view raised an important point, and one which may have been a factor in the 16% who did not support the initiative. Therefore, a question was included in the interview asking, “do you think whole class teaching is a musical experience?”.

Encouragingly, 18 of the 19 interviewees felt that it was a positive experience, and there was a strong feeling that they worked hard to ensure that this was the case as highlighted by Lisa who said, “Well we've worked very hard to make sure it is!”. Gail expanded on this view:

The physicality of playing an instrument is only one part of it. You know we call it feeling that music, you know feeling the beat, feeling you know developing your inner ear by listening, it's all those things. And you know if you're doing all those things, when you get to grips with the instrument, that'll you know, that'll just flow out, and you'll get- a much - you know kids will enjoy it much much more. I mean you know like in Hungary and all the rest of it the kids are singing from the age of two, and that's all they do, they sing sing sing. They pick up an instrument and you've done all that work, you just fly you know, you'll just be able to play it. So, I

think if you get - it's developing all those musical skills, and using that instrument to be, to be a musician. (Gail)

Megan held the view that musicality was lost within the whole class style of teaching, but blamed this a on lack of support:

Sadly, I think too many teachers haven't had support and it's been about crowd control. My son did violin in a class in his primary school for 2 years. He hated it and it turned him right away from music of any kind. Very sad and that was definitely NOT a musical experience! (Megan)

This thread continued but on a more positive note. Steve highlighted that, whilst this had been the case when the initiative first started, it was being delivered in a much more successful way now.

In the early days – no – it was more about crowd control, and you just felt you were ticking boxes for primary schools without any real quality or substance. Well, I did. But you know if music is why, you are there you have to teach it musically or else what's the point? I think you have to find musical satisfaction to be able to do it well – but maybe it's not always looking in the place you think you should look. So, for example, getting kids to all do some clapping or stamping or rhythm or dancing – is just as valuable when learning the Ukulele or the violin as it is getting the basics understood. And that can be such good fun. And, yes, that's totally musical. So yeah, now I think it is. (Ade)

Even Megan who had noted the lack of support stated:

Definitely but it depends on the support given! If there is a supportive head teacher who ensure that the instruments are looked after and in good repair, working with the music service, and the visiting teachers, and ensuring the usual teachers are free to be on hand then it can be a very musical experience. (Megan)

Encouragingly the overriding view here was that teaching a whole class was intrinsically musical as, “if music is the vehicle by which you are teaching, then the lesson cannot be anything else” (Sally). Lizzie had some further ideas as to why this may be the case:

I think rhythm and harmonies are more accessible when there are more of you... it makes more sense in that context, rather just one person. I think it can be fun as well - like working things out together, um also as well if you're learning in front of people, I think then you'll be more confident in the long run, cos you are already performing from the word go (Lizzie).

However, there were some cautionary thoughts. Terry said;

I think you really got to stay on it to keep it musical though. I don't think it necessarily would be all the time - I know I have come home from work some days and felt it didn't go very well today. Maybe, there were some behavioural issues in the group, or there were some issues of some sort... I think to keep it musical you have to sort of analyse what you're doing and review it. (Terry)

Sasha agreed that, if it was not a musical experience, the fault may lie with the teacher and expectations should shift to what was being expected of the students.

I think if you're not giving them a musical experience you need to plan better. And I think you need to reassess, reassess what the programme is for essentially, because yes it might not be producing the most beautiful, wonderful, orchestrated piece of Vivaldi, however, for these children, some of them will never hold an instrument again. Ever. (Sasha)

Sylvia added "... believe me you can make, even just open strings and first finger or the group violins with the right backing track you can make it sound good and impress the parents" and Carl noted that it was the teacher's skill that was important "... you know that it is musical and it's much, much more as well if it's done in the right way".

In fact, of those interviewed only 3 interviewees expressed concern and highlighted the need to work with care.

Sadly, I think too many teachers haven't had support and it's been about crowd control. My son did violin in a class in his primary school for 2 years. He hated it and it turned him right away from music of any kind. Very sad and that was definitely NOT a musical experience! (Megan).

I think where whole class sometimes falls down a bit, is the word opportunity. Because I think the opportunity should be there - and they should have - you know like have a free year as like a teaser or something. But um, I know in some schools they've had it like kind of enforced a little bit. So there was - (one) Primary had clarinet/ sax whole class lessons for year five and six. And that kind of impacted a bit in that some kids just hated it, and it didn't sound amazing, so that nobody wanted to really play those instruments anymore. Um, so I think, I think yeah, I think it

should be like a kind of a musical opportunity, as in like starter instruments if that makes sense, um but there should be like the option to opt out if you don't want to as well, because I think sometimes some kids just don't want to do it. And that's fine.
(Lizzie)

6.6.2 *The wider benefits of WCT*

The next stage was to understand how teachers felt about the wider benefits of whole class teaching. There was a clear majority that thought that teaching in this way was positive, not least as it enabled a wider skill set than that needed to teach an instrument in a more traditional way. Sylvia noted the importance of the social aspects and the creation of teamwork to achieving successful results, which was relevant in terms of the SDT model.

Yes, it is positive. I can remember head teachers coming up to me after the concerts. I remember one woman coming up to me and saying, I've got tears in my eyes. That was so moving and seeing some of the children you know - deprived kids, they would never normally pick up an instrument in their life. And having that opportunity of performing as a group ... it helped with the discipline- while the children were doing this, because they learnt a bit about working together as a team. (Sylvia)

Peter also noted the importance of teamwork, but for him it was the potential for social mobility that stood out: "It's interesting - but for me it's ... That there's so much else that music offers - kind of in terms of social mobility and all that kind of stuff which is the more interesting side of things for me". However, it was also clear that it worked best when teachers saw this kind of teaching as a method of teaching music more generically, through the medium of an instrument, rather than trying to foster instrument specific excellence:

In those lessons. It shouldn't just be 'right we're just learning clarinet and that's it'... So it should be - it should be wider. Whether it's always that way - whether you always managed to get all that depth in there... it's not necessarily the case (Sandra).

...once people realized that actually it wasn't about that - you know they're not all going to get through to Grade 3. And actually, the idea is just to spark their interest, give them something that they really enjoy once a week... so that you know at the end of that year, or however long the programme lasts for, they are enthused about music and excited about it and want to do more of it... it's about it's about giving them time to be creative as well isn't it. I mean we did composition in our sessions as well. Obviously, there's lots of singing. We might use some classroom percussion as well as fifes and it's just trying to give them a really broad basis. (Fran)

Claudia took this further, and made it clear how it is possible to include all aspects of musical learning within the lessons:

Obviously, the violin goes out of tune and so you know... we tuned it together and it's all experience. You know you start with talking to them... We have to look after the instrument, and we have to make sure that that it stays in tune. So, they have to listen if their instrument is the same tune - like a friend of mine. I always play for them... I try to inspire them. This where you're starting, and if I have a child in the classroom, who already plays the violin, for even a term. I would pick up that person and I just show - look - this person already plays a little but longer than you, that is able to do this, and you know the journey, you're starting, starting right now and then the stages will be laid out... this is what I'm teaching you, it's not about this

instrument. This is about all of the instruments... flutes, clarinets, saxophones even drums - you know rudiments, and the theory, it's the same for each instrument. If you learn one instrument, it's like picking up languages - you'd be able to play the next instrument easier. (Claudia)

However, several respondents found that the type of instrument could be a barrier to this type of learning, due to the nature of the group situation:

If you're learning the violin that's great if you're learning flute - that's great. But if you're giving Samba or you're doing classroom percussion, you're not learning to play an instrument... Even the percussion teachers on our staff would say that the staff; about why we do whole class... And the most interesting thing that came back to me was the complete difference classroom percussion doesn't lead to anything... 'Cos you're not teaching them how to hold the sticks properly. You're not teaching them - to use two beaters most of the time - you're just using one and you're just clonking something out. It's - that kind of - that is what isn't good about the system. When you get an instrumental one I think that's better... (Sally)

Terry believed that you must be able to multitask to make it successful:

...you learn the art of fixing instruments and teaching at the same time, otherwise you get the lack of control going on! There have been a lot of classes where you spend a lot of time keeping it - trying to keep them... or engaged. But that's a rarity really. (Terry)

One musician had already investigated the reasons that teachers and school valued whole class teaching. He described a clear mismatch between the aims of the schools and those of the teachers, and suggested that more work was needed to bring together the aims of the program to staff, students and parents:

I put a survey, a school-based survey to parents and to... so the schools, think we're doing it to cover music, to cover national curriculum music, to do music for kids, and that it's fun... Our staff thinking we're only doing it so that we can get kids to learn instruments... which is a different thing. (Gail)

This statement clearly also raises a concern over how the aims of the National Curriculum were fulfilled, what communication was being made towards that aim, and what criteria were being achieved.

6.7 Falling standards and problems encountered

Notably where respondents did not see it as a general music lesson, but as a lesson specifically for the instrument, there were several problems. The main one being falling standards which, although she notes that the type of lesson in a music lesson with an instrument, this is not seen as a positive, and overall, Sally attributes very clearly to a lack of funds.

Funding is a big issue. It's cramming as many children into your working day as you possibly can in small groups - having to differentiate in every single lesson, you know - dealing with - you know - it's the financial side of it. It's - because you cannot take out a gifted and talented child and make provision for them...standards are gradually

going lower and lower and lower. And I think the wider ops does add to that because it's seen as a 'fix all' of getting everyone to play an instrument, and it's not really - it's a music lesson with an instrument involved. And so, I think it's, it's a lowering of standards which is a financial question, and it really has taken a lot of enjoyment out of the lesson because you feel under pressure all the time. (Sally)

She went on to detail the difficulty of obtaining instrumental security in a whole class situation, and showed clearly how she saw the session as a lesson designed to foster instrumental excellence – something which was clearly failing in her view:

Well, obviously, you can't get to the nitty gritty of teaching technique when you've got 30 children in the classroom, and as our music service, we're expected to teach the national curriculum as well as part of the lesson... You haven't got enough time to concentrate on actually playing the instrument... I do feel its dumbing down. (Sally)

Not all respondents felt that standards were dropping. When describing the attainment of students who had started with whole class teaching, Peter noted that some of those students were now playing front desk of the trumpets in senior jazz band. Terry claimed that with follow on and support “there's no reason why we (teachers and students) can't progress in the same route as anybody else would. Peter also believed that WCT was used as a “scapegoat” for falling standards. In fact, he argued that there would be little work without WCT, and that it was the positive far-reaching effects that meant that youth ensembles had many students.

However, Simon suggested that this may be cultural and depend on the quality of the ensembles. He saw the social aspect of music as being potentially very strong but also noted that the negative effect of doing things that seem 'uncool' (Simon) may have in the past led to a decrease in musical ensemble uptake in some areas.

6.7.1 Continuation

The level of post WCT continuation was also varied between the music services of those interviewed, although overall the take up beyond WCT did not seem overly positive. One interesting effect was noticed by Lisa – that the continuation rate was linked to whether the same teacher was able to continue with the children or it was a different teacher. If the teacher changed through the course of the time the student could learn, the drop off rate was likely to be higher.

I don't think it helped, to be fair ... because of the dividing up of the music service. Because obviously there are now different teachers - so one set of teachers do the whole class, and a different set of teachers do the instrumental teaching - so you can't even say 'Oh it'll be me carrying on with the lessons'! So, we've got an extra layer of distance between, you know, the children carrying on. (Lisa).

However even within the music services where the same teachers move between schools, there was significant variation, making, both continuation and progression for pupils challenging. For example:

We've got one school who have spent an absolute fortune with us. And they have instrumental teaching in year 2, 3, 4, 5 and 6, but they have dropped wider ops in years 3 and 4. So in those wider ops' classes, you've got some kids have been

learning (music) for two years. Instrumentalists who have been learning for three... (There are) some that have been learning instruments, some never learnt that instruments, some who are grade one - this is where our CPD falls flat. We can't stretch those kids effectively who have already been learning for two years (Sasha).

6.8 Discussion

A number of threads were developed and have been presented above, and now it is relevant to see how these threads relate to SDT.

6.8.1 *Competence and levels of motivation*

Feelings of competence were shown to be essential components of job satisfaction, and it would stand to reason that training would form part of that conversation. Whilst there was clearly some concern overall about levels of training, and the consistency of the provision, it was clear that some training was in place. There was a level of confidence amongst the interviewees, of the type that comes from overcoming difficulties, described by those teachers who reported that working conditions were good, but who also noted that they had to overcome challenge, for example Claudia who said "I'm just waiting - I'm just going to the class, and I think what will happen today?! What would they challenge me?".

The effect of a lack of feelings of competence was clear, with Lizzie saying " it just kind of, felt like, I couldn't do my job", Megan who captured the emotion she had experienced when she said "I lost motivation at different times - when the class teaching was getting difficult, I found I was losing confidence in all areas of my teaching. I considered just doing something non music related. I was pretty depressed actually."

However, Megan also noticed how this can be completely different "if there is a supportive head teacher who ensure that the instruments are looked after and in good repair, working with the music service, and the visiting teachers, and ensuring the usual teachers are free to be on hand" (Megan). Sylvia had noted how competence in the classroom meant a successful lesson "... believe me you can make, even just open strings and first finger or the group violins with the right backing track you can make it sound good and impress the parents"

Steph clearly links confidence with enjoyment saying, "I've always enjoyed the teaching, and I just think I suppose as I've got older, you know I've got more confident". The element of improved confidence was with age, which suggests perhaps that more investment in training younger teachers would be a good idea.

6.8.2 *Autonomy and working conditions*

It was found that feelings of autonomy were key for maintaining competence, highlighted by teachers stressing their different comfort zones. Three people referred to the way that the hubs were run very differently to the way the music services had been run. This was seen as a positive by both Megan and Ade, "that can be very positive - it means you can pursue those areas of teaching you wish to without feeling you have to take everything the music service expect of you." (Megan).

It was also noted that autonomy was preferable over financial aspects of the job as noted by Lisa:

There were a lot of teachers who really didn't like the whole class program or didn't want to do it but had to because that was their job. Now they just say just no - not

interested - just want to teach whatever I teach, and that's fine. So, although they've lost money – (there's no salary there). They actually, I think, prefer what they do.

(Lisa)

Megan had backed this up acknowledging that although her pay was low she enjoyed the job: “I get a decent living and to play music all day so I’m happy!”

The importance of a sense of autonomy in students was also noted as important by Megan who had personal experience of a child have no choice in instrumental learning and how this had been detrimental:

My son did violin in a class in his primary school for 2 years. He hated it and it turned him right away from music of any kind. Very sad and that was definitely NOT a musical experience! (Megan)

One quote which highlighted several problems, was that given by Sally who was clearly teaching in a way that was not comfortable and was consequently not working for her. In her scenario, there appeared to be a disconnect between her perceived intention of the lesson, and that of the music hub. This highlights that a lack of autonomy for the teacher is was, in this case, adding to feelings of being unable to teach effectively:

So, when I first started doing these it was literally - I was teaching violin to the whole class. And I did it for half an hour. And they made quite a lot of progress. Now because I'm have to do singing, dancing - you name it -and everything has got to be included in terms of reading notation. Everything has got to be covered. (Sally)

6.8.3 Relatedness and musical experience

There were several references throughout the data that suggested the importance of the relatedness, for example Lizzies comment "it was like the kids being like really happy, and like working together" which she mentions as a highlight of her work.

Sally clearly cared deeply about her students, and valued the connection with them through music:

I still like the ensemble teaching - I really still a buzz from that - a big buzz. I don't think there's anything like that ...seeing the friendships and the social side and - just, just seeing them all pull together. I mean I still believe - that's why I'm still here - It is such a worthwhile job, and we've still got to get some good teachers in the system. And if I leave, I'm letting the kids down. (Sally)

This echoes the findings of the questionnaires where it was found that the most satisfying aspect of the work was the connection to learners. Peter also noted the importance of teamwork, but for him it was the potential for social mobility that stood out: "It's interesting - but for me it's ... That there's so much else that music offers - kind of in terms of social mobility and all that kind of stuff which is the more interesting side of things for me".

Claudia noted how a lack of communication can be problematic, and described feelings of being discouraged, when "there's no thank you at the end of the day, that's really daunting at sometimes."

These findings will be discussed further in the final chapter in a consideration of how this could be applied to future plans for music teaching.

Chapter 7: Conclusions, and a model for the future.

This thesis set out to answer the following questions:

What are the factors which influence motivation in Instrumental Music Teachers working in whole class music teaching, and how can they be explained?

In addition to this there are the following sub questions: To what extent do working conditions in WCT affect motivation?

How can teacher motivation be improved through an understanding of needs?

This chapter will attempt to answer these questions in the light of the findings in chapters 5 and 6, and it will discuss how an understanding of these key issues may be used to support music teachers, to maintain optimum motivation and engagement, and further support the highest possible quality of teaching and learning.

7.1 A brief recap

We have seen from the literature that instrumental music teaching is a job that is often low paid, in a sector which is vastly underfunded, and often provides challenging working conditions (Morgan, 2012; Purves, 2016; Widdison, 2011). When the author met music teachers around the country in her capacity as a music teacher, she saw no correlation between pay and success. In fact, two areas with the lowest rates of pay for instrumental music teaching staff, seemed to be the most vibrant in terms of activities, dedication and enjoyment of both staff and pupils – these were South Wales and Yorkshire. Some of the music providers that paid higher teaching rates and recognised instrumental

music teachers as qualifying for 'threshold' payments, were found to be employing teachers who did not appear to enjoy their jobs, or were achieving poor results, and as a visiting examiner the author observed some very low-quality performances from students in examinations from these better paid music services and hubs.

One major factor that was affecting teaching morale prior to the start of this study was that of whole class group teaching. It was a topic that was raised continually at centre visits, examiner conferences, and by colleagues. Magazines such as Music Teacher were full of commentary on what seemed to be seismic changes to working practice, with many teachers losing their jobs in music hubs if they did not embrace the change from individual or small group to whole class teaching (Morgan, 2012). By the time the research for this thesis was underway and the questionnaires were completed, this topic had raised its head again, and so it was this form of teaching that was the focus of the ensuing interviews.

However, during the time in which the research was undertaken a much more positive picture was being painted. The questionnaires found a number of themes which were backed up by the interviews, and which went some way to answering the research questions. Factors that influenced positive motivation included.

- Continuing Professional Development (CPD), and support to be able to deliver quality teaching in any new area.
- To feel that skills were being utilized and to be able to work to strengths and within their own limitations.
- Remuneration was helpful but not essential for high levels of motivation, and belief in personal value.

- A high level of communication and rapport with students was seen as important to develop both student and teacher motivation.

It was also important when teaching WCT to be aware that whilst teaching outside of your specialist area was not always advisable, it was very often necessary, but that a specialist should teach at high levels of expertise.

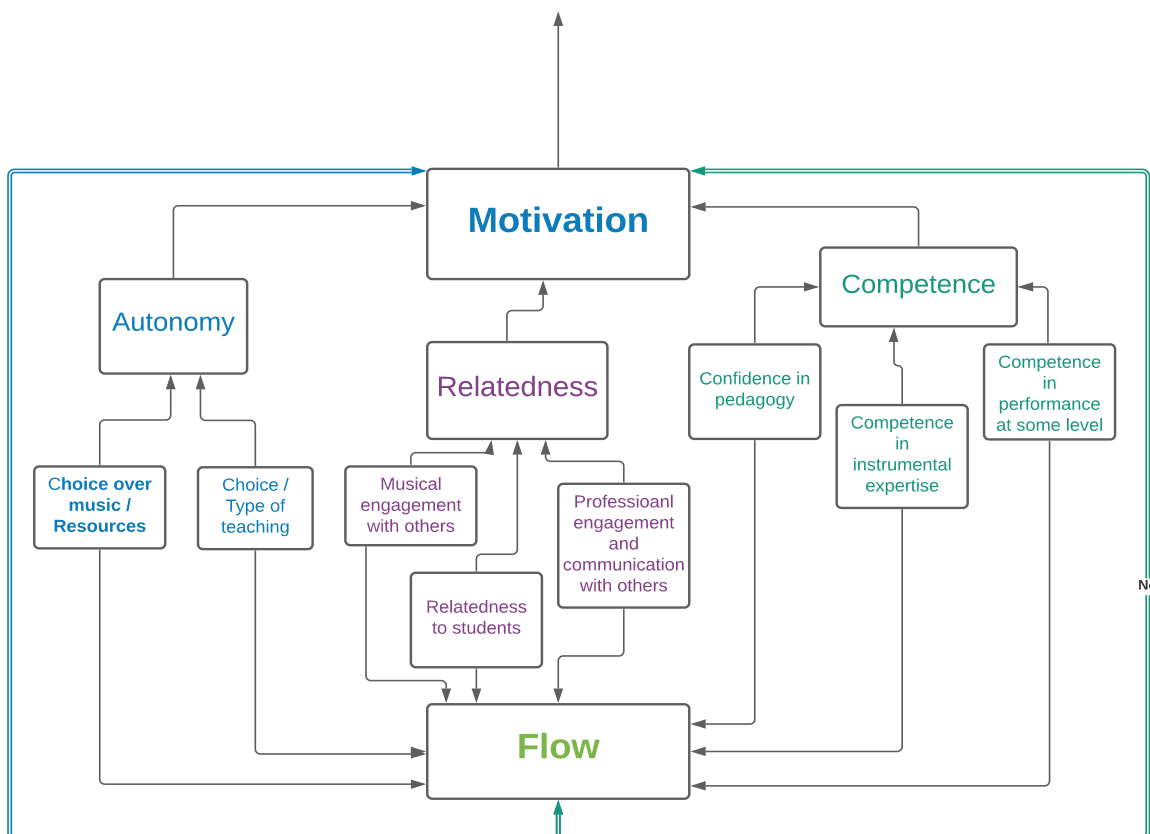
To pull the threads of the research together and to present a deeper understanding of the motivation of instrumental music teachers, the following section will look at the development of SDT as a specific model for music, the SDT-M model of motivation.

7.2 The SDT-M Model

The SDT-M model of motivation in Figure 14, shows how motivation can be maintained and used to work towards a state of flow in teaching. Each of the individual factors of autonomy, relatedness, and competence, relate back to and contribute to motivation. When all the lower-level factors are in place, then a sense of flow is achieved. Flow then feeds into motivation. For example, in a successful lesson, a teacher's sense of autonomy may be gained through the selection of teaching repertoire and materials, class size and choice of instrument. Through using material that they know works well, in a group size of which they feel comfortable, on an instrument they know well a sense of confidence will be achieved. This engagement with these elements allows a greater sense of communication, building on feelings of relatedness both to the students that they are working with, any teaching or support staff that are working in that class, and to the music itself. These two areas would build on confidence levels; the teacher will know that they can succeed with tried and tested music and lesson plans, will have confidence in their

instrumental expertise and feel able to perform in front of the class well. The result of these elements would lead to a sense of flow in the lesson, as achievement is gained, feeding back into motivation for future classes.

Figure 14: SDT model of Motivation and flow

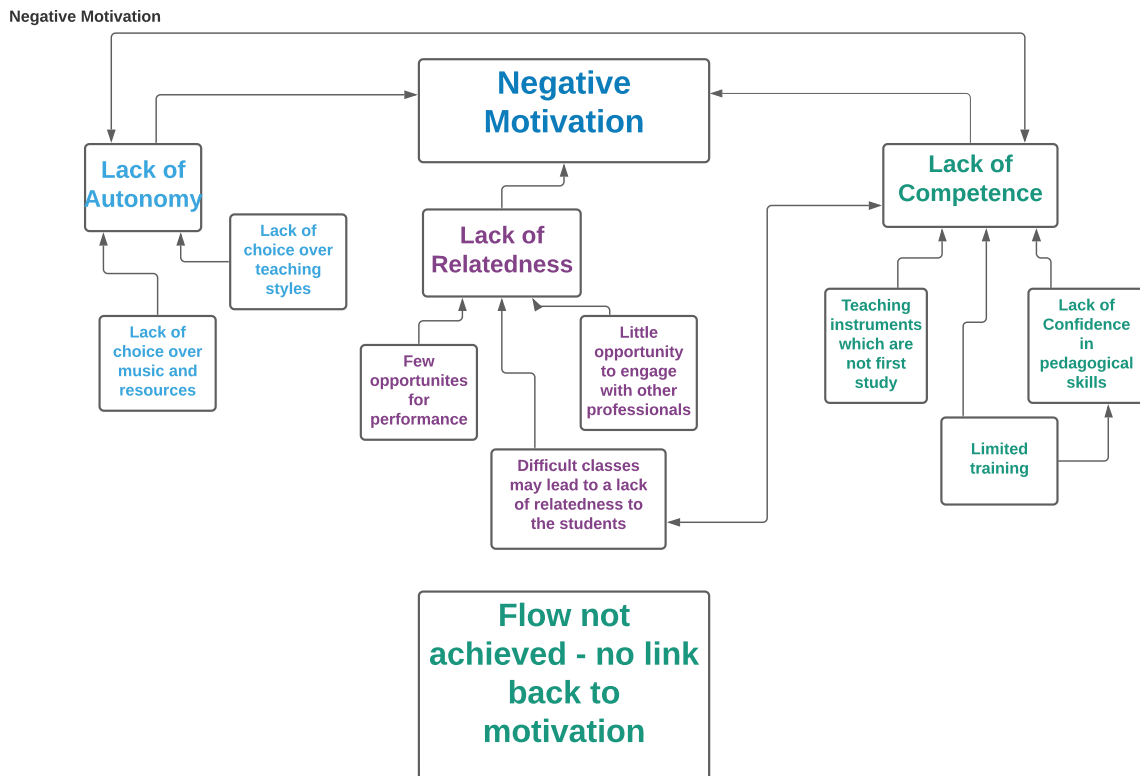


7.2.1 The SDT Model of Motivation in Negative Terms

It is important when considering this model, to consider how motivation may be adversely affected if the elements are not in place. Figure 15 shows the SDT-M model in a negative aspect. Notice that the arrows do not encircle the whole chart, and instead the elements appear more fragile. When autonomy, relatedness and competence are prefaced by 'lack of', we can see that is still feeding into motivation, however the result is now negative. The individual lower-level boxes cannot feed into flow, and therefore flow remains

unconnected and unable to feed into motivation. Let us consider the earlier scenario and assume that the teacher had to teach from materials that they were not familiar or comfortable, to a class of challenging young people, without any support in the classroom, and perhaps on an instrument with which they are less familiar. This is a scenario that we know from the earlier research was common, for example a cellist being asked to teach class violin, or a clarinetist teaching flute. In the same way that positive emotions feed each other, so do negative factors creating a downward spiral. A lack of competence may manifest as hesitation in direction, nervousness, and discomfort. This would undoubtedly be picked up by astute children, who may prove difficult to teach, compounding the feelings of lack of competence in the teacher. A lack of autonomy would also suggest that managers may not have confidence in the teachers to lead and plan their own teaching, which would compound these feelings of insecurity and feed inner concerns over self-competence. A lack of any support in the classroom leaves the teacher without an ally whose may help not only be a support to control unruly children, but to bolster some sense of relatedness. Without this there is little possibility of finding any sense of relatedness in the experience. No flow can be gained from such an experience, and it is highly unlikely that it is an experience which the teacher would feel motivated to repeat.

Figure 15: Negative SDT-M



7.2.2 Achievement in the model

There has been much discussion on the role of achievement within the context of motivation as we saw in chapter 3. In this model achievement is seen not as a single entity, but as a culmination of all the other elements. It is the moment that flow takes place. In terms of individuals this would mean different things to each teacher, student, and class. For one teacher the ability to get a class playing a single crotchet on the beat in time with each other may create a solid sense of flow and achievement. For another teacher a class playing with multiple harmonies and rhythms, perhaps with different instruments such as various brass instruments may be the optimum achievement for that class.

For this reason, achievement in and of itself is not used as a term that is directly relevant to the model. This is not to discount it, but to acknowledge that achievement comes in many forms, means different things to different people, and should not be a stick with which to beat teachers and students into gaining 'achievement' as a measure of success.

7.3 Relating the findings to SDT-M: Competence

It now falls to relate the data in this study to the SDT-M model, and to assess what support music teachers may need in the workplace. Engagement in music has long been shown to be most successful when individuals perceive they have an aptitude for the activity (Asmus & Harrison, 1990; S. Hallam et al., 2015, 2017; Klinedinst, 1991; Lamont & Maton, 2008; G. E. McPherson & McCormick, 2006; Vispoel & Austin, 1993). This holds true for those engaged in teaching music, and is key for a long term love of music and music-making (S. Hallam et al., 2017). Those teachers who did not believe that they could succeed in a classroom setting were notably those who were also most unhappy in their roles, such as Sally who clearly showed her frustration and anxiety, “the classes I admit I still find a bit terrifying... I live in fear the kids will all go wild and try to use their guitars as skateboards or battering rams or something!” later adding “it's very difficult to get sometimes to be motivated, and not feel resentful”. However, we saw a much more positive outlook in those teachers who were able to make small, manageable steps into learning that was challenging but achievable. For Steve competence meant having the skill to create incremental steps that built success:

Yeah, and I'll get them to, to control the dynamics and the tempo, as well as the harmony within that. So, it's quite - I'm sort of quite proud of the system, which, basically was born out of necessity because it's like it's going to be so difficult to teach this unless I can break it down into little bite sized chunks that we can all cope with (Steve).

7.3.1 Competence and Financial factors

We saw in the data that there was no major correlation between pay and teacher enjoyment or job fulfilment. Music is an industry where financial considerations are often not known to be a major factor in selecting career choices. However, we have also seen how the issue of pay can affect feelings of competence, as a by-product of a perceived lack of value. Remuneration for instrumental music teaching is still not uniform across the UK, despite the best efforts of bodies such as the Musicians Union, and the International Society of Musicians. Yet it is important for musician teachers to see that they are valued equally in schools and amongst peers in other counties.

I think really, ideally, there ought to be a pay scale for Peri's... a national pay scale.

Because otherwise you've got pockets of schools where they can afford to pay more or pay less. So, it's becoming a postcode lottery to the standard of teaching that children are getting. (Sally)

Despite the data which showed no direct correlation between job satisfaction and rates of pay, we saw that several respondents stated that they were frustrated by the lack of pay and the way that teachers who were deemed "qualified" (i.e., with a PGCE) were paid at a higher rate despite doing the same job with the same experience etc. In the

questionnaires, 33% claimed that they were not paid fairly or according to their qualifications, and in the interviews, Lisa had noted that the low pay made it impossible to save, describing her work as 'a sort of extra job' (Lisa). However, in the interviews the low pay was not considered a reason to leave the profession with Sally noting "it is such a worthwhile job". This was not about the fees themselves but was about the culture and quality of the teaching support and management, which allowed teachers to feel supported and secure enough in their roles to be able to really enjoy they work. Where this support was in place there was less complaint. This supports the theory that being valued contributes to feelings of competence and being trusted and supported to work independently supports feelings of autonomy. Both factors hold a higher status in the motivation of music teachers than financial remuneration. Added to this a system where staff feel they have good communication with their line managers and peers, and feelings of relatedness can also be fostered, contributing to overall sense of wellbeing in their job, and continued motivation.

It seems then that good line management and communication is key to ensuring that low pay does not feature in a lack of motivation and in ensuring that staff are motivated to provide the best possible standards of teaching. This is borne out by the student numbers increasing in those music hubs where staff are supported.

7.3.2 Competence and Musical Experience

One of the criticisms that whole class instrumental teaching faced in its earliest days, was that it was not a "musical" experience. This view was shared with the researcher anecdotally leading to the question being asked in both the questionnaires and the evidence

and more directly from the questionnaires. For musicians, musical communication and being 'musical' is a vital component in all they do. Therefore, the idea that the teaching may somehow be not musical, brings about questions of competence of the teaching.

The Bamford & Glinkowski report (2010) noted that there was a diversity of intent between those people who argue that whole class instrumental learning is aimed at developing some expertise on an instrument, and others who claim it is aimed at music learning through the instrument (Bamford & Glinkowski, 2010), and this has proved to be a central issue in the success or failure of the system. We saw in the interviews the frustrations of Sally, who was felt that there had been a "dumbing down" in moving the teaching from instrumental learning to a broader musical learning focus. This was an echo of the Ofsted report of 2012, which noted:

In the weakest whole-class instrumental programmes, the quality of learning was poor because not enough attention was given to learning instrumental techniques alongside developing pupils' general musicianship. (Ofsted, 2012a, p. 13)

However, for those were more comfortable with the style of teaching, there was a greater emphasis given to the enjoyment and experience of making music rather than instrumental skill development. The following quote describes a positive experience in a school in Liverpool visited by Ofsted:

Pupils were developing secure string-playing technique while at the same time making good progress in their general musical understanding. These two aspects of achievement were interrelated and co-dependent. Even where children were at an early

stage in their violin tuition, achievement was good because musical and technical skills were being learnt simultaneously, methodically and securely (Ofsted, 2012a, p. 14).

This view and description of success was seen in the several of the interviews including that of Terry who saw the positives of the system, and embraced them, even showing frustration with those who were stuck in a "music service mentality" (Terry). We are also reminded of Sally and Lisa's comments:

I just come out for the music lessons from the point of view that I'm teaching music. And obviously music is made by not only the violin. (Sally)

And actually, in Milton Keynes we put less focus on the instrumental side, and we try to make it fulfil the curriculum as well as the instrumental side. (Lisa).

Like Bamford & Glinkowski (2010), Terry, Sally and Lisa all recognised that what is important is the balance of musical learning through the medium of an instrument, with the creation of young musicians who want to move forward in their instrumental learning, and importantly, have the resources to do so.

7.3.3 Competence and Student Motivation

The idea of musical learning and success, also raises the topic of student engagement, and how the student's motivation may feed back into the motivation of the teacher. A teacher's motivational needs must always be considered within the context of student's needs, as one cannot exist without the other. It is a symbiotic relationship (Himonides, 2017) where one must necessarily influence the other, through critical and considered thinking.

Let us see how this would work in practical terms. Even if only the most basic skills for playing an instrument are achieved, a degree of mastery of the instrument is still required. If a child cannot control a bow, they will not be able to make their single open string note play in time with the rest of the class. Their own perception of their ability will start to fail, unless the level of mastery is enough to do the task well - in this instance hold a bow correctly. If this is achieved then child themselves is moving into the SDT-model - gaining autonomy at being able to manage the instrument alone, gaining relatedness by playing with the rest of the class in time, and gaining feelings of competence through the movement, in time and hearing the results. This contributes to the sense of flow shared by the students and the teacher and leading back into motivation to gain even further achievements.

Therefore, there has to be some level of instrumental mastery to gain the child's motivation. If we return to Steve's incremental lessons, he notes that the lesson would be "so difficult to teach this unless I can break it down into little bite sized chunks that we can all cope with" (Steve). Those manageable chunks were necessary to ensure the children could learn and feel success and progress. That progress and success then feedback to Steve who would move to the next set of 'chunks'.

We can see that competence is not only relevant for teachers to teach music. They must be not only motivated themselves, but they must also be masters of motivating their students. Students must want to improve to find the drive to practice and become competent themselves (O'Neill & Sloboda, 1997). This can only work where goals are realistic, achievable and desirable (Coulson, 2010; Davidson & Burland, 2006; S. Hallam et

al., 2008; Macnamara et al., 2006). Unrealistic or unattainable goals will only seek to reduce self-efficiency and reduce motivation (S. Hallam et al., 2015).

7.3.4 Competence, motivation and being a motivator - continuation.

One of the major difficulties of WCT is that of a whole class of children, not every child will want to take the instrumental learning further. Both Megan and Lizzie acknowledged this, suggesting that there should be a opt out for some children after a short exposure to the musical learning. There can be a sense of failure if students do not want to continue with the instrument, and find they are not managing to create the sounds that other children are able to do. This may result in disruption both in the teacher needing to spend more time with those children, or through the children losing interest, and in some cases becoming disruptive and disengaged. By allowing the few who do not enjoy the instrument to be able to opt out means not negatively affecting the learning experience of all the other students. It may also provide those children with ownership over their own learning, enabling them to focus on other areas of their education.

Losing students can cause a problem for a teacher's self-belief, as they may doubt their own ability to inspire and motivate their students, and this can often feel a very personal failing. Yet it is important to note that instrumental learning is not for every child, and therefore retention of young musicians should not be the only factor in measuring teacher mastery. Certainly, teaching whole class music, means that attrition rates will undoubtedly be high, particularly when funding is not available to allow continuation. This situation was summarized well by Lizzie:

I think where whole class sometimes falls down a bit, is the word opportunity. Because I think the opportunity should be there - and they should have - you know like have a free year as like a teaser or something. But um, I know in some schools they've had it like kind of enforced a little bit. So, there was - XXXX Primary had clarinet/ sax whole class lessons for year five and six. And that kind of impacted a bit in that some kids just hated it, and it didn't sound amazing, so that nobody wanted to really play those instruments anymore. Um, so I think, I think yeah, I think it should be like a kind of a musical opportunity, as in like starter instruments if that makes sense, um but there should be like the option to opt out if you don't want to as well, because I think sometimes some kids just don't want to do it. And that's fine. (Lizzie)

One way of combatting the negative feelings surrounding attrition rates is to change thinking over what the teacher is intending to achieve in the lessons. Should students become successful performers, or is it enough to simply enjoy the lessons, thereby possibly encouraging a greater uptake at a lower level? Lucy Green points out that all musical engagement is positive and that even those seemingly daydreaming may be taking in information at a deeper level, and which we cannot gauge (Green, 2017; Green et al., 2016). It may be that those who appear to be quieter or disengaged may have learning needs, or some form of neurodiversity, and levels of achievement and engagement will look very different for each child. Listening may be active and engagement may be as simple as listening to and internalising rhythm patterns or harmonies. Understanding and internalising this principle can be challenging for music teachers, whose own musical education was likely to have been more competitive and

followed the traditional one to one, student / master model of music learning. However, following this principal allows both the teacher and student to feel success without assuming that the student should be showing signs of competence that may be ahead of their ability.

7.4 Relating the findings to SDT-M: Autonomy

Music teachers occupy a very special position, matched only by sports and drama teachers, whereby the skills taught have a complex social value which can extend outside of the classroom, in a way that other subjects may not, and understanding the communities that these children occupy must be central to the success of disseminating those skills. In her discussion of how-to best support children from disadvantaged backgrounds, Hallam notes that children from all backgrounds face similar challenges, and it is teachers who can inspire and encourage who have a hugely positive effect on children of all social backgrounds (S. Hallam, 2010). The successful teacher will know their student community and be able to foster difference whilst embracing equality of access for all.

7.4.1 *Autonomy: practitioner as policy maker*

Practitioner led policy is an area which has growing interest. Schmidt argues that practitioner advocacy is the key component to policy, because it is exactly those practitioners who understand the system who must now view themselves as partners and "policymakers in practice" (Schmidt, 2019, p. 178). Savage agrees stating:

If music education is to become a more critical discourse in respect of its own philosophy, policy and practice, then a new and more consistent focus on

practitioner-led research and practitioner-informed policy making must progress (Savage, 2020, p. 11).

Savage's belief is that music has a power to transcend the boundaries of National Curriculum or Arts Council frameworks, and that local communities of music educators would be better placed to enact music education, lifting the restriction of the Curriculum, and allowing local knowledge to reflect and build on the capabilities of the landscape around them (Savage, 2020). This may be an idealistic and seemingly radical proposal, but it does offer a logical and practical solution and, in many Hubs, such as Durham and Wolverhampton, is already work in progress. Savage even goes as far as saying that "Government intervention in music education has disempowered music education communities wherever they are located" (Savage, 2020, p. 13). Himonides echoes the argument adding that not only do local communities need a greater autonomy over designing change to the curriculum and learning, but that these changes will need further management to ensure the longevity of successful teaching and learning, and that novel strategies will be needed to succeed in consistently driving student success (Himonides, 2017). This freedom to design their own teaching should include decisions around genres used, student selection, types of musical engagement, types of musical learning (and teaching) and even choice of use of vocabulary (Green, 2010).

There were some practical examples of teachers designing their own teaching materials and plans in the interviews. Terry was in between designing a year 2 lesson before his interview, and Ade, talked about his enjoyment in being able to use more musical styles than he used previously. Garnett discusses the role of critical understanding developing through adolescence, he notes that a critical understanding of pop music at an early stage

(year 7), invites a broader understanding of music and an ability to see it as 'music' not just as a badge of identity (Garnett, 2010). This then provides a foundation for them to explore other genres and cultures music.

Being able to use more current forms of music (pop, rap, grime etc), as well as finding a balance between formal and informal learning practices, has been shown to have a strong impact on successful student achievement and motivation, (Davidson et al., 1996). However, the current limitations on what teachers can choose to do independently, restricts the amount of local knowledge and teacher competencies at use in the music classroom. This was described by Sally, Gail, and Fran. We are reminded of Sally's comment:

Now because I'm having to do singing, dancing - you name it -and everything has got to be included in terms of reading notation. Everything has got to be covered. You haven't got enough time to concentrate on actually playing the instrument. And because they are an hour's lesson as well. I think that the children get bored very quickly if you're not careful. (Sally)

Trying to fit in so many elements as required by the national curriculum was, in Sally's view extremely unhelpful, and did not allow for the difference of each class, or the full use of the key skills of the teachers. The importance of the consideration of teacher competencies is vital, and supports the argument for teachers to be free to develop their own curricula, assessment and how they use accreditation (Himonides, 2017; Purves, 2012).

Whether it is right or wrong, children often have preconceived ideas about music and instrumental learning (Humpherson, 2007), and it is the job of the music teachers themselves to find ways to connect with their students. Imposing idealistic learning aims

aimed at every child, which does not account for difference in the child, sets both the teacher and the student up to fail. Whilst overarching frameworks such as the National Curriculum have their place, the most effective teaching takes place when the teacher, who knows their students' strengths and weaknesses, has voice in deciding what is to be taught.

7.4.2 *Autonomy: student autonomy*

As early as the 1990's it was being recognised that for children to be motivated to learn it was important that they enjoyed their learning experience. For the pupil to succeed they had to have a measure of intrinsic motivation, and to achieve that a child must have some autonomy over their learning. In instrumental learning, a lack of enjoyment was often cited as a reason that children would stop having music lessons (Mackworth-Young, 1990), and in order to improve numbers of young musicians the students needed to be recognised as stakeholders in their own education (Finney & Harrison, 2010).

Lucy Green's work on the 'Musical Futures' project, showed that pupils enjoyment largely stemmed from the autonomy of learning, (Green, 2010). Autonomy allows internalization of social environments (Ryan & Deci, 2000, 2017), and as such the students involved could engage in the music at a much deeper level – in short it was personal to them. In this project Green herself notes that there was little resemblance to the national curriculum in terms of learning notation, or theory, but it was noted that the skills the children gained – in particular listening skills were profound, (Green, 2010). It is through these types of listening skills that further learning and musical engagement can take place in other forms as the student progresses as and where necessary.

Mackworth-Youngs 1990 study, discovered that as students gained more autonomy over their learning, they were more responsive generally, and a deeper gauge of their individual interest was uncovered (Mackworth-Young, 1990). Further support of this finding was in a study of student mastery motivation by Renwick and McPherson (2001). The study of 'Clarissa' found that in the first year of learning, where no choice was given to her for her learning, she was not motivated to practice, claiming that learning was simply 'annoying'. However when she moved to play pieces she liked and enjoyed, she took ownership her of learning, and then found the motivation to practice and improve (G. E. McPherson & Renwick, 2001). Green's project also found that children who were working on songs they had chosen themselves were able to work extremely hard to be able to play the song for themselves (Green et al., 2016).

Peer leaders was also a strongest characteristic found to be motivational in the Musical Futures setting. In a primary setting, children need to be more monitored more carefully than in a secondary school, however there are still ways that small groups can be encouraged into working together. Taking ownership of their own work is a powerful tool for children's learning, and it is this vein that children will start to help each other and peer leading and direction can take place.

This engagement is present not only in the application to music itself, but the culture of application to learning, brings children closer to other types of learning. A higher motivational value is found in the preparation (practice or otherwise), which in turns feeds back to the teachers a sense of purposeful enjoyment and consequent motivation (as in the SDT-M model). Knowing the importance of choice on student motivation this must always be a consideration of the successful music teacher. That is not to say that all music must be

selected by the student, or classes of students, but rather a joint decision that takes into account the needs of both.

7.5 Relating the findings to SDT-M: relatedness

Relatedness in music teaching was shown in the study to come from several different directions and included relationships between instrumental music teachers, between students and teachers, between students, and between instrumental teachers and schools. Validation of their teaching from parents, students and from those in leadership roles played an important part in motivating teachers who responded to the questionnaires, and in both the questionnaire and the interview data the rapport with the children was noted as one of the most satisfying aspects of the job.

7.5.1 *Relatedness: through performance*

In both sets of data, performances and concerts were mentioned as a highlight. Whether in large scale performances such as those run by Young Voices, a local Music Hub performance, established music performance venues such as the Royal Albert Hall or Symphony Hall in Birmingham, or small end of term concerts in the school hall, these events all were noted as providing a wealth of experience and confidence for children.

Performance allows a space for students to work together and see the culmination of their achievement. It also provides an opportunity for students to hear their teachers play, providing a sense of unity between staff and students in the shared musical experience.

Performing is a natural and integrated part of everyday life for many musicians, including in the lessons they deliver, but as we saw in the questionnaires it can be daunting for some.

Young people need the opportunity to hear how others perform and at different levels so

that they can see both what they can aspire to and that it is realistic to do so (Harrison, 2007), and this can apply both to their peers and to their teachers.

7.5.2 *Relatedness: the student and teacher relationship*

We have noted above the symbiotic nature of the successful relationship between students and a teacher. In her work with primary school children writing songs, Felicity Laurence describes how she engages her students through ensuring that all children work together. To do so the children need to feel safe to explore their ideas and connected to each other in their general music making. Through working together to ensure that all children feel able to contribute:

The children's voice now gains the depth of their own ideas and feelings , co-operative musicking becomes more nuanced, and the opportunity to invite the children at the edge into the middle is increased. (Laurence, 2007, p.12)

This level of connectedness of students to each other and to the teacher is not always easy to achieve. However, the level of care for students was a theme that appeared in several the interviews, showing how important students were to their teachers, highlighted by the way that both Sally and Sylvia had concerns that there were not enough music teachers, feeling that if they did not do their jobs, the children would not have music lessons. The relationship between music pupils and teachers can be a special one and one that is clearly different in context than (Humpherson, 2007). It is one of shared experiences, and often pupils will offer to help 'set up', hand out music, and take on those little jobs that help their teacher, adding to their sense of ownership of the overall performance and achievement.

7.6 Part II: An answer to the questions

The question was asked 'What are the factors which influence motivation in Instrumental Music Teachers working in whole class music teaching and how can they be explained?'. We have learnt that factors can be related to the SDT-M, and can therefore say that the evidence presented here suggests the factors that influence motivation in music teachers include (but are not excluded to):

Competence: - knowledge in one's instrument; knowledge of the genre; confidence in the classroom; an ability to create and maintain flow in the classroom.

Relatedness: - feelings of teamwork with staff and students; good relationships with schools; understanding the students; working with partners.

Autonomy: - a feeling of being trusted to do a good job; being able to choose repertoire and use specially developed lesson plans relevant to the setting and teacher; being able to work to choose style of teaching in order to work to strengths.

However importantly all of these elements interchange with each other. It is also notable that although remuneration did not feature largely in the responses, it was an issue for some, with the general feeling that being paid fairly was as much about being valued as the amount of the pay itself.

In addition to this there were two following sub questions. The first was 'To what extent do working conditions in WCT affect motivation?'. In the early days of writing this thesis there was much evidence to suggest that WCT teaching was causing stress and anxiety in the profession. As we saw in the chapter 2, the unknown of working in new

situations, pay cuts, and a lack of funds was problematic across the country. However, in recent times we have seen a much more positive picture, which has been supported by the evidence here. Teaching WCT offers an opportunity to fulfil all three elements of the SDT-M, and when met, this can provide a satisfying and fulfilling career.

The final question asked 'How can teacher motivation be improved through an understanding of needs?', and to answer this question we will look to the future.

7.6.1 Future Aims

This final section looks to the future, and how through an understanding of music teacher needs, we can not only promote teacher motivation and job satisfaction, but also ensure that music education can be maintained, promoted, and improved in the UK. As we have seen, the National Curriculum is no longer compulsory in schools which have become academies or free schools. In both primary and secondary schools, music provision is variable, and while some is of very high quality, much is still considered by Ofsted as unsatisfactory (Ofsted, 2021). Despite the recent promises of the latest Music Manifesto (Department for Education, 2022), there are still increasing financial pressures which challenge schools in terms of what music provision they can offer. At secondary level, music is declining in many schools, in part due to the unintended consequences of other policies, and financial restraints (Hallam et al., 2017). In a market led world, the first hurdle is to present music as of value to the students, and to do this we must ensure a strong and motivated WCT workforce is in place.

Sadly, whilst Wider Opportunity teaching was designed to bring about a levelling of music education to children, the implementation is very much a 'postcode lottery'. In some

areas the scheme has had school staff support, high quality and inspirational teaching, and affordable progression routes (Hallam et al., 2017). However, in other areas this is not the case, and many teachers in this study showed frustration and sadness, that the culture of teaching music has become very much that of the elite, available only to those children, whose parents can afford the instrumental and lessons, and understand the value of musical engagement.

This not only impacts on the provision the children get, but also impacts on feelings of value to the music teacher who may be either boosted by a supportive and vibrant musical landscape or may be pulled down by the inequalities of children they would like to teach but are not able to do so. The whole class teaching programme would in fact be improved through being more open to input and decision making from both teachers and children and broadening not only the range of musical styles/instruments covered, but also bring greater awareness of how the teacher's skills may be matched to the requirements of local areas.

Ensuring a truly inclusive opportunity for children to engage in music, involves a shift in thinking of the value of music teaching as a career. We know that the number of pupils within the UK education system is set to rise, but according to Department for Education, the number of teachers in training is in decline (Department for Education, 2015). Teacher numbers will not increase if the value of the career is not valued. The phrase 'Those who can't, teach' is rightly described as highly offensive (Himonides, 2017), yet is a statement that is aligned to a commonly held belief in many young artists (Creech et al., 2008; S. Hallam et al., 2008; Himonides, 2017; Welch et al., 2011). This viewpoint immediately undermines feeling of competence and self-worth. A more wide-ranging view of music

education must be achieved for the wider improvement of music teacher self-esteem and motivation, and the removal of unhelpful phrases is only one way of raising the profile of music in the education system.

7.7.1 Changing the myths

It is helpful to pause here to consider how perceptions about music may not always be helpful in promoting musical engagement with a view to challenge some of those myths. There are many misconceptions about music teaching. Arts subjects, have an important position in recreational activities, and it is Robinson who points out that this has put artistic subjects in a position where they are not deemed as important as academic subjects such as maths or science, (McPherson & O'Neill, 2010; Robinson & Aronica, 2009). We have already mentioned the perceived cost hypothesis typical of many headteachers, schoolteachers, parents, and policy makers, who have not experienced musical engagement themselves, and who suggest that time spent on musical engagement deflects from time spent studying important 'academic' subjects, which may result in lower grades. Evidence to the contrary is widely available from across the globe, such as in Canada, where there was a clear and substantiated argument to show that musical engagement actually increases the chances of higher academic progress, as well as improves social and emotional health (Guhn et al., 2020). In fact the watering down of musical engagement in schools may be at the detriment to outcomes on maths, science, and language as well as general cognitive development (Guhn et al., 2020; Zuk et al., 2014), not to mention the impact on mental health (Cultural Learning Alliance, 2021).

Music is often perceived to only be successful by those who possess an artistic gift. (Lehmann et al., 2007). This is a view which persists despite the wealth of knowledge suggesting the reverse – that musical skill is as a result of environmental factors (Lehmann et al., 2007; Sloboda & Davidson, 1995). This will have a negative impact on children's perception of whether music is or can be accessible to them, as well as whether or not it even should be. (McPherson & O'Neill, 2010).

It is only through demystifying music that we can encourage young musicians to gain the confidence to use their own musicality (Green, 2010), raise the profile of music in schools, and consequently raise instrumental music teacher motivation more widely. Green describes a process of Enculturation; that is total immersion in music, (which can be formal or informal), and is a vital part of music learning, (Green 2010). In some cultures, and musical styles such as African drumming and Gamelan music, students just join in and improvise their way into the music. In Western pop music, children are often found teaching themselves by playing along with a track at speed. The fact that they keep going despite making mistakes suggests enjoyment (Green 2010), and importantly they are less likely to dwell on major mistakes.

Such an approach focuses on the importance of listening and improving through an awareness of the quality of the sound being created, which can often be overshadowed by directive conversation (Green, 2010). Listening and observing through sound can be more meaningful in music than words. Listening gives space for reflection. Green reports that active listening – where students were listening to deliberately learn a section of music – showed that listening skills not only improved over time, but it was here that a deeper sense of learning and understanding, backed by increasing skill took place. (Green, 2010).

7.7.2 *Changing the myths: Seeing value*

The importance of music in the formation of adolescent identity was stated in the opening chapter, where we discussed how music is often central to development of the individual, including the development of friendships and sense of place (Evans & McPherson, 2015; Garnett, 2010; S. Hallam, 2002; S. Hallam & Himonides, 2022a; Tarrant et al., 2002). Garnett talks about the importance of the developing sense of 'self' and acknowledges the importance of the role of identity and perception of the teacher to the student, (Garnett, 2010). A student needs to feel related to and identify with their teacher, in a safe and supported relationship that allows them to focus on exploring their musical potential, and we have seen in the data here that the reverse is also true.

McPherson and O'Neill suggest that the teachers focus could be on 'what should I know' rather than 'what do I know' type questions, following this with a reflective note 'why might this be useful' (McPherson & O'Neill, 2010). This change of thinking would alter the value of how children (and their parents) perceive music education and would consequently change their perception and relationship with it. Engaging children with possibilities are vital. If a child does not have the opportunity to engage in an activity and to see the value in that activity, they cannot know whether this activity may be something with which they would enjoy and excel and are therefore unlikely to choose to engage in it.

7.7.3 *Elitism and Selection*

We have seen in the literature and in the data in this study, that one of the biggest benefits of whole class instrumental teaching is that, if managed well, it can remove elitism, and ensures that each child has some engagement with instrumental learning. This is a

seismic move away from previous generations who believed such methods were impracticable and a waste of time and expenditure (Mawbey, 1973). As a result in the 1970's and 1980's selection was made by systems such as the 'Bentley Measure of Musical Ability', (Bentley, 1966; Cleave & Dust, 1989), and it was widely believed that was not the resources to give every child access to music (Bentley, 1975; C. L. Cooper & Wills, 1989). Music educators such as Bentley, and Cooper suggested that intelligence, musical testing, enthusiasm, parental involvement and family background were the only grounds for selection (Bentley, 1975; C. L. Cooper & Wills, 1989). However, as the criteria for enthusiasm was based on asking a child if they are interested in music without any knowledge of what that means, this was already a flawed method.

By the 1990's there was some improvement and further recognition of the importance of the student voice in success. However, as we have seen the question of how children would choose to do something of which they had no experience remained. It is arguably only in current years, with the model of wider opportunity teaching, that the door to knowledge and awareness to all has been opened, in theory allowing children to make choices about their learning and supporting motivation. Through musical engagement the aspirational value of children's perception of their future increases, (Denny, 2007), both through the engagement itself, and through seeing that they can be equal to their peers in opportunity and learning. Green argues that our concept of what constitutes a 'musical' child disregards the systematic exclusion of many children from the system and is a term applied more to the educational background (whether have had music instruction or engagement), rather than whether the child may be musical. Until we allow access to all then we can't know whether a child is musical or not (Green et al., 2016).

Harrison asks why some students perceive themselves to be 'not' musical, and discovers the reasons cited include a lack of access to instruments, narrow range of musical content at school, and too much emphasis on theory and notation, therefore restricting actual music making (Harrison, 2007, p. 3). As music is pushed out of the curriculum, and whole class music provision teaching is so patchy, this is no doubt a view that pervades many young students and teachers and presents a lost opportunity for music provision.

One solution to this is to remember that not all children are the same, and whilst possibilities should be created for students, it is helpful to remember that musical learning will not be for every child. The opportunity to explore instrumental tuition should be open to all, yet to be truly successful it must still then result in the selection of those children who will benefit the most (Cooper & Wills, 1989). It is for teachers and schools to find those initiatives at local level who can and should be open to finding the best pathways for their students. An example may include a setting where children could select an instrument of choice, where the school is able to mix up year groups, allowing for example, years 4, 5 and 6 to have simultaneous lessons of brass, woodwind, or strings. Another setting may involve music and other clubs to take place at the same, to allow students to opt in or out, after a period when they are exposed to both. In either case, the teaching would only work with specific local knowledge of a school, and the support both hub and the school management team, however if such things were in place, it is easy to see how effective and beneficial this would be for the students.

7.7.4 Connections

Until now we have not considered the use of technology. However, any consideration of education in the 21st century must embrace technology and all it has to offer. Norms of traditional music teaching are being challenged (Leong, 2012). More interest in being placed open-source learning software (Dillon et al., 2012), online musical communities (Waldron, 2017), and digital media performance such as the Open Sounds Project were available even before the growth of the ensemble music video in the pandemic (Brown & Dillon, 2012; Daubney & Fautley, 2020). Social media and technology are the world of the children who we, as music educators, seek to educate. This section will look at what that entails for teachers, and how we can inhabit our students' worlds to positive effect.

7.7.5 Social Media and Connected Learning

Social networking is here to stay, and in embracing and engaging children it is vital that it finds a positive, safe place in music teaching. This can be a challenge for Instrumental teachers who must be vigilant in its use, and who often feel uncomfortable due to the well-publicised dangers of unregulated online spaces. However, it is here to stay and one of the safest ways to use it safely is to embrace the technology and communities where we can. As King and Himonides say:

We need to relinquish our sorcerer's apprentice syndrome in this new social web Fantasia and develop critically informed structures for harnessing this technology in order to first understand, and consequently develop, the tools for monitoring social dynamics and socially located learning. This needs to occur in a

comprehensive, systematic, and extensible manner, and not within studies of limited scope that report on a small number of people's 'attitudes towards ...' or 'personal views about ...' exciting new media.(King & Himonides, 2016, p. 250).

Social media is a powerful tool for fostering communication. It presents opportunities for possibility through the discovery of identities with like-minded people (Bourgeois et al., 2014; Ersoy, 2021; Grieve et al., 2013). It is a space for dialogue, shared ideas, learning and empowerment and brings different forms of information to be brought together, transcending backgrounds, and learning styles (Ashworth, 2010). It also allows the users a platform to order to ensure their own voice is heard.

Several projects have explored the value of digital methods, such as the NUMU site . Here children were able to blog to record their progress, showcase their talent, create collaborative projects and more. Teachers reported the feedback was an effective way of building stronger relationships with their students. Other platforms have had similar success, and such as Musical Futures Online, and Charanga YUMU. These platforms offer communication beyond the lesson that would be helpful for teachers who are only in schools a short time. Both schools and instrumental teachers can see clearly which children would benefit from ongoing instrumental teaching, and who shows a lack of interest, helping in the selection process to support continued learning.

The possibilities of connected learning are ever widening. You Tube tutorials are continually expanding and often teachers and music hub staff have been supported to add their own 'demo' videos, tutorials, and information podcasts (Cayari, 2011). Parents suddenly have access to their child's learning. Students gain confidence and skills not only in

making music, but in using technology, communication, and project management (Himonides, 2017). The use of collaborative videos has also raised greatly, especially during the pandemic, where teachers had to find creative methods of keeping musical ensembles together. Students can record their section of a piece on something as simple as a smart phone, for the teacher to put the whole performance together. This aspect of music education has not only kept music strong for those whose teachers have been brave enough to embrace it, but has had much more wide-ranging effect, in the sharing of the product of their work. Photographs of children in their school concerts have been replaced by high quality amateur films for parents to treasure for generations.

However, for these platforms to be successful, teachers need to feel confident and competent in their use. For some teachers, new technologies and innovative ways of working, can significantly increase the workload. Continuing Professional Development (CPD) exists for courses such as child protection and GDPR, but it is in scarce supply for music teaching techniques and the use of digital platforms.

What is also important is that whilst considering teacher learning needs, we must also consider that teachers need to feel connected to the old tried and tested teaching tools they know and have found effective and are able to work these skills into new techniques gradually and while understanding their student's needs. Teachers need to feel a 'strong sense of congruence between their traditional teaching and learning objectives and highly valued subject subculture (the "sacred) and the novel ICT tools they are asked to adopt (Purves, 2018). They need to feel that they can move with the times without it being imposed upon them, wherein they would feel it is moving against them. Hughes and Potter (2002) note that the fear of moving outside of the comfort zone is one of the biggest

barriers to teaching innovation. There is also a danger that once innovations are implemented that teachers feel the need to act on this in all areas of their teaching (Purves, 2018) and this may not be beneficial. Hughes and Potter suggest the use of tweak to transform - which they suggest can "generate a momentum that can become irresistible" (Hughes & Potter, 2002, p. 45; Purves, 2018). We are once again returned to the importance of the teacher as policy maker, and it must be left to the teacher to decide on the best course of action of for their students.

7.8 A summary

We have in this thesis discussed many aspects of whole class music teaching, and it falls now to bring the final thoughts to what practical elements may support music teachers' motivation. Following are some suggestions that could be used in conjunction with the evidence presented to support music hubs, to support their teachers.

Teachers to design their own syllabus in connection with schools and hubs.

By having the freedom to design their teaching, local knowledge and personal strengths would be utilised, allowing the teacher to work to their strengths. This would promote feelings of autonomy, and competence.

Support of parents / peers /school

Through wider engagement with partners such as school teachers, parents, and hub staff, perhaps through school based projects, workshops or concerts that involved the wider community, the teacher would be able to develop relationships with all involved. This would promote feelings of relatedness, and competence, align with self worth and value.

Promotion of value in the instrumental teacher

By promoting the instrumental teacher as someone of value, the musical learning becomes more important by default. This promotes feelings of self-worth, relatedness in the teacher.

Group lessons for children who have 'opted in'

It is important to recognise that musical learning is not something which every child and parent will welcome. Using an 'opt in' format for children who have tried to play, but really dislike it, allows for the those children to try something else, and for those who really want to play to get the opportunity without disruption. Importantly it also allows the music teacher to be able to work more effectively, promoting feelings of competence. Extension options that are affordable are also important in this scenario.

CPD

Continuous and up to date training should be regularly available for teachers, especially in technology.

Remuneration

A national fee scale should be established, ensuring that music teachers were afforded the same basic pay and conditions, with access to pensions, sick pay. At the moment the wide disparity leaves many teachers feeling undervalued and underpaid for the work that they do.

7.8.1 *And finally...*

Whole class music teaching has already challenged the value of group lessons over individual lessons for beginner instrumental learning. The experience of the some of the music teachers both in this study and in other reports indicates that instrumental skills and knowledge were acquired by the children at approximately the same rate in the WO group lessons as in individual or small group lessons with targeted students (Bamford & Glinkowski, 2010; Ofsted, 2021). However, what remains is to both roll out the current ‘best practice’ models, with some additional improvements in teacher autonomy.

Teachers must be free to design and work with their students to choose music that works for each group in a way that the teacher can deliver effectively. Allowing pupils to experiment may result in them seeming ‘off task’, but it’s important to also appreciate that they may simply be experimenting in an early stage of music making and that this depth of engagement is still of value to the student (Green et al., 2016).

Structure, governance and learning aims will always be needed, however more trust in our workforce to develop their own tools both old and new, to understand their students and provide a musical education which is focused and energised will ensure that at every step of the way our music teachers are supported to deliver a bold and energised curriculum while being a treasured part of our workforce.

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Appendix A: Questionnaire

Instrumental Music Teacher's Questionnaire

Dear Colleague,

Thank you for reading this!

This project is intended to look into the motivation of Instrumental Music Teachers, in an effort to understand what drives us, how difficult conditions may or may not affect us, and what can be done to make our teaching lives better, enabling us in turn to give as effective a learning experience to our students as possible.

The questionnaire will remain completely anonymous, and any information that links you to your completed survey or any data which may identify you, (such as email address) will be completely removed.

Please answer each question. There will be space at the end to add any further thoughts or personal observations that you may have. The whole questionnaire should take about ten minutes to complete.

Background

To start with I need to know a little about you. Please answer all the questions that are relevant to you.

1. What is your main instrument?

○

2. What other instruments do you play?

○

3. What instruments do you teach?

○

4. What do you feel about teaching an instrument which is not your own (ie.

Clarinetists teaching bassoon, violinists teaching 'cello).

○
.....

5. How do you feel about teaching genres which are not your strength (e.g. classical

singing teachers teaching pop).

○
.....

6. For how many years have you been teaching?

○

7. Where do you teach?

- Local Authority schools for the local Music Service
- Local Authority schools as a private teacher
- In an academy for the local Music Service
- In an academy or a free school as a private teacher
- In independent schools
- Privately at home
- Other (please state):

.....

8. When you started your working life did you expect to be an instrumental music teacher?

- Yes
- No: Please describe what you were hoping or expecting to do.

.....
.....

9. What motivated you to become an instrumental music teacher?

-

10. Is your music teaching employment status;

- Self Employed
- Employed on a full time contract
- Employed on a part time contract
- Employed on an hourly basis
- A mixture of Employed and Self Employed

- Other:

11. Do administrative issues such as sending invoices or dealing with accounts, put you off being self-employed?

- Administration is no problem
- Prefer not to do it, but getting the work you want to do is more important
- Try to avoid jobs that mean you need to do lots of administration
- Actively avoid jobs that involve extra administration
- Please add anything else you think relevant to this question

.....
.....

12. What qualifications do you hold? Tick all that apply.

- Degree in Music
- Degree in another subject
- Performance diploma
- Teaching diploma
- A recognised qualification for teaching in Further or Lifelong Education, e.g. a PTTL or DTTL
- A recognised qualification for teaching in school, e.g. a PGCE
- Postgraduate performance degree
- Postgraduate other degree

○ Other:

.....
 .

13. What other training have you had?

- Professional performing experience
- Professional teaching courses / workshops
- Child protection courses.
- Continuing professional development relating to teaching an instrument
- First aid.

○ Other:.....

Your role

14. What, if any, is your role title, e.g. Instrumental teacher, Head of Strings, Area

Centre Leader etc.. (If more than one please put all that apply).

○

15. How would you describe your role?

○

16. What duties does your role entail?

- Teaching an instrument individually

- Teaching an instrument in small groups
- Wider Opportunity Teaching
- Taking rehearsals
- Accompanying
- Managing other staff
- Managing budgets
- Concert organisation
- Tour organisation
- Providing continuing professional development for teachers
- Other:

.....

-

17. How many hours do you undertake work relating to teaching in a week on average week?

- Working hours.....
- Of which how many are teaching hours.....
- How many are non – Teaching hours.....

18. How many hours do you undertake work relating to teaching in a busy week?

-

19. If you are on a contract, are your actual hours ever higher than your contracted hours?

- Yes – if yes go to Q 20.
- No – if no go to Q. 23

20. If 'yes' how many extra hours do you work?

- A few hours of extra work at the end of term for concerts or exams
- Over 4 hours extra at the end of term for concerts or exams.
- Over 8 extra hours over the term?
- Over 16 extra hours over the term?

21. What are your reasons for doing extra hours? Tick all that apply.

- It's necessary to put in extra preparation to get pupils through their exams.
- Attending concerts, while not part of my job description, is an important element of my teaching.
- I need to accompany my pupils in exams.
- I have a lot of administration to do which is outside of contracted time.
- Other:

.....

22. Do you receive payment for extra hours as over time?

- Yes
- No

Performing

23. How important is it to you as a teacher to also be or have been a professional performer?

- Extremely important
- Very important
- It doesn't really matter
- Quite important
- Not important at all.
- Please clarify your

answer.....

24. How important is it to you as a teacher to also be or have been an amateur performer?

- Extremely important
- Very important
- It doesn't really matter
- Quite important
- Not important at all.
- Please clarify your

answer.....

.....

25. How important do you feel it is for your pupils to have opportunities to perform?

- Extremely important
- Very important
- It doesn't really matter
- Quite important
- Not important at all.
- Please clarify your

answer.....

.....

26. Do you enjoy performing?

- Very much
- Sometimes
- Rarely
- Never
- Please clarify your

answer.....

.....

Other income

27. What percentage of your income derives from teaching?

- 100%
- 75%
- 50%
- 25%
- Less than 25%
- Please add anything you think relevant to this question

.....

28. What else contributes to your total income?

- Performing
- Examining / Adjudicating
- Accompanying
- Composing / Arranging
- Classroom teaching
- Working as a Classroom assistant
- Non music work
- Other:.....
.....

29. If music teaching is not your main source of income what is?

-

30. Into which bracket does your income fall?

- Up to 15,000
- 15,000 – 25,000
- 25,000 – 35,000
- 35,000 – 45,000
- Above 45,000

31. Do you think you are paid fairly and according to your qualifications and experience?

- Yes
- No – please explain your answer.
.....
.....

Job Satisfaction

32. Are you happy in your music teaching job?

- Very happy
- Quite happy
- Neither happy or unhappy
- Unhappy
- Very unhappy
- If unhappy, which of the factors below affect your satisfaction? Please indicate the strength of importance from 1 (doesn't affect satisfaction) to 5 (has a very damaging effect on satisfaction):

	1	2	3	4	5
	No impact on job satisfaction	Small impact on job satisfaction	Some impact on job satisfaction	Strong impact on job satisfaction	Serious impact on job satisfaction (thinking of changing jobs)
Rates of pay	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Difficulty over teaching rooms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Difficulty in finding missing pupils for lessons.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Timetabling difficulties	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Working unsociable hours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of contact with other teachers or members of staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contacting parents	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Broken instruments	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pupils not practicing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pupils not making progress	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pupils failing examinations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pupils not performing well	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

33. Are there other negative factors? If so please list them

.....
.....
.....
.....
.....

34. Have you considered leaving the music profession? Yes/No

35. If yes what steps have you taken towards doing this?

.....
.....

36. Were there any obstacles to pursuing a different career? Please explain.

.....
.....
.....

37. What do you find most satisfying in your work?

- The day to day progress of learners
- Interaction with learners
- Seeing pupils perform in concerts
- Seeing good exam results
- Feedback from your Head of Department or school
- A general love of being involved in music
- Other:.....
.....

38. Do you find it more satisfying to teach specific age groups? If so what is your preferred age group?

- Pre School
- Key Stage 1 (age 5 – 7)
- Key Stage 2 (age 7-11)
- Key Stage 3 (age 11 – 16)
- Key Stage 4 (age 16-18)
- Adults

39. Please elaborate

.....

40. Do you prefer to teach individual or group lessons?

- Groups
- Individual lessons
- No preference

41. How many pupils do you teach in groups (other than The Wider Opportunities Programme).

- Two at a time
- Three at a time
- Four at a time
- More than four.

42. What is the average lesson length for Individual Lessons?

- 15 mins
- 20 mins
- 30 mins.
- 45 mins.
- 60 mins
- More than 60 mins

43. What is the average lesson length for group lessons?

- 15 mins
- 20 mins
- 30 mins.
- 45 mins
- 60 mins
- Over 60 mins

The current position of Music Teaching

44. In 2008 a press release by the Department for Children, Schools and Families stated that all children will have:

Free music tuition – by way of whole-class or large-group activity – for every primary school child for a year in the early years of primary school [with] at least half of primary school pupils continuing with further tuition.

What was your reaction to that press release?

- It was a brilliant and inspiring statement
- It was a brilliant idealistic statement but you worried about the logistics of implementation
- The logistical issues relating to implementation were too great to make the intentions behind the statement believable.
- It was unrealistic and impossible to implement, and should not have been made without ensuring funds and teachers were in place first of all
- Other:

.....

.....

45. How have expectations such as these affected your motivation to teach?

- The inspiring statement give me motivation to teach to my best ability
- I felt a little motivated by it
- It doesn't really affect me much
- It is a little de-motivating
- It is very de-motivating

Please explain your answer

.....

.....

46. How much do you agree that every child should have the opportunity to play a musical instrument?

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

Please explain your answer

.....

.....

47. If you are involved in The Wider Opportunities programme, what are its strengths and weaknesses?

Strengths

.....

.....
.....
.....
.....

Weaknesses.....

.....
.....
.....
.....

48. Has teaching as part of the Wider Opportunities Programme affected your general motivation to teach? Please explain your response

.....
.....
.....
.....
.....

The Future

49. Looking to your future, please explain as fully as you can if you have any concerns about:

- Your own teaching career.

.....
.....
.....

- The future of instrumental music teaching

.....
.....
.....

- The future of music in schools.

.....
.....
.....

Personal Details

To analyse my findings it will be helpful to know some further information about

you:

50. Gender .

- Male
- Female

51. What is your age?

- 20-29
- 30-39
- 40-49
- 50-59
- 60-69
- Over 70

52. What age do you hope to retire?

.....

53. Do you think you will be able to retire at that age?

- Yes
- No – if no please explain why.....

.....

54. Where do you live (city / town / village /county)

.....

Contact

I will be conducting further research after this initial survey is completed in order to clarify or expand on the data collected. If you would be happy to engage in further discussion on any or all of these topics please indicate below.

- Yes – by telephone. My number is:.....
- Yes – by email. My email is:
.....
- No – I do not wish to take part any further.

Finally – thank you very much for your time. It has been much appreciated! Please do pass this link on to any other instrumental teachers you know who may wish to take part.

PLEASE RETURN TO: Marie McNally,

Appendix B: Interview Questions

Interview Structure: based on competence, relatedness and autonomy.

1. Background

Can you tell me about your own musical education? How were you taught?
Individual, small group, large group lessons, ensemble activities?

Could you tell me your instrument and how long you have been teaching?

Is the number of groups / individual students taught your own choice or that of the school / music service? Please explain your response

2. Qualifications and training

What qualifications do you hold? Do you feel they are all relevant to what you do?

Do you feel you have had appropriate training to do your job? (individual, small group, large group)

Would you benefit from further training?

2. Job Satisfaction / Enjoyment:

What kinds of teaching do you enjoy most? (individual, small group, large group, young old students)

Thinking specifically about whole class teaching, is this an area which you enjoy? Or do you prefer to teach in smaller groups?

Are you teaching within your specialist area both in terms of instrument and genre?

What impact does this have on your teaching?

3. Confidence

Would you describe yourself as a confident teacher?

Where do you feel most confident? Is this the same answer for individual, group and whole class teaching? How does this impact on your enjoyment?

What are the age ranges you teach?

7. Impact of age and experience

What part do you think your age plays in your confidence and motivation to teach?

Do you think you have gained or lost motivation as you have progressed through your career?

8. Identity:

How do you describe yourself? Musician? Teacher?

4. Working conditions:

Are your working conditions satisfactory?

5. Career Path:

Was instrumental music teaching your intention when you set out on your career?

If not what changed and how do you feel about those changes now? Do you have any regrets or are particularly glad for the turns your career took?

Are there things you would still aim to change within your career?

6. Pay

Are you paid hourly, part time, full time? Are you self-employed? How does your music hub work?

Do you think you are paid fairly and according to your qualifications? How does this affect your motivation to teach?

9. Opinions specifically on WCT

Could you think of a time in the past when you felt especially good or bad about your job. Can you think of such a high or low point in your feelings about your job? Please tell me about it..

What do you think about teaching in large groups or classes? Is it a 'musical' experience?

In your view how has music teaching changed in the time you have been teaching?

Q 46 of the Questionnaire asked whether you felt that every child should have the opportunity to learn a musical instrument.. can you explain how you feel about this question?