

Supporting the North East Music Education Workforce

A report by Arts Inform for Youth Music

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Appendices

The following Appendices are supplied with this report. The list below gives a brief description of what is contained in each Appendix.

I	Young Music Leaders	A narrative chapter, including key findings, from a conversation with young Music Leaders at Jack Drum Arts.
A	Employers' Questionnaire – full data	Complete results from the Employers' survey, including analysis, charts and commentary on each question.
A (i)	PEST Analysis	From the second of the Employers' and Commissioners' Working Group Meetings.
B	Music Leaders' Questionnaire – full data	Complete results from the Music Leaders' survey, including analysis, charts and commentary on each question.
C	Contact lists	Lists of people contacted to be invited to attend working group meetings and to fill in the surveys.

The following confidential appendices were also supplied to Youth Music.

D	Employers' meeting notes	Minutes from the two Employers' and Commissioners' Working Group Meetings.
E	Music Leaders' meeting notes	Minutes from the two Music Leaders' Working Group Meetings.

Supporting the North East Music Education Workforce

Summary

Youth Music commissioned Arts Inform to carry out this research in September 2011, aiming to identify the needs of the music education workforce in the North East region and what role providers, agencies and initiatives could play to support this.

The research sought the views of a range of Music Leaders and the people who employ and commission them to carry out music activities with children and young people aged up to 18 in the North East of England.

The research is structured around three main research questions:

1. What is the current environment for the music education workforce in the North East region?
2. What are the main needs of the music education workforce in the North East and what are the likely impacts of the wider music education environment?
3. How can we enable an effective programme of workforce development within relevant existing provision? How will we get there?

This Summary is based on the Key Findings of the report submitted by Arts Inform to Youth Music, which follows on page 14.

The Core Skills of a Music Leader

What are the perceived Core Skills and Competencies of a Music Leader?

Music Leaders value Musical and Communication Skills highly alongside a wide range of personal attributes that they see as key to the success of their work. A few Music Leaders identify a very limited number of Complementary Professional Skills (such as evaluation, marketing and business skills) as being important to their role.

Employers also value Musical and Communication Skills highly, but do not give the same weight as Music Leaders to Personal Attributes. Employers place a high value on a range of Complementary Professional Skills. There is, therefore, a disconnect between Music Leaders' and Employers' expectations.

There was a marked sense that the skills most valued by the Music Leaders' group lay in the areas of Musical and Communication / Teaching. However it was acknowledged that the working environment for Music Leaders was such that it was necessary to develop additional professional skills in order to operate successfully.

Extract, Chapter 3

See Chapter 3, section 2 for more details. Press 'Control' and click here to go to section 3.2: [3.2](#)

How do Music Leaders learn their Core Skills?

Music Leaders believe that many of the key skills they identify are learned ‘on the job’ and that some are innate. There is limited awareness of how some skills can be supported by formal and informal training.

While it may be true to say that some people are more natural or confident communicators than others, it is also true that the skills of teaching and communicating with Young People are very particular and are ones which can be learned and constantly updated and developed.

Extract, Chapter 3

Music Leaders value the positive impact that other aspects of their musical career have on their skill as a Music Leader.

“Singing in professional ensembles helps to keep my participatory practice relevant, simple things like noticing how to physically put phrases into my voice, and using that awareness to support my teaching.”

Music Leader comment, Chapter 3

See Chapter 3, section 3 for more details. Press ‘Control’ and click here to go to section 3.3: [3.3](#)

How do Employers and Commissioners find the Music Leaders they need?

Employers do not always find qualifications and training to be a reliable indicator of a Music Leader’s quality. They rely predominantly on word-of-mouth to find Music Leaders, and recommendation from colleagues plays a greater role in establishing a Music Leader’s skills and suitability than more formal recruitment methods. Music Leaders find this frustrating, and Young Music Leaders are concerned as to how they will break into the profession when they have not yet established a track record.

Word-of-mouth and recommendation, including feedback from young people was commonly used. This group also placed weight on the musical life and profile of the Music Leader and wanted to employ those who were active musicians. They were interested in the Music Leader’s potential as a role model.

Extract, Chapter 3

Music Leaders who are in a direct employment relationship with an employer have access to feedback and appraisal. Those who are not in direct employment may miss out on such feedback and therefore be unable to reflect accurately on their CPD needs.

See Chapter 3, section 4 for more details. Press ‘Control’ and click here to go to section 3.4: [3.4](#)

An Overview of Training in the Region

What training and development do Music Leaders undertake?

Music Leaders in the region have an extremely varied training background and undertake a very wide range of CPD activity. This ranges across musical, non-musical and teaching subjects. They do not however differentiate greatly between music qualifications and music leading qualifications.

Music Leaders tend to undertake training and CPD which develops their creative practice, rather than developing their ability to back up their work with professional disciplines such as marketing, project management, evaluation or business skills. (This mirrors their perception of what they believe their Core Skills to be.) Employers are keen for Music Leaders to gain non-musical support skills and knowledge.

The range of types of training was vast, including musical, non-musical, teaching, networking and para-musical and other arts disciplines (i.e., disciplines linked to music but not dealing with music practice). 109 different activities were recorded... Well over half of these activities (58.7%/64) were directly related to music practice; 12 (11%) were directly related to teaching, 18 (16.5%) were related to skills supporting music or other artforms, and 12 (11%) were related to non-arts skills or knowledge.

Extract, Chapter 4

See Chapter 4, section 4.2 for more details. Press 'Control' and click here to go to section 4.2: [4.2](#)

Where do Music Leaders find their training opportunities?

Music Leaders look to a wide range of training providers, local, regional and national. It appears that Employers and Commissioners are less likely to look outside their own provision to access training opportunities.

Music Leaders value informal CPD such as mentoring, shadowing and observing. They also recognise this as a low-cost option. Employers/Commissioners value training which is effective and relevant, and which Music Leaders can put into practice straight away.

"... the mix of everything over the years has helped me become a well-rounded professional who has wide ranging abilities. Had I simply chosen the training for myself I might simply end up further stereotyping myself by reinforcing skills I already have. Doing a wide range of training and accepting a wide range of opportunities challenges me and widens my comfort zone."

Music Leader comment, Chapter 4

See Chapter 4, section 4.2.4 for more details. Press 'Control' and click here to go to section 4.2.4: [4.2.4](#)

How much do Music Leaders and Employers/Commissioners value training and CPD?

Music Leaders and Employers/Commissioners both value training and CPD quite highly, and most Employers see it as part of their job to provide training or to provide access to training. However, Employers do not take responsibility for improving or refreshing Music Leaders' personal musical skills.

“Salaried people get paid for CPD, but if you’re self-employed then part of what you charge [for your work as a Music Leader] should contribute to CPD, and it’s one of your expenses.”
Employer/Commissioner comment, Chapter 4

Music Leaders and Employers are aware of the cost of training in both money and time, and are aware that the availability of free or cheap training is likely to be coming to an end.

Within the PEST analysis which Arts Inform carried out with the Employers and Commissioners group in their second meeting, the points were made that Music Leaders should be “developing skills for austerity”, which would enable innovation in the current global recessionary conditions, and that entrepreneurship would become a key skill.
Extract, Chapter 4

See Chapter 4, sections 4.3 and 4.4 for more details. Press ‘Control’ and click here to go to section 4.3: [4.3](#) or 4.4: [4.4](#)

Aspirations for growth

What kinds of development might be possible in future?

Many Music Leaders achieve excellence in their practice but need to be more effective in their professional lives. Music Leaders are keen to develop their creative practice in the future, but the tendency to ignore professional skills (noted above) continues to be apparent.

We also asked Music Leaders how they would like to develop their career as a Music Leader over the next 5 years (MLQ16). Of the 54 who answered (81.8% of the total respondents), the vast majority focused on developing their practice, increasing the amount of work they were doing or developing new aspects of their practice to open up new fields of work.
Extract, Chapter 5

Many Music Leaders and Employers/Commissioners see potential areas for growth, over a wide range of practices and settings, including community, family, health, youth, diversity and traditional ensemble work in and out of school. However, this vision for future development of music activities for young people is balanced by pessimism over the potential impact of funding cuts. Many are concerned with commitment to funding and security of funding, not just with cuts or increases.

Unsurprisingly, ten out of the 13 respondents to the question specifically mentioned funding, although interestingly this was phrased in several different ways, for example: ‘continued funding’, ‘funding targeted at a local level’, ‘financial security’ and ‘share resources and wealth’. In other words, it is not necessarily an increase in funding that is required, but the recognition that existing budgets and the targeting of existing resources are important.
Extract, Chapter 5

See Chapter 5, section 5.2 for more details. Press ‘Control’ and click here to go to section 5.2: [5.2](#)

What are the gaps in skills and training?

Employers and Commissioners seemed generally happy with the Music Leaders they are currently working with, while identifying a few gaps. However, our sample for this conclusion is very small.

Music Leaders perceive training gaps in a small number of specific subjects. They would also wish to see an improvement in the styles of training available. Employers and training providers also express concern over the lack of training in business skills such as marketing, planning and evaluation.

Finding information about available training, and the coherence and completeness of such information, is a challenge for many Music Leaders.

Tensions within the music leading community should be borne in mind when developing training. There is considerable concern over the availability of work in the future and the ability of Music Leaders to make a living.

Tensions between Music Leaders include

- *Working at different rates of pay for different organisations*
- *Freelance Music Leaders working for more than one organisation, raising issues of availability and exclusivity*
- *People being less likely to seek collaboration at an early stage in a project, because of competition for funding*
- *Music Leaders experiencing some feelings of threat over training up other Music Leaders (for example through mentoring or shadowing) who might be in competition for work in the future.*

Extract, Chapter 5

Some Music Leaders also consider that Employers and Commissioners could benefit from training and/or guidance in how best to engage with Music Leaders.

See Chapter 5, section 5.4 for more details. Press 'Control' and click here to go to section 5.4: [5.4](#)

Young Music Leaders and Pathways into the Profession

We spoke to a group of young and emerging leaders, asking them in particular how this group saw the future and what support they felt they required in terms of training and CPD.

Young Music Leaders see music leading as part of a portfolio career. However there may be a lack of understanding about career possibilities for a Music Leader, including the amount and type of work available, and the diversity of settings in which it can be carried out.

The term 'Music Leader' was not one that the group were familiar with and sometimes there was confusion about the differences between a Music Leader and a classroom music teacher. Whenever working in schools was mentioned several of the young people dismissed this as they didn't have a teaching qualification or curriculum knowledge.

Extract – Appendix I

Higher Education is seen as necessary to bolster credibility, but is also seen as failing to offer the practical experience necessary to translate learning into work. Young people are concerned that their lack of personal contacts and lack of entry points into existing word-of-mouth networking may hamper their ability to gain paid work. Some issues experienced by adults Music Leaders are magnified for young people by a lack of resources, contacts and a strong peer network.

"What tells people that we are a Music Leader – how do we gain their trust?"

Young Music Leader comment – Appendix I

There are some skills gaps, particularly among self-taught musicians or those from the aural tradition, who require theoretical knowledge and skills to be offered in a non-threatening way. However, Young Music Leaders are able to commit to different types of training format, including longer-term and intensive formats which are not always attractive to adult Music Leaders.

See Appendix I and main report, Chapter 6, Section 6.3.1 for more details. Press 'Control' and click here to go to section 6.3.1: [6.3.1](#)

Training Provision in the North East

Information and training styles

Both Music Leaders and Employers have limited knowledge of training opportunities in the North East. They perceive cost and lack of time as the main barriers to participating in CPD.

Only around 34% of Music Leaders appear to be aware of relevant CPD opportunities that are available in the region. Employers' awareness is even lower at 14.3%.
Extract, Chapter 6

Music Leaders told us that their preferred formats for CPD are one-off training days and online resources. Training formats with the lightest time commitment were the most popular, though Young Leaders were positive about longer courses.

See Chapter 6, section 6.2 for more details. Press 'Control' and click here to go to section 6.2: [6.2](#)

The future role of regional organisations

There is considerable enthusiasm for regional collaboration in a CPD offer to Music Leaders.

Employers / Commissioners responding to the questionnaire were asked whether they would be interested in partnering with other organisations in the North East to develop a CPD offer for North East Music Leaders (ECQ27). 62.5% (15) of total respondents answered this question. Of these, 80% (12) responded that they would be interested in such a partnership. This very positive response suggests that there is considerable scope for collaboration between organisations to develop a joint CPD offer.
Extract, Chapter 6

The Sage Gateshead has a major role to play in supporting the region's Music Leaders in the future, and many organisations would like to work in collaboration with them. However, there would need to be a new approach to collaboration and partnership working on the part of The Sage Gateshead. It is also suggested that initiatives outside the Newcastle area should be explored.

At [a meeting of Employers and Commissioners] there was also a discussion about training in the North East region that was accessed by the group. This discussion focused exclusively on the offer of The Sage Gateshead. A number of attenders used the training programmes of The Sage Gateshead and those that were engaged with training at TSG were positive about the quality and effectiveness of this provision... However, other attenders described difficulty in accessing The Sage Gateshead's offer, which they felt should be more responsive to the particular needs of organisations and parts of

the North East region and support development on a local level.

Extract, Chapter 6

The Youth Music Network, and networks and CPD funded by Youth Music, will have an important role to play in the future. However, for CPD to be offered strategically there will need to be clear structures and channels of communication between Music Leaders and Employers so that the most relevant CPD can be identified. The Bridge Delivery Organisation or the new Music Education Hubs may be well placed to take on this role.

See Chapter 6, section 6.4 for more details. Press 'Control' and click here to go to section 6.4: [6.4](#)

Recommendations

1. Effectiveness and business skills

Music Leaders clearly often achieve excellence in their practice but may be less effective than they could be. Music Leaders who develop their professional practice as a small business may be able both to offer a more coherent service and to gain a better view of their own training and CPD needs.

Business or complementary professional skills could improve the employability of Music Leaders in the eyes of Employers and Commissioners, and could also improve and enhance the impact of music activities through better evaluation and monitoring.

2. Communication and networking

Communication and networking is clearly of immense importance to both Music Leaders and training providers (some of whom are also Employers/Commissioners). Improvement in the following areas would be beneficial:

- Improving communication between training providers and Music Leaders, to enable the latter to gain a better understanding of training on offer and the benefits of such training;
- Improving networking between Music Leaders to enable them to share good practice and possibly offer informal CPD opportunities;
- Enabling dialogue between Music Leaders, training providers and Employers, to improve training provision and to heighten awareness of the value of training, particularly in business and complementary skills and in informal format such as mentoring and shadowing.

3. Regional collaboration

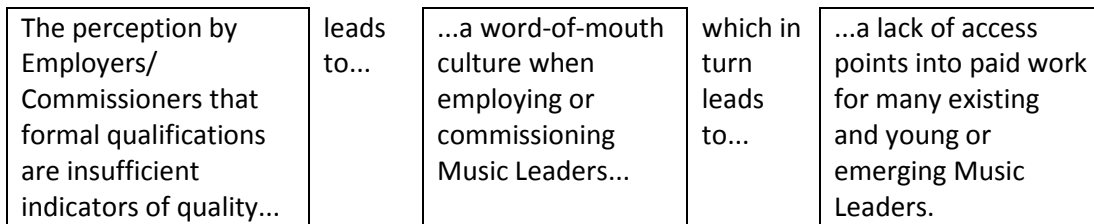
Training providers both within the music sector and across other sectors, both of the arts and of other sectors (such as the charity and small business sectors), should consider developing regional collaborations to provide and share excellent training and CPD, or to open out existing CPD to wider participation.

4. Training formats

Both Youth Music and regional training providers should take note of the networking, practice-sharing and training formats which most suit Music Leaders at different stages of their careers. Youth Music may wish to take this into account when funding training.

5. *The word-of-mouth culture*

The report highlights a problem stemming from the difficulty of identifying good quality Music Leaders by means of qualifications, thus:



Employers and Commissioners may also have limited knowledge or experience of many of the diverse qualifications available in the arts.

In order to gain access to excellent Music Leaders, Employers/Commissioners need to reach out beyond the word-of-mouth and personal recommendation routes when seeking Music Leaders for particular roles. While these routes are not unreliable, they do not identify all the potential Music Leaders available.

It is possible that the new Music Educator qualification, under development as part of the National Plan for Music Education by CCSkills, may be able in part to address this issue, which affects both adult Music Leaders who are already active in the field, and young and emerging Music Leaders.

6. *Regional organisations' role in the future*

It is clear that The Sage Gateshead, the Arts Council's Bridge organisation and Music Education Hubs will have leading roles to play across the region. The Sage has begun to develop its approach to collaboration and this should continue to develop in order to promote high quality partnership working on training and CPD in the North East.

Chapter 1: The consultation

1.1 Introduction

1.1.1 Research Aim

This research was commissioned by Youth Music, aiming to identify the needs of the music education workforce in the North East region and what role providers, agencies and initiatives could play to support this in the future.

The research is structured around three main research questions:

4. What is the current environment for the music education workforce in the North East region?
5. What are the main needs of the music education workforce in the North East and what are the likely impacts of the wider music education environment?
6. How can we enable an effective programme of workforce development within relevant existing provision? How will we get there?

This research sought the views of a range of Music Leaders and the people who employ and commission them to carry out music activities with children and young people aged up to 18 in the North East Region of England.

Throughout this report, these groups are referred to as the Music Leaders and the Employers/Commissioners. 'Music Leaders' are those who lead or teach musical work with young people, whether as freelancers or on an employed basis. 'Employers/Commissioners' are those who employ Music Leaders on a PAYE or freelance basis, or who commission individuals or organisations to carry out projects, programmes of work or other activities.

1.1.2 The North East Research Steering Group

The brief was informed by a Steering Group of local music education providers. These were:

- Anne Besford (Arts Development Officer, Middlesbrough Council)
- Steve Jinski (Director, Co Musica, The Sage Gateshead (TSG))
- Paul Devlin (Manager, Professional Development, TSG)
- Dave Camlin (Head of Professional Learning, TSG),
- Anne Suggate (20,000 Voices),
- Jo Thornton (Director of Resources, Generator)
- Brendan Murphy (Relationships Manager, Music, ACE NE)
- Gwyneth Lamb (Youth Music Regional Executive Officer).

1.1.3 Research questions

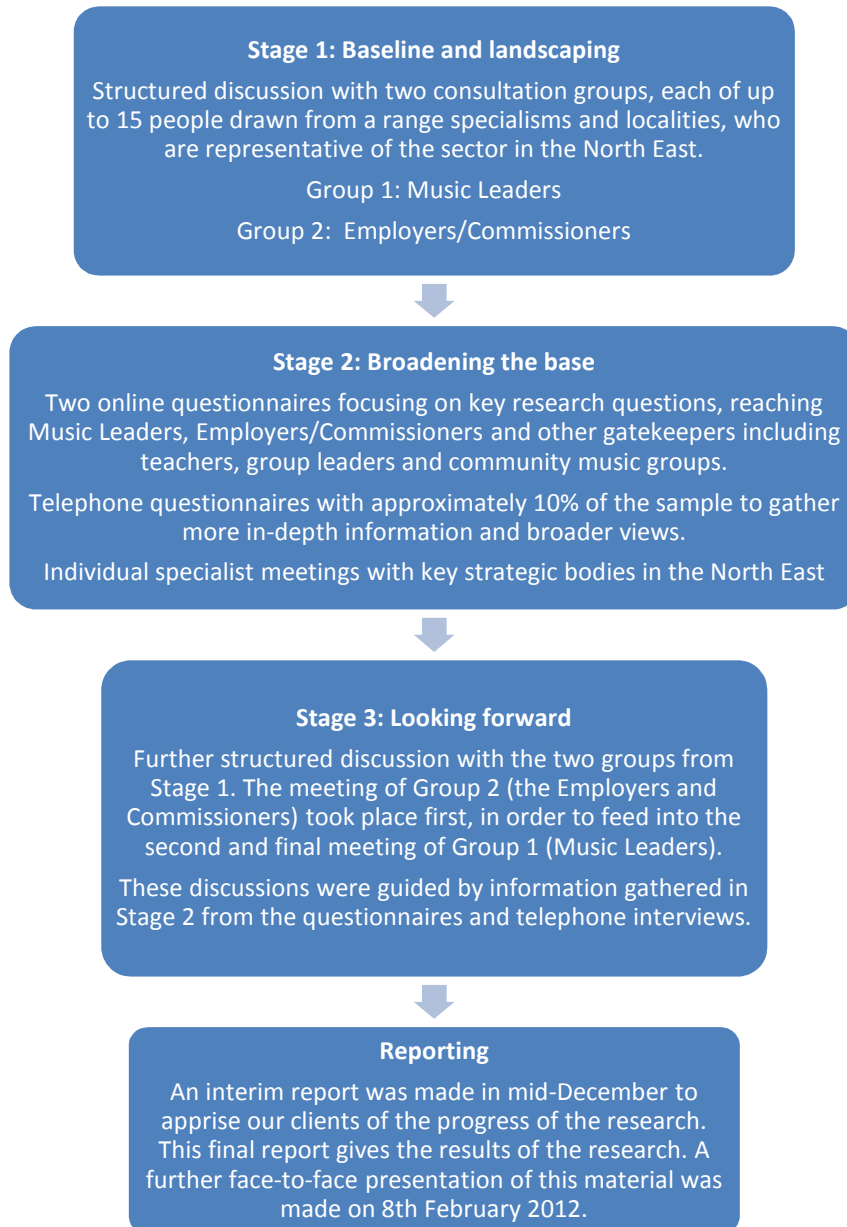
In order to inform the research, a number of specific research questions were identified by the Steering Group under each broad area. These questions provided a rationale for focusing on specific questions under each area, and were used by Arts Inform as the basis for the agendas for the Working Groups Meetings and the contents of the online questionnaires.

1.2 Methodology

Arts Inform discussed and agreed the methodology with Gwyneth Lamb of Youth Music.

1.2.1 Dynamic Flow Consultation

Arts Inform used its Dynamic Flow Consultation method which enables the creation of a tailored process to fulfil the needs of the research. Each stage of the process feeds into and informs the next stage, allowing information as it is gathered to shape the continuing enquiry.



Further information on the Dynamic Consultation Method is available from Arts Inform.

1.2.2 Timetable

The research had to be carried out swiftly within a specific period so as to make the final report available by January 2012.

Fig 1.1: Timetable for this research

Date	Action
November 2011	Online questionnaires drafted
9 th November 2011	First meetings of Music Leaders and Employers/Commissioners
10 th November 2011	Online questionnaires go live
30 th November 2011	Individual meetings begin
12 th December 2011	Employers/Commissioners second meeting Individual meetings continue
13 th December 2011	Music Leaders' second meeting Individual meetings continue
4 th January 2012	Online questionnaires close (Note: This was originally scheduled for mid-December. However, rescheduling of the research made it desirable to give respondents more time.)
5 th January 2012	Individual meetings continue

1.3 Participants and respondents

Fig 1.2: Contacts, participants and respondents

	Music Leader total	Employers/Commissioners total
Overall number contacted	2,247	66
Taking part in the Working Group	53 invited. 9 took part.	66 invited. 18 took part
Survey respondents	66	24
Individual meetings	8	6

For further details and full lists, please see Appendix C.

1.4 A note on presentation of results and statistics.

- Numbers are whole; percentages are written to one decimal place (e.g. 29.3%).
- As none of the questions was compulsory, the number of people answering each one varies. In all cases, we have given the number of people who answered the question.
- Percentages are (unless otherwise stated) the percentage of people answering the individual question, and not the percentage of the total number of respondents.
- We have expressed the survey results as both percentages and numbers wherever possible. E.g., '92%/22' or 22/96% indicates 96% of people answering the individual question, which is an actual total of 22 people.

1.5 A note on references in the text

We have used a small number of abbreviated references in the text to indicate the provenance of data.

- ECQ – Employers and Commissioners’ Questionnaire (e.g. ECQ 6 = Employers and Commissioners’ Questionnaire, question 6). See Appendix A for the full questionnaire data.
- ECM1, ECM2 – Employers and Commissioners’ meetings 1 and 2
- MLQ – Music Leader Questionnaire (e.g. MLQ13 = Music Leader Questionnaire, question 13). See Appendix B for the full questionnaire data.
- MLM1, MLM2 – Music Leader meetings 1 and 2

Overall, we have normally not given the names of interviewees or respondents, but occasionally add a descriptor, such as ‘a specialist Early Years Music Leader’ or ‘a Local Authority Arts Officer’.

Chapter 2: Respondents to the survey

2.1 Participants in the online survey

This chapter gives brief details of those who responded to our two online surveys. More detail is to be found in Appendices A and B.

2.1.1 Employers/ Commissioners

The Employers/ Commissioners who responded to the survey came from:

- Two Primary Schools
- One Further Education Institution
- Five Music Organisations
- Six Arts Organisations (Other Artform / Cross Arts)
- One Local Authority (Youth Service)
- Two Local Authorities (Early Years)
- Three Local Authorities (Arts Development)
- Three Local Authorities (Music Service)
- One Charitable Youth Organisation

Two-thirds are direct employers of Music Leaders. Most employ fewer than five paid Music Leaders, but 41.1% employ more, with 17.6% employing more than 20. 62.5% employ voluntary Music Leaders, mostly for less than five hours a week.

42.8% commission other organisations to deliver music work for young people. Of these, seven said they commissioned 2-5 separate initiatives each year, and two said they commission more than ten. This suggests that a few commissioners are responsible for a sizeable proportion of the music work available in the region. Commissioning represents a small amount of most respondents' programming, with one exception for whom commissioning is a significant factor.

They commission work for young people in a very wide range of musical areas and genres – see below.

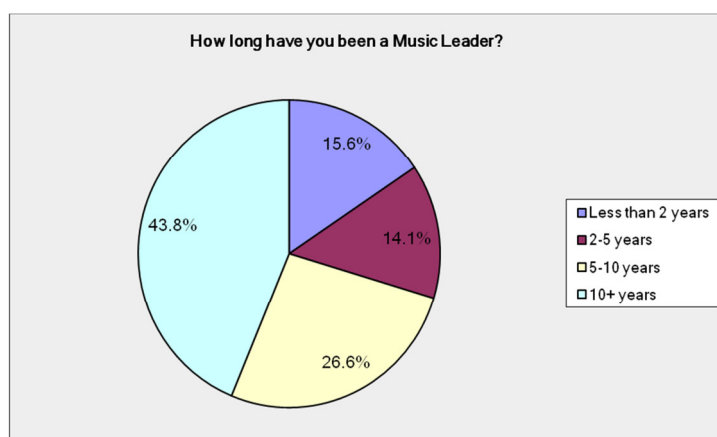
The vast majority (92%/22) of organisations covered urban areas, but half of them also worked in rural areas. Only two work exclusively in rural areas.

2.1.2 Music Leaders

66 Music Leaders responded to the questionnaire. 60.9%/39 were female and 39.1%/25 male, while two did not give their gender. Most (36.6%) were aged 46-55, with one past statutory retirement age. 22.2% were aged 36-45, 20.6% were aged 26-35 and 9.5% aged 16-25.

Most had worked as a Music Leader for over 10 years, while some had been doing so for less than two years (Fig 2.1).

Fig 2.1 Length of career of Music Leaders



2.1.3 Working in different settings

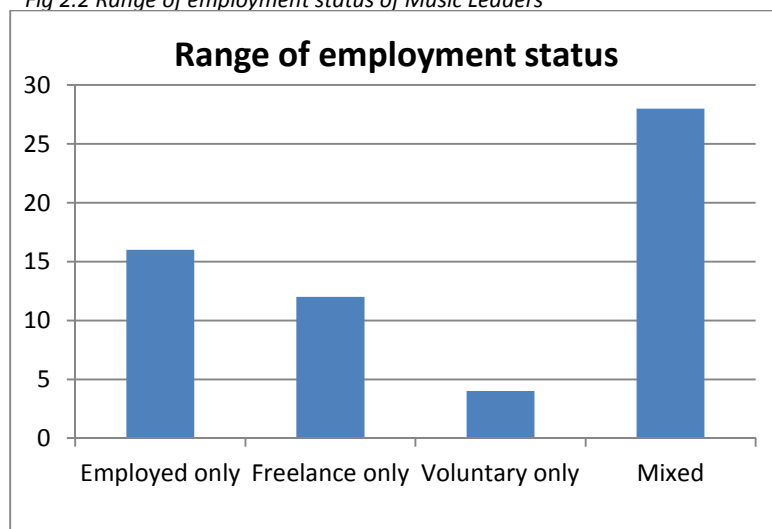
Working in formal settings: 87.8%/43 work in primary schools, although not exclusively, and two work in infant and middle schools. 61.2%/30 work in secondary schools. 6.1%/3 also work in Pupil Referral Units, and 18.4%/9 in special schools.

Working in informal settings: 64%/32 work as private teachers, 38%/19 work in Youth Services/Youth Centres and 36%/18 lead choirs and ensembles. Other informal settings include:

- Private or charitable music academy
- Charity organisations including youth and mentoring charities
- Community choirs
- Occasional project work with arts organisations
- A folk club
- A silver band

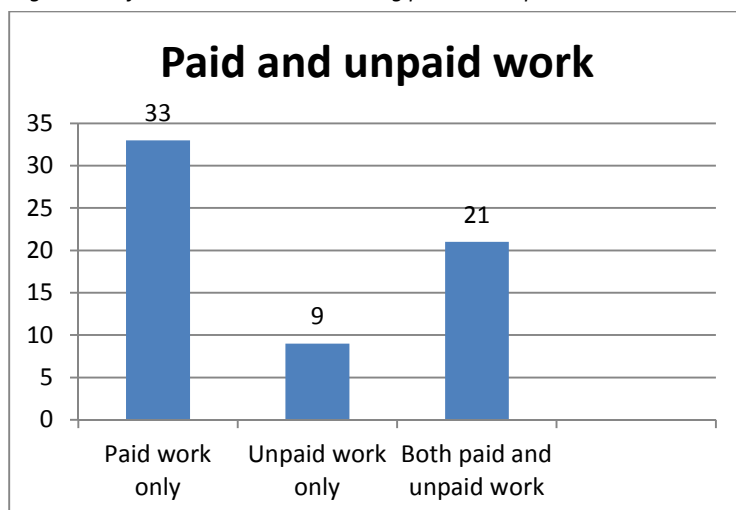
Most (52.4%/33) work only in urban settings, with 39.7%/25 working in both urban and rural settings. Only five (7.9%) work solely in rural settings.

Fig 2.2 Range of employment status of Music Leaders



Half of our respondents work with under-18s for more than 75% of the time. Most work as freelance Music Leaders, private teachers or employed by arts organisations, while others are classroom or peripatetic teachers. Almost half of the respondents have a mix of freelance, employed and (in some cases) voluntary work in their portfolio (Fig 2.2).

Fig 2.3 No of Music Leaders undertaking paid and unpaid work



It is also noteworthy that a substantial minority of Music Leaders carry out both paid and unpaid work (Fig 2.3).

Among Music Leaders who carry out voluntary work, the majority (17) carry out less than five hours a week, suggesting that they are involved in perhaps one or two regular activities.

Music Leaders also carry out a wide range of other types of paid work as musicians.

Music Leaders described their roles in various ways, including

- Managing arts and youth work
- Working in a formal institution (for instance, as a Music Co-ordinator in a primary school or as a College lecturer)
- Working in a specific role with a music or arts organisation
- Studying

For 35.5%/22, work as a Music Leader accounts for more than 75% of their income. For 14.5%/10 it accounts for between 50 and 75% of their income. For 21%/13, it was 25-50% of their income.

Over half of the Music Leaders who responded to the questionnaire (34/51.5% overall) said they had the capacity to undertake more work as a Music Leader.

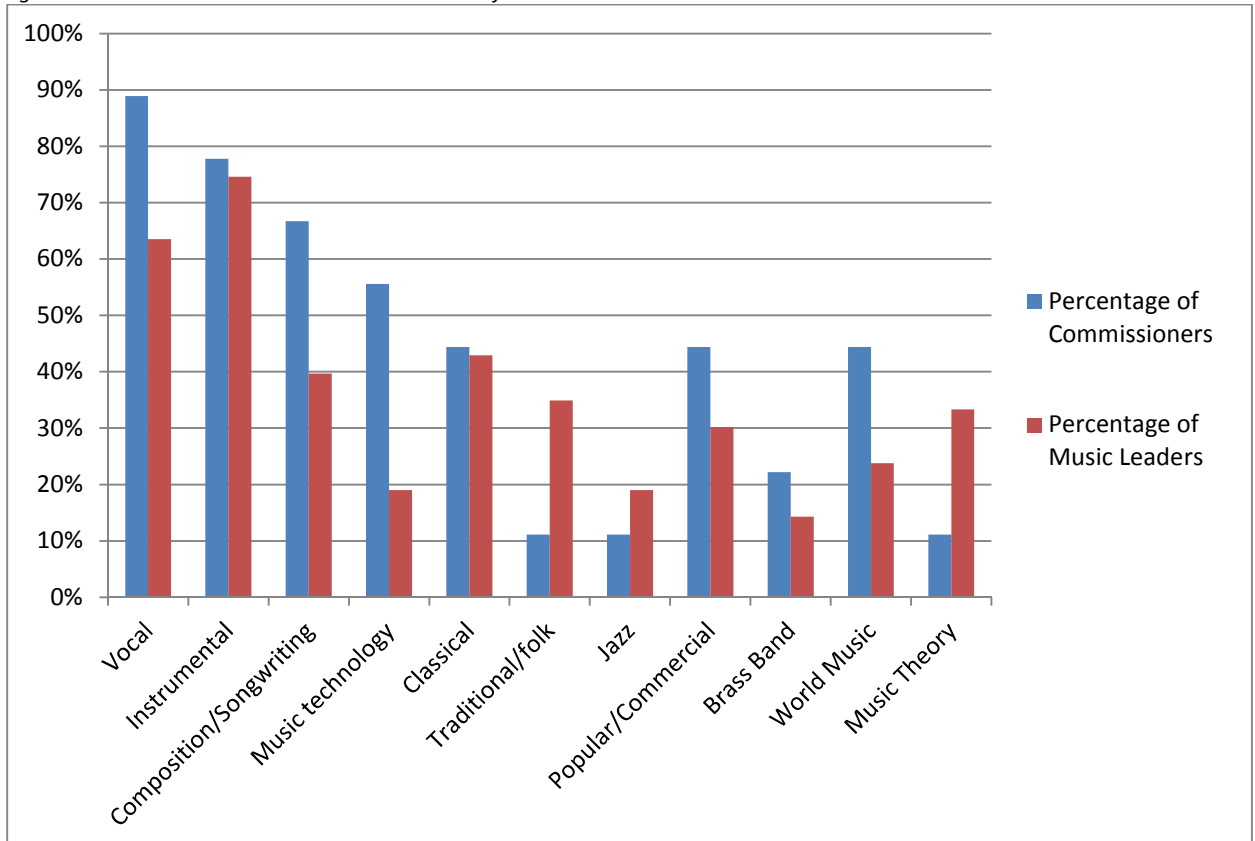
2.1.4 A comparison of Commissioners' and Music Leaders' genres and areas of work

The table below shows the percentage of Commissioners who commission work in the given areas and genres, placed against the percentage of Music Leaders who are engaged in the same areas and genres.

This may be taken to indicate the following:

- That there may be a shortfall in the number of music leaders able to undertake Vocal work, Composition and Songwriting, and in Music Technology
- That the percentage of Music Leaders in Popular/Commercial, Brass Band and World Music may not be keeping up with the interest displayed by Commissioners
- That there is either a plentiful supply of Music Leaders, or a dearth of commissioned work, in the field of Traditional/Folk, Jazz and Music Theory.

Fig 2.4 Commissioners' and Music Leaders' areas of work



Chapter 3: The core skills of a Music Leader

3.1 Introduction

A key aim of our research was to establish a baseline of what Music Leaders and their Employers/Commissioners believed to be the core skills and competencies of a Music Leader. This baseline would inform many aspects of the research and resulting recommendations and needed to be clearly highlighted and understood. It was also important to find any critical differences in viewpoint between Employers/Commissioners and Music Leaders – which again would potentially impact on recommendations and future plans. Having established which skills were valued most highly, we wanted to look at whether these skills were, in practice, the ones that were prioritised when recruiting Music Leaders and how they were evidenced.

Music Leaders and Employers/Commissioners were asked what they believed to be the core skills and competencies of a Music Leader. We asked Music Leaders how they gained these core skills. We asked Employers/Commissioners how they recruited Music Leaders and how they collected evidence as to levels of skills and competency. We also asked Music Leaders to comment on their experience of recruitment processes. Finally we asked Music Leaders about how other aspects of their musical careers impacted on their skill as a Music Leader.

The questions outlined in 2.1 and 2.2 above were discussed in detail at the first meetings of both the Music Leaders and Employers/Commissioners Working Groups. The questionnaires also contained a section covering this topic. The issue of core skills and employability of Music Leaders was also discussed with Young Leaders.

3.2 What are the Core Skills and Competencies of a Music Leader?

3.2.1 Response from Music Leaders

In MLQ34, Music Leaders were asked to name the three key skills and attributes of an excellent Music Leader working with young people. The question drew a high level of response (66.7%/44 of total respondents) and generated a broad range of answers.

Answers fell into four categories as shown in the table below. Three quarters of respondents named Musical Knowledge/Expertise as one of their three key skills and competencies. Communication Skills were also mentioned very frequently with 28 references to Communication/Teaching skill in general and a further 15 references to more specific skills or styles of communication that come under the umbrella of Communication Skills. A further 49 responses referred to a wide range of personal qualities – the most often mentioned being ‘enthusiasm’ (18 references).

The smallest category of responses related to Professional Skills. Flexibility of thinking in relation to the work of a Music Leader was mentioned eight times and four people referred to Planning/Organisational Skills. Perhaps surprisingly, given its importance, Behaviour Management was only mentioned twice.

The lack of reference to Professional Skills was very marked. This was discussed at the first Employers’ and Commissioners’ meeting (ECM1) where a Local Authority Arts Development Officer outlined the results of a survey of local Music Leaders. This had included a specific question about professional skills which had generated a wide response. We may conclude that if we had specifically

asked respondents to our questionnaire about Professional Skills then we may have received responses. However, the question was deliberately open and not leading as we were interested to generate a spontaneous response.

Fig 3.1: Summary: Responses to MLQ34

Category	Core Skills/Competencies	No of references
Subject Knowledge	• Musical Knowledge/Expertise	30
	• Experience as a professional musician	4
Communication Skills	• Communication/Teaching (general)	28
	• Listening skills/Empathy	9
	• Ability to inspire others	3
	• Ability to motivate others	2
	• Giving Effective Feedback	1
Personal Qualities	• Enthusiasm	18
	• Patience	6
	• Interest in/Respect for Young People	5
	• Positive Attitude	3
	• Creativity	3
	• Confident	3
	• Ability to take on board other people's ideas	3
	• Social Skills	1
	• Ability to self reflect	1
	• Determination	1
	• Sense of Humour	1
	• Good at creating relationships	1
	• An Open Mind	1
	• High Expectations	1
	• Nurturing	1
Professional Skills	• Flexibility/Being able to think on your feet	8
	• Planning/Organisational Skills	4
	• Skills in behaviour management	2
	• Professionalism (no further detail given)	1

The same question was discussed in detail by attenders at the Music Leaders Working Group Meeting 1. Music Leaders discussed in pairs what they believed to be the core skills and competencies of a Music Leader. These were categorised as Qualities, Skills and Expertise.

Fig 3.2: Qualities, skills and expertise of a Music Leader

Qualities	Skills	Expertise
<ul style="list-style-type: none"> • Adaptable • Flexible • Enthusiastic • Have a love of their work • Adept at communication skills and styles • Have 'radar' in a room and a sensitivity to individuals and group dynamics • Empathy • Respect for the people you're working with • People management skills 	<ul style="list-style-type: none"> • Basic musical skills: <ul style="list-style-type: none"> ○ Sing in tune ○ Play your instrument ○ Score-reading ○ Conducting ○ DJ skills ○ Music technology and production • A good ear • Musical memory • Broaden skills with time and experience • Knowledge – often very specialist • Teaching skills – often people don't have this • Communication • Age-group specific skills – e.g. Early years • Computer literacy • Administration/organisational skills • Getting funding • Knowing how to market yourself 	<ul style="list-style-type: none"> • Dealing with difficult behaviour – which could be from participants or staff • Knowing what works in different circumstances • Safeguarding and child protection

As can be seen from the responses above, much of the discussion focused around Musical Skills and Communication/Teaching Skills. In this group discussion context there was a stronger focus on Professional Skills – Safeguarding, Organisational Skills, Fundraising Knowledge, Marketing and Computer Literacy were mentioned. There was a marked sense that the skills most valued by the group lay in the areas of Musical and Communication/Teaching. However it was acknowledged that the working environment for Music Leaders was such that it was necessary to develop additional professional skills in order to operate successfully.

It is notable that the areas of project management, financial skills and evaluation were not mentioned either within questionnaire responses or group discussion.

It may be significant that a greater focus on Professional Skills came from the Working Group, whose members were invited to take part because they were among those working successfully as Music Leaders in the North East region.

Indeed, in the one-to-one meeting with a very experienced and successful Music Leader, they commented that they prioritise 'Business CPD' above any other kind and wish to focus on income generation and making their business sustainable.

This suggests that while the skills of an 'excellent' Music Leader may primarily lie in the areas of musicianship and communication, together with a range of other personal characteristics, a 'successful' Music Leader will need to additionally possess a broader range of professional knowledge and expertise in order to operate successfully in the current working environment.

The group session with Young Leaders from Jack Drum Arts in County Durham also included a substantial discussion around the key skills and attributes of a Music Leader. In this case the question asked was more leading: 'What do you see the skills base of a music leader encompassing – not only musicianship/communication – but what other skills are necessary to be effective?'

Fig 3.3 Responses given by Young Music Leaders

Category	Comments
Subject Knowledge	<ul style="list-style-type: none"> • You need to be an excellent musician yourself • Keep performing yourself – feed your own musicianship
Communication Skills	<ul style="list-style-type: none"> • Communication • Reading people and situations – spotting when someone may feel they can't cope • Need to relate to group to inspire them to reach their full potential • Give positive feedback
Personal Qualities	<ul style="list-style-type: none"> • Patience • Make people believe in themselves • Confidence • Calm as well as exuberant • Pastoral skills – young people may need community and family
Professional Skills	<ul style="list-style-type: none"> • Planning and preparation is important, but not all plans work so need to be able to be flexible and have a plan B • Need an idea of what the [school] curriculum is in order to be able to expand, grow and challenge it [in out of school context] • Planning and logistics – e.g. know what room set up is needed and be flexible if not possible
Other	<ul style="list-style-type: none"> • Understanding the fine line between chaos and experiment • Need to be mobile – can't take a samba kit on a bus • Have resources – e.g. instruments, storage and maintenance • Political awareness (in terms of arts, funding, social) • Awareness of Cultural diversity

The Young Leaders' responses mirror those of both the Music Leader questionnaire respondents and the attenders at the first Music Leaders' meeting. They fall into the distinct areas of Subject Knowledge, Communication Skills and Professional Skills. On two occasions they were specifically asked about Professional Skills such as finance, fundraising and marketing but on neither occasion were they able to pursue this theme.

It is interesting to note that this group did mention 'knowledge of the school curriculum', 'political awareness' and 'cultural diversity'. Their awareness and interest in these issues has been fostered by the particular ethos and nature of the community arts programme at Jack Drum, but they had a high level of engagement with these issues and a good understanding the social context in which they were working.

3.2.2 Responses from Employers/Commissioners

In ECQ17, Employers/Commissioners were asked to name what they felt to be the three key skills and attributes of an excellent Music Leader. The question drew a high level of response (79.2% of total respondents) and generated a broad range of answers.

Answers fell into four categories as shown in the table below. Musical Knowledge was universally mentioned as a key skill and competency (NB one respondents made two points within one response, therefore there are 20 references from 19 respondents). Communication Skills were also mentioned 13 times with a further 3 references made to ‘ability to inspire’. Personal Qualities included 7 references to Enthusiasm.

Professional skills were mentioned a total of 16 times, and encompassed a broad range of ideas. Reliability and Planning/Organisational Skills were most frequently cited.

Fig 3.4: Key skills identified by Employers/Commissioners through the online survey

Category	Key Skill/Competency	No of references
Subject Knowledge	<ul style="list-style-type: none"> • Musical Knowledge 	20
Communication/Teaching	<ul style="list-style-type: none"> • Communication/Teaching 	13
	<ul style="list-style-type: none"> • Ability to inspire 	3
Personal Qualities	<ul style="list-style-type: none"> • Enthusiasm 	7
	<ul style="list-style-type: none"> • Interest In/Respect for Young People 	2
	<ul style="list-style-type: none"> • Social Awareness 	1
	<ul style="list-style-type: none"> • Pastoral Care 	1
Professional Skills	<ul style="list-style-type: none"> • Planning/Organisational Skills 	3
	<ul style="list-style-type: none"> • Reliability 	4
	<ul style="list-style-type: none"> • Working in a team 	2
	<ul style="list-style-type: none"> • Smart 	1
	<ul style="list-style-type: none"> • Ability to engage with hard to reach 	1
	<ul style="list-style-type: none"> • Flexibility 	1
	<ul style="list-style-type: none"> • Compatibility (CRB) 	1
	<ul style="list-style-type: none"> • Professional Experience 	1
	<ul style="list-style-type: none"> • A commitment to own CPD 	1
	<ul style="list-style-type: none"> • Commitment to holistic music-making – joined up thinking and progression 	1

The same question was discussed in detail by attenders at the Employers/Commissioners Working Group Meeting 1 (ECM1). Employers/Commissioners discussed in small groups what they believed to be the core skills and competencies of a Music Leader. These were categorised as Qualities, Skills and Expertise.

Fig 3.5: Key qualities, skills and expertise identified by the Employers/Commissioners Working Group

Qualities	Skills	Expertise
<ul style="list-style-type: none"> • Intuitive – ‘you know within seconds if someone is any good’ • Reliability • Relating to people • Professional • Flexible • Adaptable • Inspirational/charisma • Willing to learn and improve • Reflective • ‘Peer’ impact/role model • Holistic approach to personal and technical development 	<ul style="list-style-type: none"> • Core competencies – ‘expected to be a competent and good quality musician’ • Plan • Communication • Musical and technical ability • Project management • Organisation • Evaluation • Safeguarding • Reporting 	<ul style="list-style-type: none"> • Understanding young people and engaging them • Social/interpersonal skills and intelligence.

The working group discussion also strongly featured excellent musical and communication skills. The group discussed in detail a number of Professional Skills which they believed to be necessary – these included reliability, planning, project management, organisation, evaluation and safeguarding. Effective evaluation and the ability to assess and offer progression were felt to be critical both by this group and in other discussions with Employers/Commissioners. Flexibility was also felt to be a major issue and some Employers/Commissioners had experienced Music Leaders who led their own project rather than working to and appreciating an employer’s brief.

3.2.3 Comparison of viewpoints and conclusion

The Music Leaders and Employers/Commissioners were unanimous in their view that Musical Knowledge/Skill and Communication Skills were vital. The Music Leaders expanded further on the theme of Communication mentioning ‘listening’, ‘feedback’, ‘inspiration’, ‘empathy’ and ‘motivation’.

The greatest areas of difference lay in Personal Qualities and Professional Skills. Music Leaders gave a list of 15 personal qualities in the questionnaire whereas Employers/Commissioners gave just four. A reason for this may be that Music Leaders are actively engaged in the complex role of delivering music work for young people and are keenly aware of the qualities they need to do this successfully. Employers/Commissioners are, in general, more distanced from this process and may therefore have less awareness of the number and types of qualities required, especially those that may be more subtle. Another explanation may be that an employer may take for granted qualities such as ‘determination’ or ‘high expectations’ whereas a Music Leader may know how much difference these qualities may make to the overall result.

Employers/Commissioners placed a higher value on Professional Skills. This was evident both in the greater number and range of Professional Skills cited by Employers/Commissioners in the questionnaire responses and in the nature of the discussion at the Working Groups.

3.3 How Core Skills and Competencies are gained

3.3.1 Responses from Music Leaders

For each of the key skills/competencies selected in MLQ34, respondents were asked to comment on how that skill was gained (MLQ35) and whether they were aware of relevant available training (QML36). A table analysing the responses given is set out below. MLQ35 invited an open response and answers have subsequently been categorised as 'Informal Learning', 'Formal Training' and 'By Experience'. On seven occasions the category 'Innate' has also been used as some respondents felt that certain skills were not learned but something that 'you either had or you didn't'. Many respondents talked about personal practice (e.g. of a musical instrument) with reference to Musical Knowledge/Expertise and therefore an additional category of 'Practice' was included for this skill only. Q36 was a closed question with respondents asked to indicate 'Yes', 'No' or 'Don't Know'. Note that the numbers of responses given for each skill and the number of corresponding responses in columns 2 and 3 are not always identical. This is because in some cases respondents did not give an answer and in other cases they gave more than one answer.

Fig 3.6: Skills, gaining skills and available training

Skill/Competency	No of responses analysed	How is this skill gained?	No.	Is Training Available?	No.
Subject Knowledge					
Musical Knowledge/Expertise	31	Informal Learning	3	Yes	17
		Formal Training	18	No	2
		By Experience	14	Don't Know	10
		Through Practice	8		
Experience as a professional musician	1	Informal Learning	0	No response	-
		Formal Training	0		
		By Experience	1		
Communication Skills					
Communication/Teaching (general)	23	Informal Learning	5	Yes	7
		Formal Training	4	No	4
		By Experience	22	Don't Know	9
		Innate	3		
Ability to inspire others	2	Informal Learning	0	Yes	2
		Formal Training	0	No	0
		By Experience	1	Don't Know	0
Ability to motivate others	2	Informal Learning	0	Yes	1
		Formal Training	1	No	0
		By Experience	2	Don't Know	1
Listening skills/Empathy	11	Informal Learning	3	Yes	2
		Formal Training	0	No	3
		By Experience	9	Don't Know	5
Giving Effective Feedback	1	Informal Learning	0	Yes	0
		Formal Training	0	No	1
		By Experience	1	Don't Know	0
Personal Qualities					
Enthusiasm	11	Informal Learning	1	Yes	5
		Formal Training	1	No	3
		By Experience	5	Don't Know	4
		Innate	7		
Patience	6	Informal Learning	1	Yes	2
		Formal Training	0	No	2
		By Experience	4	Don't Know	1
Interest in/Respect for Young	3	Informal Learning	0	Yes	0

People		Formal Training	0	No	1
		Experience	2	Don't Know	2
		Innate	1		
Positive Attitude	3	Informal Learning	0	Yes	0
		Formal Training	0	No	0
		By Experience	1	Don't Know	2
		Innate	1		
Creativity	3	Informal Learning	2	Yes	2
		Formal Training	1	No	0
		By Experience	2	Don't Know	1
		Innate	1		
Confident	3	Informal Learning	0	Yes	0
		Formal Training	0	No	2
		By Experience	3	Don't Know	1
		Innate	1		
Ability to take on board other people's ideas	4	Informal Learning	1	Yes	2
		Formal Training	0	No	0
		Experience	3	Don't Know	2
Social Skills	1	Informal Learning	0	Yes	0
		Formal Training	0	No	0
		By Experience	1	Don't Know	1
Ability to self reflect	1	Informal Learning	1	Yes	0
		Formal Training	0	No	0
		By Experience	0	Don't Know	1
Determination	1	Informal Learning 1	1	Yes	1
		Formal Training	0	No	0
		By Experience	0	Don't Know	0
Good at creating relationships	1	Informal Learning	0	Yes	0
		Formal Training	0	No	1
		By Experience	0	Don't Know	0
		Innate	1		
An Open Mind	1	Informal Learning	0	Yes	0
		Formal Training	0	No	0
		By Experience	1	Don't Know 1	1
High Expectations	1	Informal Learning	1	Yes	0
		Formal Training	0	No	0
		By Experience	1	Don't Know	1
Nurturing	1	Informal Learning	0	Yes	1
		Formal Training	1	No	0
		By Experience	0	Don't Know	0
Professional Skills					
Flexibility (in workshop/teaching situation)	6	Informal Learning	1	Yes No	2
		Formal Training	1	Don't Know	1
		By Experience	5		3
Planning/Organisational Skills	3	Informal Learning	0	Yes	1
		Formal Training	3	No	0
		By experience	2	Don't Know	2
Skills in behaviour management	3	Informal Learning	0	Yes	1
		Formal Training	2	No	0
		By Experience	1	Don't Know	1
Professionalism (no further detail given)	1	Informal Learning	0	Yes	0
		Formal Training	0	No	1
		By Experience	1	Don't Know	0

In MLQ36, 40% of responses state that training is available in relation to the identified skill. However, 18% state that no training is available and 41.7% do not know whether training is

available. The high proportion of respondents who say they ‘do not know’ suggests that these Music Leaders are not actively seeking opportunities or noting those that do come to their attention.

It is notable how many Music Leaders believe certain skills and personal qualities to be innate or learned through experience. For example in the case of Communication/Teaching Skills (general) there were 22 indications that these skills were learned by experience and three indications that they were innate. While it may be true to say that some people are more natural or confident communicators than others, it is also true that the skills of teaching and communicating with Young People are very particular and are ones which can be learned and constantly updated and developed. When describing how Personal Qualities may be gained the response overwhelmingly indicated that these were learned through experience or were innate.

3.3.2 How a Music Leader’s portfolio career impacts on their skills

In MLQ25, Music Leaders were asked whether other areas of their music career had a positive impact on their skills and abilities as a Music Leader. 81.8% (54) of total respondents answered this question and of these 90.7% (49) said that there was a positive impact. 46 of those responding qualified their answer with an open statement.

Fig 3.7: Impact of portfolio career

Other aspect of Musical Career	No. citing this as a positive impact
Performing	36
Organising music events	2
Performing in another artform *	1
Other work with Young People *	1
Sharing practice with other musicians	1
Producing	1
Instrument Repair	1
General	3
Total	46

*These responses did not specifically refer to another aspect of the respondent’s musical career, but are felt to be directly relevant so are included here.

Performance was by far the most cited aspect (78.3%). Answers given were very detailed and enthusiastic about the relationship between other aspects of the respondent’s career and Music Leading. For example:

- Singing in professional ensembles helps to keep my participatory practice relevant, simple things like noticing how to physically put phrases into my voice, and using that awareness to support my teaching.
- I gig with my band and it inspires my students to practise their instruments.
- Because I still perform, I do think the children respect that and I’m able to teach them about how to use a microphone and what it means to be in a band, the commitment etc.
- I attend a choir as well as running one and I learn about group dynamics and repertoire from my choir leader.

A number of themes emerge here. Firstly, respondents are able to keep in touch with the experience of learning by being learners themselves and this enables them to gain insight and an alternative perspective. Secondly, Music Leaders may become role models for the young people they work by undertaking other work such as performing. Thirdly, Music Leaders are able to draw personal

inspiration, challenge and motivation from their other work which fosters their ongoing enthusiasm for music.

Although this work does not constitute formal CPD, it undoubtedly has great value in terms of enabling Music Leaders to develop and maintain both their skill level and enthusiasm.

3.3.3 Responses from Employers/Commissioners

Employers/Commissioners were asked what specific qualifications or training they believed indicated high quality in a Music Leader (ECQ19). 66.7% respondents (16) answered this question. Four respondents explicitly state that qualifications are not a guarantee of quality in a Music Leader. A further four state that they look for experience, as Music Leaders and/or professional musicians, as a guide to quality.

- None, it is the ability to pass on the knowledge to children and young people regardless of qualifications and /or training.
- I am not always guided by qualifications. I like to have knowledge of what the Music Leader has done previously, what their skills are and how they fit the work offered.

Five respondents mention qualifications. Of these three specifically mention teaching qualifications. Two respondents do, however, suggest that a high level of experience would be acceptable in the absence of a teaching qualification.

- High quality Music Leaders for our organisation need to demonstrate good knowledge of their chosen musical discipline, [and] be able to have evidence of working with young people from a variety of backgrounds and settings. We want Music Leaders who can demonstrate that they have qualifications/or training in teaching music and also working with children and young people, though we would not necessarily exclude people who have had no formal teaching qualifications if they can demonstrate personal experience of working in the music industry or have evidence of their own music development and experience.

3.3.4 Conclusion

Music Leaders suggest that many of the skills they view as important, especially those in the categories of Communication and Personal Qualities are developed through experience rather than through specific training routes. Where training is mentioned, informal learning is cited more often than formal. Furthermore some key skills, including Communication and Enthusiasm are regarded by Music Leaders as being innate with no specific training available. There is some naivety in this view – for example training is available in Communication Skills and improvement can always be made by learning new techniques and ways of working. It may be that Music Leaders do not self-reflect effectively about these skill areas or that Employers/Commissioners do not offer sufficient feedback to enable reflection. It may also be that Music Leaders do not have sufficient access to information about training opportunities to provoke reflection and consider what may be relevant for them.

This suggests that there is an important point about feedback to Music Leaders to be made. Where an employment relationship exists – e.g. between a Local Authority Music Advisor and a Peripatetic teacher – there will be formal feedback and appraisal with training needs identified. The employee is supported in their development and progression. This process was referred to in detail at the first Employers' and Commissioners' meeting. Employers/Commissioners do not have the same responsibility towards freelance practitioners who work with them. Often a Music Leader whose

work is not completely satisfactory is not booked again and, moreover, the word of mouth recruitment culture means that they may not be recommended to other employers. If Music Leaders were to receive specific feedback about areas for improvement in their work then they would be able to self-reflect more effectively and be able to seek out targeted CPD. Seeking feedback should be the responsibility of the Music Leader and should be taken very seriously as a key business skill. Equally, offering good quality and honest feedback should be prioritised by the Employer and will ultimately contribute to the overall quality of the sector as well as to individuals.

Although Employers/Commissioners are clear and unanimous in their choice of key skills and competencies, this group is much less specific about how they recognise skill level. Even where formal qualifications exist they do not find them to be a reliable indicator of quality.

The overall picture therefore is one of a lack of clarity. Music Leaders have limited expectations of how training can develop certain key skills and lack knowledge of training that may exist. Employers/Commissioners also place great emphasis on experience and have some reservations about the status of qualifications. Neither Music Leaders nor Employers/Commissioners cite specific benchmarks for levels of skill required, with the exception of standards of instrumental playing or other music-specific skills.

This particular theme is developed further in Section 4 below, which looks at how Employers/Commissioners recruit Music Leaders.

It is also worth noting a point made by the Young Leaders at Jack Drum Arts in the discussion on 5.1.12. This group had significant experience of working in the Jack Drum environment but were in the early stages of developing their practice in other settings. They had specific concerns about how they would become credible as Music Leaders, gain the notice and trust of employers and therefore be successful in gaining work:

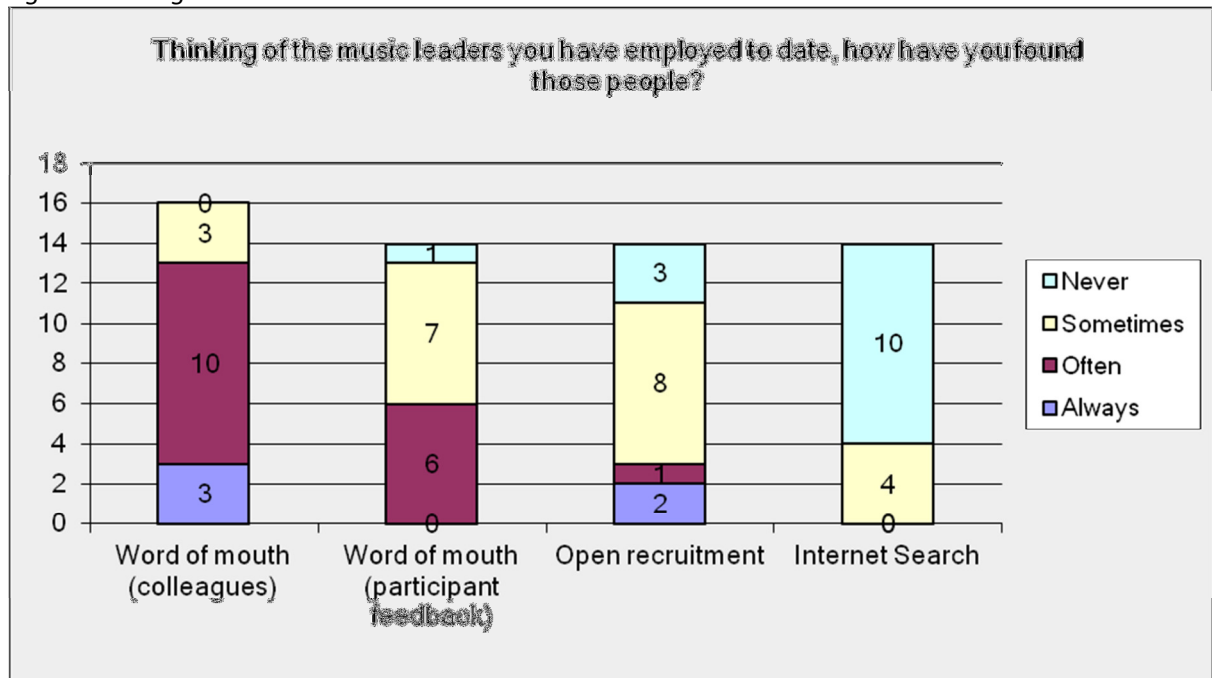
- “What tells an employer that we are Music Leaders? How do we gain their trust?”
- “I am doing the degree course at The Sage Gateshead/University of Sunderland for credibility.”

3.4 How Employers/Commissioners recruit Music Leaders

3.4.1 The criteria used by Employers/Commissioners during recruitment

Question ECQ7 asked Employers/Commissioners how they found the Music Leaders that they have employed to date. Respondents were asked to consider four means of finding Music Leaders – Word of Mouth via Colleagues; Word of Mouth via Participants; Open Recruitment and Internet Search and to grade each of these as to frequency of use.

Fig 3.8: Finding Music Leaders



It is clear that Word of Mouth is the most common means of finding Music Leaders. Feedback from colleagues is particularly important and feedback from participants is also significant. Surprisingly open recruitment is little used with only three respondents (18.8%) saying that they always or often use this method. The internet is seldom used with 10 respondents saying that they never seek out Music Leaders in this way and only 4 (25%) saying that they sometimes do so.

Employers/Commissioners were also invited to give other responses. These included saying that Music Leaders proactively get in touch with them and that CVs sent in are kept on file.

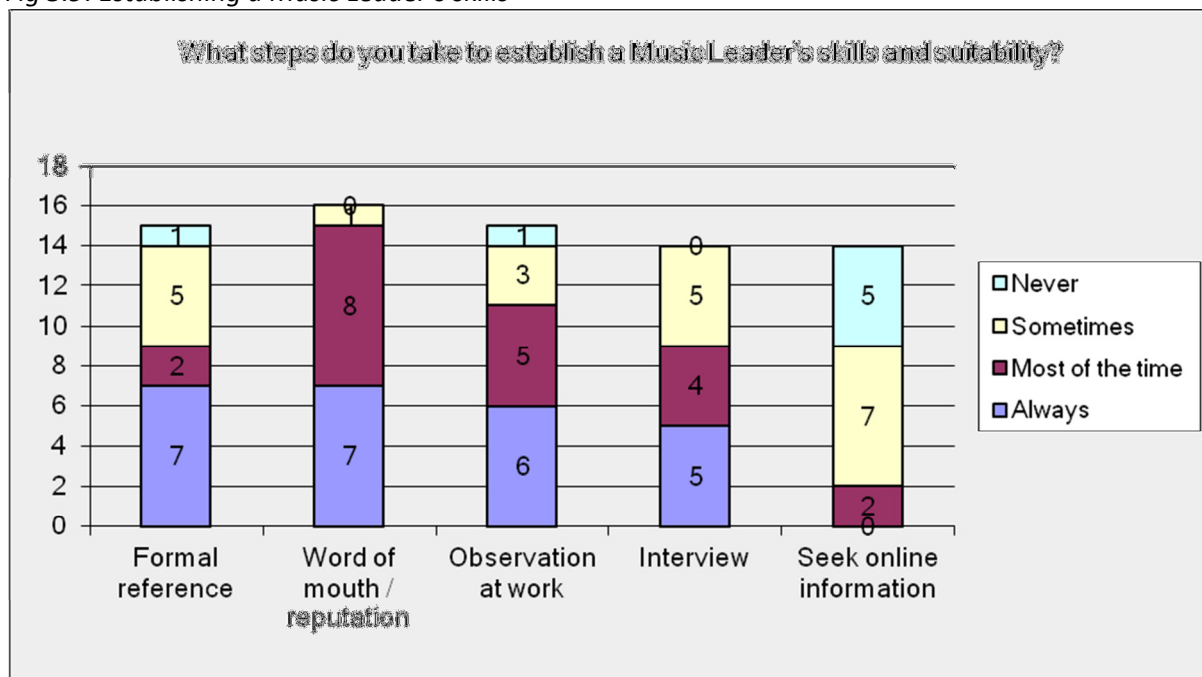
The question of how Employers/Commissioners found Music Leaders was also discussed at the first Employers' and Commissioners' meeting. Again, word-of-mouth and recommendation, including feedback from young people was commonly used. This group also placed weight on the musical life and profile of the Music Leader and wanted to employ those who were active musicians. They were interested in the Music Leader's potential as a role model.

'Industrial credibility [is] especially relevant in urban music. [But] there is some element of risk when you hire the highest calibre person e.g. availability and the possibility of losing them to a performing commitment.'

3.4.2 Seeking evidence during the recruitment process

Employers/Commissioners were also asked what steps they took to establish a Music Leader’s skills and suitability. A range of options was given – formal reference, word of mouth reputation, observation at work, interview and seeking online information – and respondents were again asked to note how frequently they use each method.

Fig 3.9: Establishing a Music Leader’s skills



In this instance, more formal processes such as references, observation at work and interview are used by many Employers/Commissioners with 56.3%/9, 68.8%/11 and 56.3%/9 of respondents using these methods all or most of the time. Word-of-mouth, however, continues to have a strong presence in this aspect of employment, with 15 respondents (93.8%) using this method either all or most of the time. 56.3%/9 would also look sometimes or most of the time for information online.

This question does not establish the order in which these methods are used so we do not know whether Word-of-Mouth verification precedes or follows the more formal methods. We also don’t know whether they are given equal weight in deciding whether to employ a Music Leader.

The first Employers’ and Commissioners’ meeting also discussed the types of supporting evidence that they required to establish a Music Leader’s skills and suitability. This group placed weight on word-of-mouth and observation at work. They were also interested to see videos of Music Leaders at work. There was a discussion on the usefulness of materials on Music Leaders’ own websites. The group would look at this but worried that such material might be ‘rose-tinted’ and therefore lacking in credibility.

3.4.3 Music Leaders’ experience of recruitment

At the first Music Leaders’ meeting the group discussed their experiences and perceptions of how employers recruit music leaders and what training employers expect an employee to have. There was much negativity during this discussion:

- “They know nothing. Some schools take on terrible people. We get very exasperated. They [the people schools take on] are [sometimes] neither good musicians nor able to relate to the children. Schools accept anything.”
- “North Tyneside [employers] come out and observe people. But it seems that anyone can ring them up and say ‘can I come and lead something?’”
- “Nobody has ever asked me for qualifications.”
- “Reputation – you get a name for being good. Lots of word of mouth.”
- “Some people are very good at interview but not good at delivering.”

The overwhelming sense from this discussion was that the processes used by employers were not robust and did not necessarily favour the best quality Music Leaders. The frequent use of word-of-mouth was felt to be particularly frustrating as it meant that certain Music Leaders were able to establish a reputation while others struggled to get a foothold in the work place. There was also some confusion about the purpose of the Music Leader code of practice. It was suggested that some employers might view this list as a recommendation.

3.4.4 Conclusion

Aspects of the recruitment process for Music Leaders reflect the lack of confidence in qualifications and training described in 3.3.3 above. Word of mouth is the key means of identifying Music Leaders and is also means of establishing their suitability in tandem with more formal processes. The result of this is a culture where a Music Leader’s reputation is paramount and qualifications and training are not valued as highly as an indicator of quality. Typically work will lead to more work for some people whereas others, whose work may be of good quality, but who do not get ‘a foot in the door’, will find it harder to build their career. This is of particular concern for young and emerging Music Leaders.

3.5 Chapter 3: Key Findings

1. Music Leaders value Musical and Communication Skills highly alongside a wide range of personal attributes that they see as key to the success of their work. A few Music Leaders identify a very limited number of Professional Skills as being important to their role.
2. Employers/Commissioners also value Musical and Communication Skills highly but do not give the same weight as Music Leaders to Personal Attributes. Employers/Commissioners place a high value on a range of Professional Skills. There is, therefore, a disconnect between Music Leaders’ and Employers/Commissioners’ expectations.
3. Music Leaders believe that many of the key skills they identify are learned ‘on the job’ and that some are innate. There is limited awareness of how some skills can be supported by formal and informal training.
4. Music Leaders value the positive impact that other aspects of their musical career have on their skill as a Music Leader.
5. Employers/Commissioners do not always find qualifications and training to be a reliable indicator of a Music Leader’s quality.
6. Music Leaders who are in a direct employment relationship with an employer have access to feedback and appraisal. Those who are not in direct employment may miss out on such feedback and therefore be unable to reflect accurately on their CPD needs.
7. Employers/Commissioners predominantly rely on word-of-mouth to find Music Leaders, and recommendation from colleagues plays a greater role in establishing a Music Leader’s skills

and suitability than more formal recruitment methods. Music Leaders find this frustrating and Young Music Leaders are concerned as to how they will break into the profession when they have not yet established a track record.

8. It may be that the lack of credibility perceived by Employers/ Commissioners in formal qualifications leading to a word-of-mouth culture when employing or commissioning Music Leaders, which in turn leads to a lack of access points into paid work for many adults and young Music Leaders.

Chapter 4. Training Overview

4.1 Introduction

This section of the research explores the training undertaken by Music Leaders and attitudes to training among Music Leaders and their Employers/Commissioners. It also aims to discover what is most valued in terms of training and CPD, and how much individual Music Leaders spend on their own training.

4.2 Training undertaken

4.2.1 Music Leaders and their training background

We asked Music Leaders whether they held any formal qualifications as a Music Leader, and what they are (MLQ20 & 21).

Just over half (54.5%/30) of those who responded to this question hold formal qualifications. However, many of the qualifications they list are not specifically in music leading, but are other music qualifications (e.g. a music degree or instrumental training). We may infer from this and from the findings of the previous chapter that respondents believe this level of qualification, though not specifically in music leading, enables them in some way to be an effective Music Leader in their particular field.

45.5% (25) of those who responded to this question did not have a qualification as a Music Leader. However it is not possible to tell whether this group has no relevant qualifications at all, or does indeed have qualifications in music or related areas but chose to interpret the question literally and only declare qualifications specifically in music leading.

The training they cited fell into the following broad categories:

Fig 4.1: Types of qualification among Music Leaders

Type of qualification	No.	%
Undergraduate degree such as BA Hons, BMus, BSc	13	19.6%
PGCE or Cert Ed	11	16.6%
Graded examinations on an instrument or in music theory	10	15.1%
Music or Teaching Diploma from university or conservatoire	7	10.6%
Postgraduate qualifications such as MA, Med	5	7.5%
Professional training qualification as an instrumentalist (conservatoire)	4	6%
Apprenticeship or community music training at Sage Gateshead	3	4.5%
Other level 3 courses	2	3%
National Vocational Qualification (NVQ)	2	3%
Professional Development Certificate from national body or university	2	3%

The following qualifications were each cited by one Music Leader:

- Certificate in Elementary Musicianship (Kodaly)
- Applied Psychoacoustic disciplines
- Instrumental Music Facilitator, Middlesbrough
- PTLLS (Preparing to Teach in the Lifelong Learning Sector) – City and Guilds

- Composition 1 & 2, Open College of the Arts
- ABRSM's CT course
- BTEC in Popular Music
- Certificate in Arts in Therapy and Education
- Certificate in Counselling
- Certificate in Transactional Analysis

Note: The last three of these were taken at the Institute for Arts in Therapy and Education.

4.2.2 Other CPD and training undertaken

In addition, 73.6%/39 of Music Leaders have undertaken other CPD or training courses (MLQ22).

We asked them to give up to five examples of training they had undertaken.

- All who responded (38) had undertaken at least one course or activity;
- 73.7%/28 of these had undertaken at least two;
- 47.4%/18 had undertaken at least three;
- 28.9%/11 had undertaken at least four;
- 15.8%/6 had undertaken up to five.

We have also included three answers from another question which listed a range of CPD undertaken by other respondents.

The range of types of training was vast, including musical, non-musical, teaching, networking and para-musical and other arts disciplines (i.e., disciplines linked to music but not dealing with music practice). 109 different activities were recorded, and are listed or broken down into categories below. Well over half of these activities (58.7%/64) were directly related to music practice; 11%/12 were directly related to teaching, 16.5%/18 were related to skills supporting music or other artforms, and 11%/12 were related to non-arts skills or knowledge. A breakdown of the courses mentioned in the responses is laid out in the tables below.

Fig 4.2: Breakdown of music courses

Type of training	No	%
CPD provided by employer (including LEAs)	12	11%
One-off and other courses organised by or at The Sage Gateshead*	8	7.3%
One-off courses delivered by other music bodies	8	7.3%
One-off courses delivered by MusicLeader	7	6.4%
One-off courses delivered by 20,000 Voices	7	6.4%
Kodaly courses, organised by various bodies**	7	6.4%
One-off courses delivered by Sing Up	4	3.6%
Academic courses, including degrees	4	3.6%
Repertoire building sessions given by various organisations	2	1.8%
Unattributed music courses	2	1.8%
One-off and other courses organised by Generator	1	0.9%
Instrumental qualifications	1	0.9%
Private tuition in own musical discipline	1	0.9%

*Note that some courses organised at TSG are run by or in collaboration with other providers.

**Including TSG and MusicLeader

Fig 4.3: List of non-music courses

Type of training	No	%
Safeguarding training	1	0.9%
Level 2 childcare course	1	0.9%
Level 3 proficiency in English	1	0.9%
First Aid training, organised by Gateshead Music Service	1	0.9%
Youth Leadership – The Sage Gateshead	1	0.9%
First Aid training – I organised and paid for it	1	0.9%
Mentoring skills – organised by my employer	1	0.9%
Line management skills – organised by my employer	1	0.9%
Developing Environments of Enquiry course at Northumbria University (run by Sightlines Initiative)	1	0.9%
Practitioner qualification in NLP	1	0.9%
Level 1 Philosophy for Children	1	0.9%
Mental Health First Aid course	1	0.9%

Fig 4.4: Breakdown of teaching courses

Type of training	No	%
Teaching qualifications organised the ABRSM	3	2.7%
Teaching qualifications organisations by non-music organisations such as City and Guilds	5	4.5%
In-service training provided by employer, music service or national body	3	2.7%
PGCE	1	0.9%

Fig 4.5: Breakdown of para-musical or other arts courses

Type of training	No	%
General creativity courses, including mentoring	5	4.5%
Policy updates	2	1.8%
Non-music subjects delivered by a music organisations (e.g. child protection training given by the MU)	2	1.8%
Evaluation	2	1.8%
Business or planning	2	1.8%
Communication	1	0.9%
Instrument repair	1	0.9%
Other arts discipline	2	1.8%
Music software training	1	0.9%

Fig 4.6: Breakdown of networking activity

Type of training	No	%
FMS conference	1	0.9%
NAME conference	1	0.9%
Music Network Meetings organised by County Music Service	2	1.8%

4.2.3 Employers/Commissioners providing training

Employers and commissioners tend to provide a great deal of training and CPD (see below). However, they do not on the whole directly access a great deal of training provided by other organisations in the region.

When we asked Employers/Commissioners what other CPD opportunities they had accessed in the region over the past two years, we gained only five responses (ECQ23). Three had accessed only one opportunity and two had accessed five opportunities. One used this question to point out that they provide “CPD for a number of other organisations in the region”.

Responses

- Early Years Day provided by The Sage Gateshead at Willington Sure Start, autumn 2010
- Sing Up (3 responses)
- Trinity Guildhall
- IT
- Safeguarding
- Durham Music Service network meetings
- DMS twilight sessions for teachers (which we sometimes host)
- Charanga training [Online music services resource website]
- TSG - not sure of date

This shows either a very low take-up of regionally-based CPD among our respondents, and/or a very limited knowledge of what is available. It also indicates a lack of collaboration with regional CPD and training providers.

It also may indicate that in general, whatever Employers and Commissioners say about their commitment to encouraging or providing CPD, they see it as largely the responsibility of the Music Leaders to undertake it. The responses were also characterised by a lack of detail.

4.2.4 Training providers in the region

During the first Music Leaders’ meeting (MLM1), we asked Music Leaders what training they were aware of in the North East, and where they would go to in order to find the training they wanted.

The issue of finding out where and when training was happening was a problem for many. One was receiving emails from Yorkshire MusicLeader, but not from MusicLeader North East. None of the attenders at MLM1 had heard that Brighter Sound was delivering training and CPD on behalf of MusicLeader North East. However, they also said that they might not open emails from a source they don’t recognise.

- It would be good if there were a recognised body who could issue this information – some umbrella that we all trusted. People could access these things in their own time, keep up to date with what is available.

Many cited their employers as providers – including those who employ them on a freelance basis. Other potential sources of training were cited:

- The Sage Gateshead
- National organisations (e.g. Kodaly)
- Local cultural ambassador scheme

- CPD within funding packages for projects or schemes
- Piccolo Music
- The Arts Council

4.2.5 Informal training and support

We asked Music Leaders what informal training and support they received. Again this covered a very wide range of activity. 37 people responded (56% of the total respondents); two of these indicated that they had no informal support, while one listed ‘college tuition’, which we do not consider to be informal.

Of the remaining responses, the support fell into the following categories.

Fig 4.7: Types of informal training

Category	No
Support from or collaboration with other music leaders, teachers or creative business professionals	17
Mentoring and shadowing	8
One-off intervention or opportunity/visit	5
Meetings and networking	4
Observing others’ work	2
Unofficial support from colleague, friend or family member	2
Support from non-musical organisations and professionals	1
Using online resources	1
Volunteering	1

This indicates that many Music Leaders place enormous value on the informal training and support they receive, particularly from colleagues and peers.

Music Leaders also believed that their own creative musical lives and other aspects of their musical career have a beneficial effect on their skills and abilities as a Music Leader. Of the 54 who answered MLQ25, 90.7%/49 believed that their other work had a positive impact.

4.3 The value of training

4.3.1 Responses from Music Leaders

“... the mix of everything over the years has helped me become a well-rounded professional who has wide ranging abilities. Had I simply chosen the training for myself I might simply end up further stereotyping myself by reinforcing skills I already have. Doing a wide range of training and accepting a wide range of opportunities challenges me and widens my comfort zone.” (Music Leader)

The terms ‘training’ and ‘CPD’ are used very flexibly by Music Leaders and their potential employers and commissioners. In addition to concerns about the availability of appropriate courses, one-day events and formal training provision, discussions have encompassed informal mentoring and on-the-

job training; online opportunities and training for technology; developing skills for austerity; and the continuing problem of networking and communication.

There are a range of reasons why Music Leaders undertake training. These include 'making you employable' – for example, learning how to work with a new group or in a new setting such as a prison or Early Years setting; broadening musical skills, for example by moving into a new genre; keeping your own skills fresh; and being able to demonstrate your abilities to employers by means of a qualification.

However, there is also a further tier of value which Music Leaders are keen to emphasise. The following comments came from members of the MLs Working Group:

- “Meeting very talented people who can feed into your knowledge.”
- “Networking – get new ideas from new people.”
- “Looking after your own creative needs.”
- “Coming out of your normal environment – getting a new perspective.”

Survey respondents also highlighted a range of qualities of training, rather than specifics or outcomes (MLQ26).

- That which encouraged new experiment rather than that which just put me on a spot and found me inadequate!
- It has all been valuable as I have been able to learn new skills and repertoire, also boost my confidence.
- So much of it helps in all sorts of ways. There is never anything that doesn't inform my practice in some way.
- One to one supervision giving me an opportunity to focus on my own practice and development needs.
- My most valuable CPD has been when I've come away with a load of ideas to resource my work. It can be a lonely task when you work alone (as I mostly do) to prepare and then deliver – you feel more part of a team if you're well-resourced.

It is noticeable that most Music Leaders do not identify increasing their business skills, but concentrate their interest on developing their musical practice.

However, in a one-to-one interview, one Early Years practitioner told us that she “prioritises business CPD above all other”, and was aiming to focus on income generation and making her own business sustainable.

On the whole, Music Leaders are positive about their CPD experiences and are aware of the importance of training. When asked what had been most valuable, they cited a great range of experiences (MLQ26), falling into the following rough categories:

1. Informal networking and collaborative experiences, including Music Network Meetings.
2. Specific formal courses, such as the ABRSM teaching course, the Music Diploma at Sunderland University and the Professional Development Certificate in Early Childhood Music.
3. Training delivered by regional or local organisations, including Sing Up, 20,000 Voices (“the content is always superb”), the Sage Gateshead, Generator and Durham Music Service.
4. Conducting courses given by Sing for Pleasure and the BBC.
5. Courses with national organisations – the Kodaly Institute being the most frequently mentioned, but also Dalcroze.

6. Courses in specific practice such as Djembe drumming, percussion, singing, music technology and music software, and courses given by other Music Leaders to share their practice and ideas.
7. Attending national conferences and membership of national bodies, including NAME and the FMS.
8. Non-musical skills to back up career progression, including First Aid training (useful for Youth Orchestra tours), how to work with children's ideas in a long-term project (Developing Environments of Enquiry), evaluation, project management and workshop skills.

When asked what had been less valuable about their training experiences (MLQ27), many Music Leaders found little to criticise:

- I have learned something from all the CPD I have attended.
- There is always some aspect of CPD that helps one progress ones career – if the training itself isn't in the end relevant to your practice, the networking and support one receives through attending these events ends up being invaluable.

However, it was often the *way* that training was delivered that came in for the most criticism, due to the following reasons:

- Training which the recipients find they are unable to use, however interesting it may be in itself
- Training where the concept or aim is not properly explained
- Training that is too broad in its aims
- Training techniques which are dull or embarrassing (e.g., too much PowerPoint, or the use of role-play)
- Taking time off to train, only to find that nothing new is on offer
- Being patronised by trainers – especially if you are not from a musical background
- Training that is badly timetabled, rushed or lacking in support.

A member of the MLs Working Group also said, "There is nothing more dispiriting than being in a room full of people who just want the piece of paper at the end."

4.3.2 Employers and Commissioners

"It is critically important. I increasingly recognise the need for it. It's not just about being a great musician: it's the other things." (Employer)

Discussing training in the Working Group meetings, it was clear that Employers and Commissioners considered training very important, though they recognised that it was costly in terms of both time and money. It is difficult to find financial support for CPD: "[it] wouldn't necessarily be funded because [the money] is not going directly to the young people".

It is also a financial issue for both individuals and organisations, as evidenced through both the Working Group and the surveys:

- "Salaried people get paid for CPD, but if you're self-employed then part of what you charge [for your work as a Music Leader] should contribute to CPD, and it's one of your expenses." (ECM1)
- "The cost of each individual space [on a training course] is high but we struggle to get people to give up a weekend to it. They can't give up work to do it." (ECM1)

- Usually our energies are spent in trying to raise money to survive. To consider CPD would be a luxury (ECQ23)
- Due to the scale of our organisation, we have not been able to provide [CPD] ourselves due to limited resources financially. (ECQ23)

There was quite a strong recognition of the helpfulness of mentoring and shadowing (ECM1):

- “[On the introduction of] whole-class teaching, people were very grumpy. We asked them to do whole-class teaching in their favourite school – they worked with people who had already made the move – using existing teachers as advocates for peer development.” (Local Authority Music Service head.)

Relevance was recognised as a key issue (ECM1):

- “You recognise CPD needs by working with other people. Other facilitators can help you think about your CPD needs.”
- “Effective CPD doesn’t take days and days – it must be short and punchy and be relevant to the person concerned.”
- “It varies from person to person. Training has to be very specifically tailored to the person to be really useful.”
- “[Training] must be real and relevant. There must be a link between the learning that goes on in classroom or practice with the context – making it seamless.”

There is also concern that Music Leaders undertake training only to find that they cannot use their newfound skills and therefore become disenchanted (ECM2).

- “People get really fired up and then there isn’t a context for them to develop what they’ve just learned. You go away and have a wonderful experience and then it’s difficult to do something about it. Our CPD has been linked to the practice which follows it and it has been really inspiring.”
- “I want to see evidence straight away of [training] being used...”

It was also recognised that training supports Music Leaders’ ability to develop their earning power (ECM2).

- “People realise they need to diversify as perhaps music work is less easy to come by.” (Local Authority Arts Officer.)

This is linked to Employers’ and Commissioners’ view of Music Leaders’ key skills (see Chapter 3). In the first Employers/Commissioners’ Working Group Meeting, the skills of project management, organisation, evaluation, safeguarding and reporting were all cited as important, but these are mentioned very little by Music Leaders.

Within the PEST analysis which Arts Inform carried out with the Employers and Commissioners group in their second meeting, the points were made that Music Leaders should be “developing skills for austerity”, which would enable innovation in the current global recessionary conditions, and that entrepreneurship would become a key skill.

4.4 Prioritising CPD and training

4.4.1 How Music Leaders and Employers/Commissioners prioritise training.

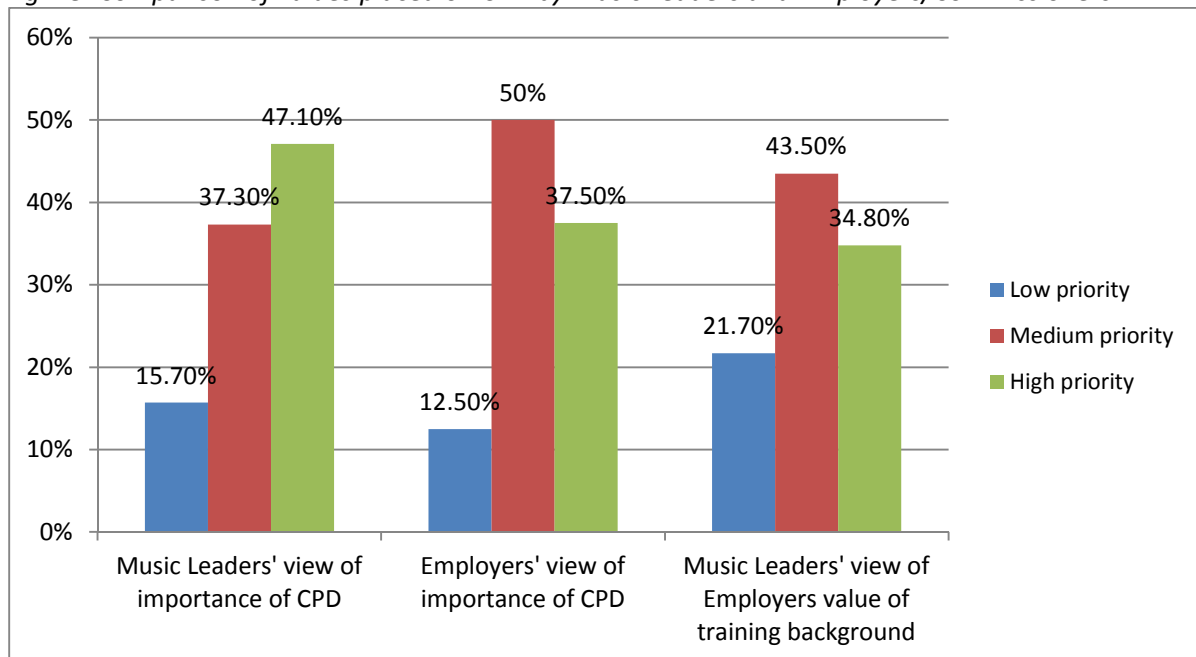
Music Leaders appear to give high priority to training and CPD – though it must be borne in mind that the respondents to the survey and the attenders at the Working Group meeting were self-selecting. Nearly 85% of respondents to the survey put a Medium or High priority on training. (MLQ28)

Employers/Commissioners themselves believe they generally value training for their Music Leaders, with 87.5% saying they give a Medium or High priority to the issue. This indicates that the vast majority of the respondents consider that they have a role in promoting and/or providing CPD for Music Leaders.

However, the proportion of Music Leaders who believed that their employers put a similar value on their training background was somewhat lower, with only around 78% classed as holding a Medium or High priority for CPD. Of those who responded to the question, 34.8%/16 stated that their training background and future training needs are very important to their employer. 21.7%/10 stated that their training background is not seen as important. (MLQ30)

The following table places these three results side by side for comparison.

Fig 4.8: Comparison of values placed on CPD by Music Leaders and Employers/Commissioners



Additionally, some scathing remarks were made in the MLs' Working Group about the training that employers expect them to have:

- “They know nothing. Some schools take on terrible people. We get very exasperated. They [the people schools take on] are [sometimes] neither good musicians nor able to relate to the children. Schools accept anything. Some schools even now have no musical people on the staff.”

This was a particular concern when working with primary schools, since secondary schools do still employ specialist music teachers.

Some Music Leaders also saw employers as uninterested in their musical skills.

- “It can be hard to communicate to people that you have to keep your skill at a certain level – employers see it as lost time. This is specifically around music stuff – they will happily send you on child protection stuff. Music stuff has to happen in your own time.”

This was backed up by comments made in the Employers/Commissioners’ Working Group, where the expectation that Music Leaders would already be “very skilled and competent musicians” was general. Employers/Commissioners felt that they might fund Music Leaders in refreshing their music skills “if they’re bringing a new technique to it”, but not for “their own self-development”.

Employers/Commissioners were happy on the other hand to support training in skills such as music technology or use of the whiteboard, which would support a Music Leader’s pre-existing musical skills.

4.4.2 Investing in training

Around half the Employers and Commissioners we surveyed provide training for the music Leaders they work with. However, some of these were Music Services which supplied an ongoing programme of training for their peripatetic music teachers, which is part of their duty as employers, and is not accessible to those outside the service.

Training provided included

- Safeguarding
- Skill-specific workshops on e.g. singing or string teaching
- Project-specific workshops
- Area-specific workshops such as Early Years
- A bespoke programme delivered by a Music Service for its staff

A number of organisations indicated that they encourage or actively point music leaders towards CPD opportunities (ECQ23).

- We signpost towards CPD and help co-ordinate and promote CPD opportunities across the region.
- Music leaders can attend courses of their choice to enhance CPD.

Several identified general youth-oriented skills as important (ECQ23):

- Due to what we feel is a key value to our organisation around youth led practice, we have identified that as an organisation that we would like to provide music leaders working with us and for us, a greater understanding of the values of youth led practice, something as agency we feel we are capable of developing with music leaders, whilst they bring the musical expertise. Our experience has shown that within the creative and cultural sector there is some way to go to get this facilitative youth led approach more embedded in music leaders practice. We feel as agency we can contribute to this due to our experience and practice in this approach.
- We kicked off our current Youth Music programme by investing in our Music Leaders, sending them to the NAYT CPD weekend to develop music theatre devising practice and generic youth arts leadership skills.

Informal training opportunities included mentoring, lesson sharing and team working; sending students to observe workshops; Informal training was seen as a low-cost or even no-cost option for organisations and individuals who have no financial support or resources to pay for training.

The amount spent by individual Music Leaders on their own training varied enormously, from nothing to £5,000. The latter figure almost certainly relates to formal university-based training. We asked Music Leaders how much they had spent in 2011 on training and how much they intending to spend in 2012. The average spend from Jan-Dec 2011 was £ 421.25 per person. The average projected spend for Jan-Dec 2012 is £515.97. However, nine respondents said they planned to spend nothing in 2012, and 27 did not answer the question at all, which suggests that over half of our entire sample would be spending nothing in 2012.

Music Leaders were also concerned about funding, which is in ever shorter supply, and the fact that making time for training, with the implication of potentially losing work, also has a financial impact.

There was some cynicism among Employers/Commissioners concerning the willingness of Music Leaders to pay for training. One said:

- “Young people have developed in a world of free training and free courses so they are not becoming good business people – they have been given things and they don’t have a value to it. Free training encourages a lack of investment. Music Leaders need to start thinking more commercially.”

This was backed up by the comment from a Music Leader (MLM1):

- “All the free stuff that used to happen isn’t going on any more.”

4.4.3 Conclusion

Training is highly valued by both Music Leaders and Employers/Commissioners. However, there appears to be a disconnect between the kind of training which Music Leaders are interested in undertaking and the kind which Employers/Commissioners would prefer them to have – for example, in non-musical skills such as safeguarding, youth-led facilitation and organisational skills. Music Leaders are concerned mostly with developing their practice, and less so with the skills which support that practice.

4.5 Chapter 4: Key findings

1. Music Leaders in the region have an extremely varied training background and undertake a very wide range of CPD activity. This ranges across musical, non-musical and teaching subjects. They do not however differentiate greatly between music qualifications and music leading qualifications.
2. Music Leaders tend to undertake training and CPD which develops their creative practice, rather than developing their ability to back up their work with professional disciplines such as marketing, project management, evaluation or business skills. Employers/Commissioners are keen for Music Leaders to gain non-musical support skills and knowledge.
3. Music Leaders look to a wide range of training providers, local, regional and national. It appears that Employers and Commissioners are less likely to look outside their own provision to access training opportunities.

4. Music Leaders value informal CPD such as mentoring, shadowing and observing. They also recognise this as a low-cost option.
5. Employers/Commissioners value training which is effective and relevant, and which Music Leaders can put into practice straight away.
6. Music Leaders and Employers/Commissioners both value training and CPD quite highly, and most Employers/Commissioners see it as part of their job to provide training or to provide access to training. However, Employers/Commissioners do not take responsibility for improving or refreshing Music Leaders' personal musical skills.
7. Music Leaders and Employers/Commissioners are aware of the cost of training in both money and time, and are aware that the availability of free or cheap training is likely to be coming to an end.

Chapter 5: Aspirations for growth

Written by Catherine Rose.

5.1 Introduction

This aspect of the research aimed to look into the future and assess whether the training offer can be modified to meet the challenges of forthcoming change.

We asked Music Leaders and Employers/Commissioners about the future what developments they see on the horizon. This included potential areas of growth and decline, and whether there were any significant skills gaps which could be closed by means of appropriate training.

We also asked Employers/Commissioners whether they perceived any gaps in skills, or any shortfalls in terms of quality, in the Music Leader workforce in the region.

5.2 Future provision

5.2.1 Areas for development

We asked Employers/Commissioners what they wanted to provide in future in terms of music activities, and what they saw as areas for development.

Though the questionnaire, we gained a limited number of very specific examples of work which Employers/Commissioners were planning, but were currently not able to provide. These included:

- Forming a Brass band
- Regular (weekly?) structured and progressive activities delivered in local Youth Centres delivered in partnership with Integrated Youth Support Services or other youth involving agencies.
- Affordable rehearsal space – we are currently in the process of commissioning appropriate alterations to our business premise to help satisfy this need in the heart of Stockton.
- Piano/keyboard tuition.
- Requests have been made for Hip Hop, Samba [and] Swing
- We are seeking to provide in the future specific musical activities linked to our work with BME young people, linking Asian music, Bhangra with hip hop and urban music.

However, only a quarter (six) of the total respondents to the survey gave a specific answer to this question.

We also asked Music Leaders how they would like to develop their career as a Music Leader over the next five years (MLQ16). Of the 54 who answered (81.8% of the total respondents), the vast majority focused on developing their practice, increasing the amount of work they were doing or developing new aspects of their practice to open up new fields of work. (Note that many indicated several aims in response to this open-ended question.)

Fig 5.1: Areas of development

Area of development	%	No.
Further development of an existing specialism	44.4%	24
Developing a new area of practice or expertise (genre, type of participant group or management)	42.5%	23
Expanding regionally	3.7%	2
Expanding business (e.g. new premises or new organisation/project)	11.1%	6
Taking time out for formal study or personal research	9.2%	5
Increasing the amount of current work	18.5%	10

Relatively few focused on developing business skills:

- [I would like to] learn more about the business side of running the music service
- I would like to get established and well known as a regional and national trainer in early years music-making as this will help sustain my business.

Some focused on aspects which would perhaps tend enhance their own creative practice rather than their music leading practice, e.g. developing their own studio premises.

5.2.2 Potential growth areas

We asked both Music Leaders and Employers/Commissioners where they thought the potential growth areas and opportunities might be in music work with young people over the next five years.

Their response fell into a number of categories. The following table draws together responses from Music Leaders and Employers/Commissioners.

Fig 5.2: Potential growth areas

General area of growth	Specific opportunities
Specific activity for groups within society	<ul style="list-style-type: none"> • Early Years • More opportunities for young children and parents to engage in music making together – and to find ways of demonstrating how this helps the child’s early development. • Opportunities outside school hours to develop music – sound rooms and rehearsal spaces more available for young people to make music together. • More participation for young people from deprived areas and in challenging circumstances (including NEETs), and giving people from poorer areas a chance to develop their own expertise. • Working with BME groups in Urban Music. • Work with social enterprises delivering music and creative projects. • More opportunities for informal i.e. voluntary leaders based in cultural and community activities. • Music with the elderly/ people in care homes. • Music as an aid to health • Music activity with people with disabilities

	<ul style="list-style-type: none"> • Working with pregnant and newborn • Work with and for children with special needs
Specific school-based activity	<ul style="list-style-type: none"> • Continued growth of Wider Opportunities and whole-class teaching. • More brass tutoring in primary schools, linking with local village bands that have youth sections. • Music training for non-specialists in the primary classroom • School budgets are cutting so there is more and more a need for a bespoke attitude for each setting, taking their needs and consideration into account to develop activities for children, which can be time-consuming and expensive.
Responding to demand or ideas	<ul style="list-style-type: none"> • Taking more notice of what the children and young people want – not just giving them what we think they want. The children and young people becoming leaders in music. • Youth-led music practice. Youth leadership. • Community music-making • Artist management and development
Growth in specific genres	<ul style="list-style-type: none"> • Increase knowledge of digital methods of creating/working with music; increase work in composition • Popular music i.e. Guitars, Bass, Drums • Developing delivery of multicultural music and popular music • Music technology. • Amateur Orchestras at varying levels and choirs – including use of the Kodaly method • Community projects. • Small acoustic ensembles/chamber music. • The growth areas are in the emerging digital arts and private sectors
New structures for provision	<ul style="list-style-type: none"> • With cuts to the Music Education services I think the arts sector will need to step in and ensure that young people have a place to explore music and people who will help them do that. Maintaining a wide variety of entry points. • I think the introduction of the music education hubs will define the direction of growth areas or new opportunities. This may possibly involve stronger links between music services and providers in the community. Additionally, the introduction of the Bridge Delivery Organisations should bring a more coherent offer for young people in arts provision in general. • Working with Social Enterprise. • Genuine partnership working which is not just to tick boxes is going to be essential. Those who are excellent at what they do will need to innovate, make better use of social media and online networks and share their skills with others. • In creating a stronger network regionally, and identifying areas where support and provision is not as strong. In developing less formal routes of education and support for young people.

New ways of accessing provision	<ul style="list-style-type: none"> • ICT • Vocal opportunities through the new vocal strategy
New ways for Music Leaders to tackle professional demands	<ul style="list-style-type: none"> • A greater sharing of expertise would be useful. • Multiple pedagogic skills to be able to deliver across formal, non-formal and informal settings, or at least 2 out of 3. Flexibility to tailor different pedagogical approaches to different groups of participants. • Learning sales and marketing techniques for music leaders at all levels • The growth for Music Leaders seems to be to either become employees of larger organisations, often at a reduced wage and who are not now taking on more staff, or to become more entrepreneurial, setting up their own activities thus becoming 'the competition' or creating more danger of duplication.
'Wish list' items	<ul style="list-style-type: none"> • I would like to see more children learning musical instruments in schools. • International musical collaborations.

One response indicated a more cynical attitude to potential development.

- Perhaps we need to sell our souls to the devil and be open to working with big businesses and corporations who might look to sponsor music-making in communities?!

5.2.3 Factors supporting growth

We asked Employers/Commissioners what factors or conditions they considered necessary to promote or support the growth which they want to see (ECQ32).

Unsurprisingly, ten out of the 13 respondents to the question specifically mentioned funding, although interestingly this was phrased in several different ways, for example: 'continued funding', 'funding targeted at a local level', 'financial security' and 'share resources and wealth'. In other words, it is not necessarily an increase in funding that is required, but the recognition that existing budgets and the targeting of existing resources are important.

A further six respondents made strong representations about developing people, and of these several pointed to the availability of good CPD for Music Leaders.

Many had very specific and strong visions for what needs to be done, linking the CPD and training issue into the wider picture of continued employment of Music Leaders and the impact they have on young people's development.

- Funding + Employment + Continued Professional Training. Without paid professional employment there is very little 'reason for being' in this sector, and this will continue to greatly [increase] young peoples' opportunities to access any professionally driven music provision. (Music Leader trainer.)
- Committed organisations and people who are prepared to provide the infrastructures and support required over time. More financial security to pay for basic infrastructure and ensure forward planning. Big organisations and institutions need to be prepared to share control and power. More collaboration and joined up thinking. Apprenticeships, jobs, long term programmes. (Community and youth music organisation.)

- There needs to be funding available targeted at a real local level for this sort of work to happen. Every area is slightly different – the work should be more bespoke and should cater for the needs of the people in very specific areas. (Music service director.)
- A genuine willingness to collaborate and partner more. Share resources and wealth. Support innovative agencies breaking new ground. Encourage greater involvement of the youth sector with music providers, many of whom have music as a key element of their delivery. (Cross-artform organisation.)

There was further discussion of potential development in the Employers/Commissioners’ Working Group (ECM1). Here, more general points were made about strategic moves in developing music activity for young people. While funding was an enormous concern, it was felt that progress could be made through:

- Partnership working, including working across boundaries;
- In-school and out-of-school activities working together and feeding off each other;
- Customising programmes for academies and other schools opting out of local authority control;
- Exploiting Wider Opportunities to interest more children in playing instruments;
- Emphasising excellent schools as role models or beacons
- Greater flexibility, and more informal routes for both children and adults to gain access to music;
- Getting parents and grandparents involved in children’s music activities

5.3 Threats to growth

5.3.1 Factors militating against growth

Almost all those who commented on what might prevent growth (ECQ33) were worried principally about funding – not only about the reduced availability of funding, but who might receive it and how they might be constrained to use it. One respondent remarked, “groups within the musical landscape we are working in at the moment might see this work being all about the funding, and they may chase the money but may not necessarily be the right people to deliver it”.

Other factors cited were:

- Current Government policy
- The rural-urban divide
- Lack of available and affordable space
- Time to embed knowledge
- Lack of capacity within the organisation who might wish to deliver new initiatives
- Lack of genuine commitment to partnership working. A top down approach to music delivery
- Youth services reducing delivery.
- Competition

There was also a worry about accessibility for young people to the venues and spaces where music activity is carried out. Another respondent remarked: “many of the bigger organisations have shiny reputations but little attraction for many young people in the spaces they work from”.

Further threats identified by the Employers/Commissioners’ Working Group (ECM1) included:

- Lack of funding, and the decreasing ability of parents to pay for music activity for their children;
- Outsourcing of music activities by local authorities, with a corresponding fall in funding (“we’ve been asked to deliver a programme which was previously funded to the tune of £130,000 for £40,000”);
- More competition as well as partnership as resources will become more limited.

Despite this, there was optimism:

- “Local cuts are frightening, but there is a changing tide and something else will come in to meet the demand.”

5.3.2 Potential areas of reduction

We asked both Music Leaders and Employers/Commissioners what they saw as the potential areas of reduction over the next five years.

The picture derived from the Employers/Commissioners’ responses (which come from only 11 of the respondents to the questionnaire) is very disparate and depends very much on the type and size of organisation making the comment. (EC34) Their responses are summarised below.

Fig 5.3: Potential areas of reduction (Employers/Commissioners)

General area of reduction	Specific comments
Funding	<ul style="list-style-type: none"> • Support for innovation • Money for regular sessions/tuition • Funding is likely to be reduced for at least another two years – hopefully it will then pick up again. • Staffing cuts • Commission money for new work • Trusts and foundations
Instrumental tuition	<ul style="list-style-type: none"> • Small group tuition • The ‘more formal’ instruments • Availability of new musical instruments
Contracted opportunities for Music Leaders	<ul style="list-style-type: none"> • People will feel less certain about their futures and as a result the quality may suffer. This is a real worry if we move towards the notion of everyone working on a freelance basis and the level of loyalty and the willingness ‘to go the extra mile’ will diminish.
Centralisation of services	<ul style="list-style-type: none"> • Consolidate ensemble provision • Less interaction with youth providers • Narrow thinking at the top e.g. ACE!
Training and CPD	<ul style="list-style-type: none"> • Especially going to conferences

In a one-to-one interview, an Employer/Commissioner also discussed the specific issue of the many trusts and foundations which support music work, and the likelihood of its continuing.

- “It was very obvious to me that they’ve been funding music activities for the past few years and I was thinking it’s due for a change [of policy] – they’re not going to keep funding music. Take the Paul Hamlyn Foundation – quite a high percentage of their work is music projects. The same for some other smaller foundations – about 80% of their projects are music.”

One respondent was particularly downhearted concerning the position of the North East region within the UK.

“The whole country [is an area for reduction], and even more so in an area already as battered as the North East is. You can’t bring in unbalanced, ignorant and badly-planned ‘austerity measures’ and expect anything but social deprivation, breakdown and dysfunction.”

Music leaders’ responses to a similar question (MLQ18) showed great gloom in terms of the potential reduction in employment which they might face as a result of funding cuts. 43 (65.1% of the total respondents) replied to this question.

Fig 5.4: Potential areas of reduction (Music Leaders)

General area of reduction	Specific comments
Music in schools	<ul style="list-style-type: none"> • [If] schools lose funding, subsidising of music lessons is the first thing to be cut. I am now doing only 50% of the teaching in schools compared to this time last year. • Brass band tutoring in primary schools. • Music facilities in schools. • Singing work in school (Vocal Union project, TSG). • Schools employing freelance musicians for one-off projects. • Schools work that is purely about music.
LEA provision of music services, particularly instrumental tuition in schools	<ul style="list-style-type: none"> • Peripatetic teaching in secondary education is reducing. • Wider Opportunities, Sing Up etc. • LA provision of music services due to the reduction in budget outlined in the National Plan for Music Education. • Small group instrumental tuition. • Demand for classical instrumental tuition .
Workshops and projects	<ul style="list-style-type: none"> • One-off workshops. • Freelance opportunities, new creative projects, larger-scale performance focused projects.
Local or regional youth ensembles	<ul style="list-style-type: none"> • Music clubs, youth orchestras, wind bands and other larger ensembles.
Community-based activity	<ul style="list-style-type: none"> • Music with young people. • Centres for people with learning disabilities or people who have different needs. • Community centres and youth clubs. • Youth centres employing musicians as enrichment activities. • Private tuition.

One respondent also mentioned CPD as a possible area for reduction.

There were also many heartfelt comments about the potential impact of forthcoming cuts on Music Leaders' ability to make a living.

- Some of my singing work in school has already been cut due to lack of funds.
- As funding becomes a problem in the future, I think the opportunities for some people will become less and less. Local authorities and other providers of musical education are certainly feeling the pinch!
- There is no money! This is what our work comes down to and we have to face facts. The cuts to funding for Arts Council and Youth Music evidence this. I need to know where the funds are for my work, as currently all of my work is funded by Youth Music. Without government funds, my work does not exist!
- With cuts starting to bite I'm already seeing fewer work opportunities for Music Leaders. Commissioners such as Creative Partnerships have been cut, large organisations are working to smaller budgets and I've already experienced an organisation reducing hourly rates to continue activities.

However, one Employer/Commissioner also tackled this issue in a one-to-one interview.

- "Music leaders and commissioners need to be honest with one another. Commissioners need to say what they want – Music Leaders should be snapping their hand off to get that work. Is it maybe that people don't get the bigger picture? Do they understand what the future is and how we are going to have to fight bloody hard for the arts, as we always have done, to be honest? People are scared to face the truth – it's not a nice thing to think about. People need to be realistic with how things are going politically: it's not likely it's going to get better quickly. It's not going to get any easier."

5.3.3 The Music Leader workforce and what it offers

We asked Employers/Commissioners whether there were any specific skills or genres which they were unable to find within the Music Leader workforce in the North East. Surprisingly, only one gap was identified:

- One gap we have identified is music leaders who have specific experience of working with BME groups, with a specific knowledge of combining Asian/Bhangra genres with urban music and hip hop.

Although some Employers/Commissioners were worried about Music Leaders being too busy to take on new work, most were not worried about availability of suitable leaders.

- I think we are very blessed with a diverse range of practitioners and genres.

One Employer pointed out that they tended to organise workshops based on the type and skills of the Music Leaders they were aware of.

However, on being asked whether there are any areas of competence where Employers/Commissioners feel that Music Leaders in the region are currently underperforming, a few more requirements emerged.

One respondent felt that, outside the 'key hotspot' of the Sage and Newcastle, there was a general "lack of reason and desire for personal and professional development". This is linked to the lack of

opportunity to work in or create “viable long-term music projects”. The solution given by this respondent was to create an initiative similar to the Sage in the Middlesbrough area.

Other potential shortcomings were identified:

- A lack enough openness and curiosity about each others’ work and how leaders could work together.
- Participants have identified that the music leaders have tended to have a set programme that they wish to deliver and that this has on occasions not adapted to a youth led facilitative approach to starting where young people are... We do recognise however that young people need to be constructively challenged to develop their talents and produce high quality music when that is their stated aims. Getting a balance of both and finding music leaders who are skilled to deliver this is not always easy.

In addition, skills gaps were identified in:

- Skilled and experienced curriculum support leaders
- Whole class instrumental teachers
- Project monitoring, outcomes analysis and effective evaluation (with reference to the needs of a range of stakeholders)
- Adaptability to the changing demands of the workforce and ability to acquire new skills in other areas of work
- Planning
- Consideration to health and safety
- Identifying and supporting progression routes

It is clear that these are not musical skills, but areas of practice and expertise which improve the usefulness of existing musical skills and may improve the employability of Music Leaders.

One Music Leader told us: “I have found a shortage of PGCE students coming through with confidence/ability to teach ‘A’ level music”.

5.4 Training needs

5.4.1 Gaps in training provision

We asked Employers and Commissioners what gaps they saw in training provision for Music Leaders in the region (ECQ26). From ten responses, the following points were made:

- Working across genres both musically and across artforms, e.g., music and film. We’re developing music and theatre and to some degree music/film.
- We feel that it would be useful for Music Leaders not to just learn workshop content and ideas but to learn ‘the other side’ of workshop delivery. i.e. How to plan for sessions effectively, how to budget, how to write risk assessments, how to evaluate sessions correctly etc.
- Understanding how to work with young people in youth and informal settings. Understanding youth led practice. Working with BME groups. Working with social enterprises and Community Interest Companies seeking to deliver music projects.

The issue of communication about available and planned CPD was also raised.

- Not talking to each other about what is to be offered is a big problem. MusicLeader seems to do its own thing – there are areas of work we could deliver for MusicLeader North East.

There is also a 'commitment gap' in terms of securing attendance at training sessions.

- It's the timing of activities. Services don't have the budget to support day courses if they have to pick up the cost of staff's potential lost teaching time. We then become too reliant on voluntary participation which means cover is patchy.

This was echoed in a one-to-one interview with a local authority officer.

- "If there's potentially a monetary result of a training session then you will get more take-up... There's a problem getting people to take on CPD. We need people to attend and then we can give them work – [training providers] are too scared to make that blatantly obvious."

Other respondents felt that exemplary training is already available, with "high quality regular networks in place for subject specialists and curriculum leaders in schools" and "opportunities... [which] not all schools choose to utilise". However, these comments were aimed specifically at schools' provision, and are unlikely to be available to freelance Music Leaders.

We also carried out a discussion with Music Leaders about the gaps in provision, both in terms of the kind of training they would like to see, and the subjects it might cover. (MLM2)

Areas for improvement

- Being more well-informed and up to date – for example, "keeping an eye on the changing priorities in the Early Years sector".
- Wider consultation with employers on what training is required.
- On-the-job training. "We need to have the opportunity to practise [what we learn in training]. Unless you actually do what you've been demonstrated or shown then it disappears. A course which includes particular employers who agree that people who have done the course could go and observe or take part in sessions."
- Learning by observation. People learn "infinitely more" by watching other Music Leaders at work.
- Being able to undertake placements or a series of placements with various different organisations. "This would open up people's views and creates opportunities for people to learn from various different styles and sources."
- Apprenticeships. "An Early Years Music Apprenticeship would be fab!"
- In a one-to-one interview, one Music Leader said she would like to "shadow others nationally", not just within the region.

The group did however raise some issues with shadowing. It can be problematic because of insurance, CRB and Health and Safety issues. This raises the possibility that Music Leaders might need training and 'how to have someone shadowing you', or at least basic guidelines for people taking on shadows. There was a willingness to create a working party to develop this.

The Early Years practitioners who attended this meeting (MLM2) are aiming to create a regional Early Years network, and have applied for funding to do so. They discussed taking on some of these issues, perhaps being able to address them in a more informal way through the network.

Subject areas

Two specific areas for improvement were raised by the group.

- Conducting ensembles. This has been raised as a training need by a number of Music Leaders through the survey. There are opportunities and occasional courses, but "people

think they're quite good conductors but they can't do things in the community because they have the wrong manner".

- Online information. The issue of being able to use the internet easily and efficiently was raised. The possibility of having access to the 'top three' or 'top ten' items on the internet would improve Music Leaders' ability to access relevant content. However, these might have to be sector-specific to be of greatest use.

In a one-to-one interview, Gwyneth Lamb of Youth Music also highlighted Music Leaders' need to work on their employability. She specified the understanding of the context in which they are working, marketing their work, and emphasising added value, for example what they can offer over and above their music skills. Most Music Leaders are unlikely to be working for a single employer in the future, so their business skills will be paramount.

"It is about making the transition between thinking of yourself as someone who is doing teaching but in a very informal way, to actually saying 'I am a small business'. This is for people who have chosen this because they don't want the formality of classroom teaching. That's quite a mind shift... There is no current training on this in the region. It is a real gap."
(Gwyneth Lamb, Youth Music)

Michael Evans of Solar also asked how it is possible to facilitate training for Music Leaders that is "not specific musical training... the other aspects around facilitation, youth leadership, youth-led work, those are areas – the net needs to be cast much wider".

Gwyneth Lamb also emphasised the need for good quality information advice and guidance (IAG) to enable Music Leaders to gain a coherent picture of available training. Help on a one-to-one basis would enable Music Leaders to define what they need to do and then support them to do it.

5.4.2 Competition and tension

The issue of competition for available work and the tension it causes was not referred to in the surveys. Some more overt comment was drawn out through one-to-one interviews.

Such tensions encompass:

- Working at different rates of pay for different organisations
- Freelance Music Leaders working for more than one organisation, raising issues of availability and exclusivity
- People being less likely to seek collaboration at an early stage in a project, because of competition for funding
- Music Leaders experiencing some feelings of threat over training up other Music Leaders (for example through mentoring or shadowing) who might be in competition for work in the future.

5.4.3 Turning the tables

In the second Music Leaders' meeting (MLM2), attenders turned the tables on Employers and Commissioners, suggesting that they need training and awareness in a number of areas in order to address future developments.

Points that were made included:

- Employers/Commissioners need to address the cost and training implications of asking Music Leaders to do more monitoring, evaluation and planning routes for young people.
- Employers/Commissioners need to be more aware of existing codes of good practice when working with visiting artists. This particularly applies to schools hosting visits from Music Leaders.
- Where Employers/Commissioners are asking for new skills (e.g. catering for mothers from deprived areas), they need to back this up by producing good quality briefs for Music Leaders and arts organisations to respond to.
- Planning for projects should be carried out better, in order to give Music Leaders a better chance of doing good quality work.

5.5 Chapter 5: Key findings

1. Music Leaders are keen to develop their creative practice in the future, but the tendency to ignore professional skills (noted above) continues to be apparent.
2. All respondents to the survey see potential areas for growth, over a wide range of practices and settings, including community, family, health, youth, diversity and traditional ensemble work in and out of school.
3. The vision for future development of music activities for young people is balanced by pessimism over the potential impact of funding cuts.
4. Music Leaders and Employers/Commissioners are concerned with commitment to funding and security of funding, not just with cuts or increases.
5. Employers and Commissioners seemed generally happy with the Music Leaders they are currently working with, while identifying a few gaps. However, our sample for this conclusion is very small.
6. Music Leaders perceive training gaps in a small number of specific subjects. They would also wish to see an improvement in the styles of training available.
7. Finding information about available training, and the coherence and completeness of such information, is a challenge for many Music Leaders.
8. Employers/Commissioners and training providers express concern over the lack of training in business skills such as marketing, planning and evaluation.
9. Tensions within the music leading community should be borne in mind when developing training.
10. There is considerable concern over the availability of work in the future and the ability of Music Leaders to make a living.
11. Some Music Leaders also consider that Employers and Commissioners could benefit from training and/or guidance in how best to engage with Music Leaders.

Chapter 6: Training Provision in the North East

Written by Catherine Sutton.

6.1 Introduction

This section of our research examines the training provision that is available in the North East and the extent to which it meets the needs of Music Leaders and Employers /Commissioners. We also look at barriers to training and preferred learning formats for Music Leaders. We consider the role that might be played by The Sage Gateshead and Youth Music going forward as well as looking at the kinds of partnerships that might be effective in delivering CPD in the future. Finally there is a discussion of how CPD can be offered strategically and the kinds of networks or information exchange required to ensure that provision is relevant to workforce need.

This section aims to highlight current training provision in the North East and how it might be developed in the future.

6.1.2 How this section of the research was carried out

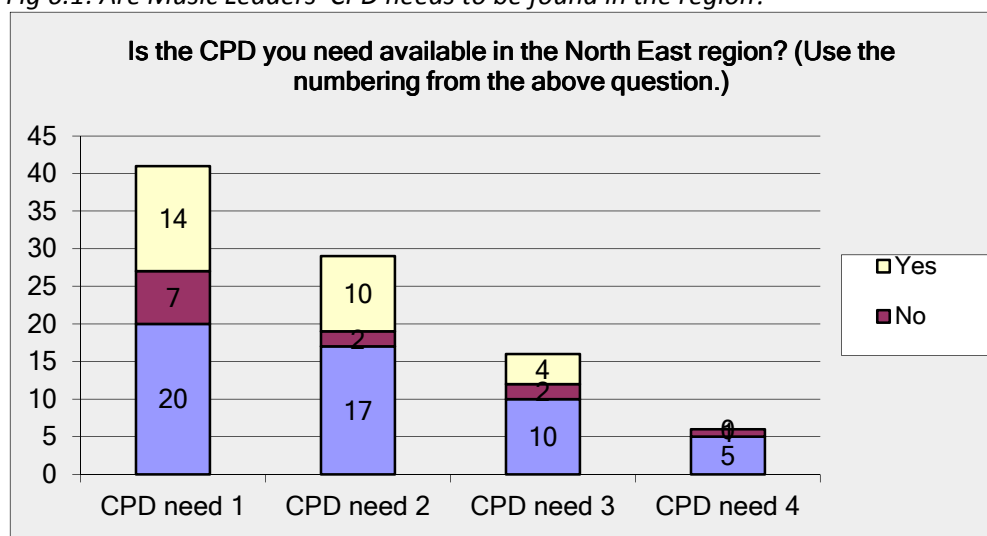
Both the Music Leaders and Employers/Commissioners questionnaires contain questions relating to this section of the research. Additionally the Music Leaders Working Group considered training provision within the North East at their first meeting. The second meetings of both the Music Leaders and Employers/Commissioners Working Group discussed the future of Music Leader training in the region. Additional material is provided by the one to one meetings.

6.2 Availability of appropriate training in the region

6.2.4 The view of Music Leaders

MLQ32 asked respondents whether the CPD needs they had previously identified for MLQ31 could be met within the North East region. 62% (41) of total respondents answered this question.

Fig 6.1: Are Music Leaders' CPD needs to be found in the region?



For CPD need 1, 34% (14) of those who responded to the question know that this CPD need can be met within the North East region. 49% (20) do not know and 17.1% (7) know that this need cannot be met locally. This ratio is broadly consistent for CPD need 2 (34.5% 'yes', 58.6% 'don't know' and 6.9% 'no') and CPD need 3 (25% 'yes', 62.5% 'don't know', 12.5% 'no').

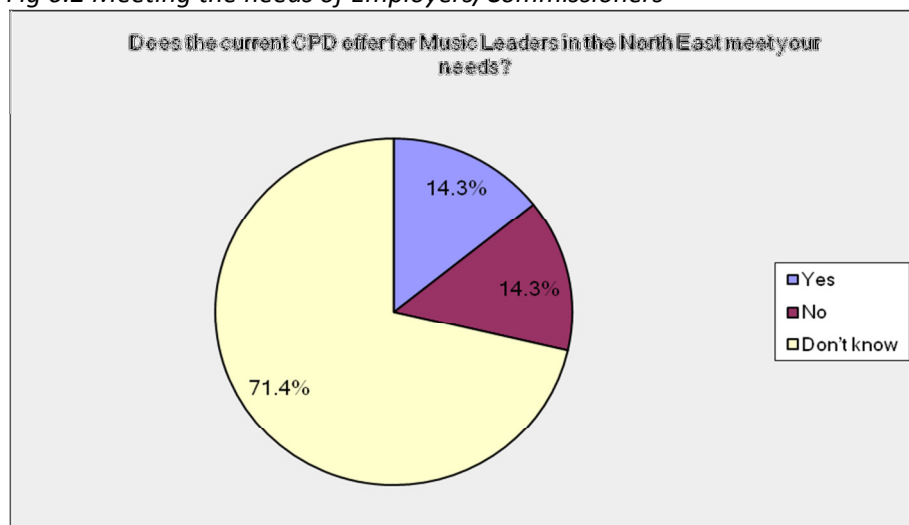
The proportion of respondents answering 'yes' for CPD needs 1 and 2 is one third (34%, 34.5% and 33.3%). No respondent is aware of available CPD to meet need number 4.

Attendees at the first Music Leaders' meeting were asked what training they were aware of in the North East and where they would look for training once they had established a training need. The Sage Gateshead, 20,000 Voices and Piccolo Music were all local providers mentioned by the group. One attendee had regular contact from Yorkshire Music Leader but was not aware of provision in the North East. Another attendee looked outside the region to national organisations including the British Kodaly Academy, Orff Society, Dalcroze Society and Sing for Pleasure. Two Music Leaders commented that as they were directly employed (by The Sage Gateshead and a Secondary School) they were not responsible for sourcing their own CPD. It was suggested by two attendees that they would approach The Sage Gateshead as a portal for finding out about other training providers.

6.2.5 The view of Employers/Commissioners

Employers/Commissioners were also asked whether the current CPD offer for Music Leaders in the North East met their needs. 58% (14) of total respondents answered this question (ECQ25).

Fig 6.2 Meeting the needs of Employers/Commissioners



In the case of Employers/Commissioners, only 14.3% were aware of CPD relevant to their needs that was available in the region. This occurs in the context of a high level of Employers/Commissioners who are engaged in finding CPD for their employees as detailed in Chapter 4, sections 4.2.3 and 4.3.2.

Six respondents gave additional information, including:

- I do feel from experience that if there was more of an uptake and response in CPD, we could meet that demand by creating more opportunities. (CPD Provider in the North East region)

- Our CPD is very clearly allied to our work programmes and so if we can't see what we need we make it happen!
- The Music Leader offer often duplicates our own offer. (CPD Provider)

All six open responses are different, so it is not possible to infer any specific conclusions. However the points made above are interesting. The first, coming from a provider of CPD, suggests that there is a lack of uptake of opportunities. The second suggests that the CPD required is perceived as being very specific to the organisation's particular programme of work, therefore if the right CPD cannot be sourced the employer will organise a bespoke programme. The third point, also made by a CPD provider suggests that there is duplication of offer, which in turn suggests a lack of planning and communication between providers.

At the first Employers' and Commissioners' meeting there was also a discussion about training in the North East region that was accessed by the group. This discussion focused exclusively on the offer of The Sage Gateshead. A number of attenders used the training programmes of The Sage Gateshead and those that were engaged with training at TSG were positive about the quality and effectiveness of this provision.

- The CPD at TSG has been very, very good and a lot of staff have taken it up. It is funded by The Sage Gateshead and is of very high quality. (Representative from a Sunderland Primary School).

However, other attenders described difficulty in accessing The Sage Gateshead's offer, which they felt should be more responsive to the particular needs of organisations and parts of the North East region and support development on a local level.

"I have been trying over the past 18 months to work with The Sage Gateshead to come to [my area] There is a lack of [local] musicians who deliver in [our area]. We want OUR workforce and local musicians to be invested in. We want to have more of a scoping exercise in musicians who live in [our area] and can deliver there. They [The Sage Gateshead] have a responsibility to develop the workforce across the region." Local Authority Arts Officer (actual location removed in order to preserve anonymity).

A more detailed discussion of the role of The Sage Gateshead going forwards is offered in Section 6.6 below.

6.2.6 Conclusions

Music Leaders appear to have a relatively low awareness (average 34%) of relevant CPD opportunities that are available in the region. Employers/Commissioners' awareness is even lower at 14.3%.

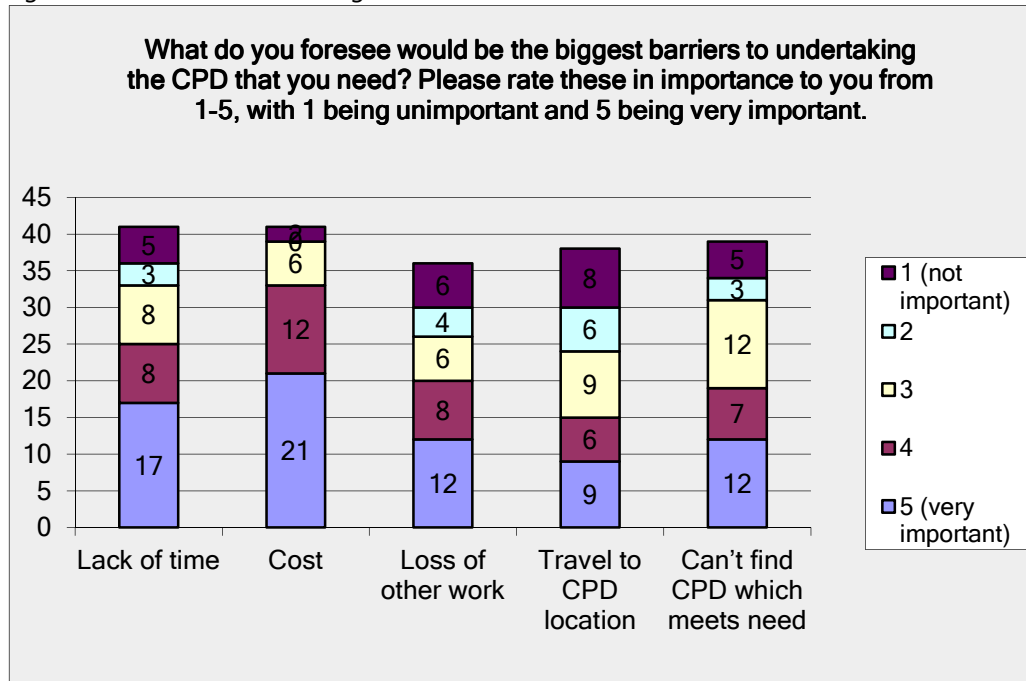
Comments made by Employers/Commissioners who organise CPD in the region speak of lack of uptake and of duplication. We do not know the reasons for lack of uptake in this instance – it may be due to the CPD not being relevant or ineffective marketing. A detailed account of other barriers to participation in CPD is detailed below.

However, in conclusion, it may be useful to speculate that there is a lack of communication between providers of CPD and Music Leaders in the region and indeed between providers themselves.

6.3 Barriers to engaging in CPD

In MLQ33 Music Leaders were asked to rate a series of possible barriers to training in terms of their importance. 65% of respondents (43) answered this question, though not all respondents rated each of the 5 barriers listed.

Fig 6.3 Barriers to undertaking CPD



The greatest barrier was perceived to be cost with 33 respondents (76.7%) rating this as either very 'important' or 'important'. Lack of time was the second greatest barrier with 25 respondents (58.1%) of respondents rating this as either very 'important' or 'important'. Loss of other work and difficulty in finding suitable CPD were felt to be 'very important' or 'important' barriers by 46.5% and 44.2% of respondents while travel to CPD location was deemed to be the least important barrier.

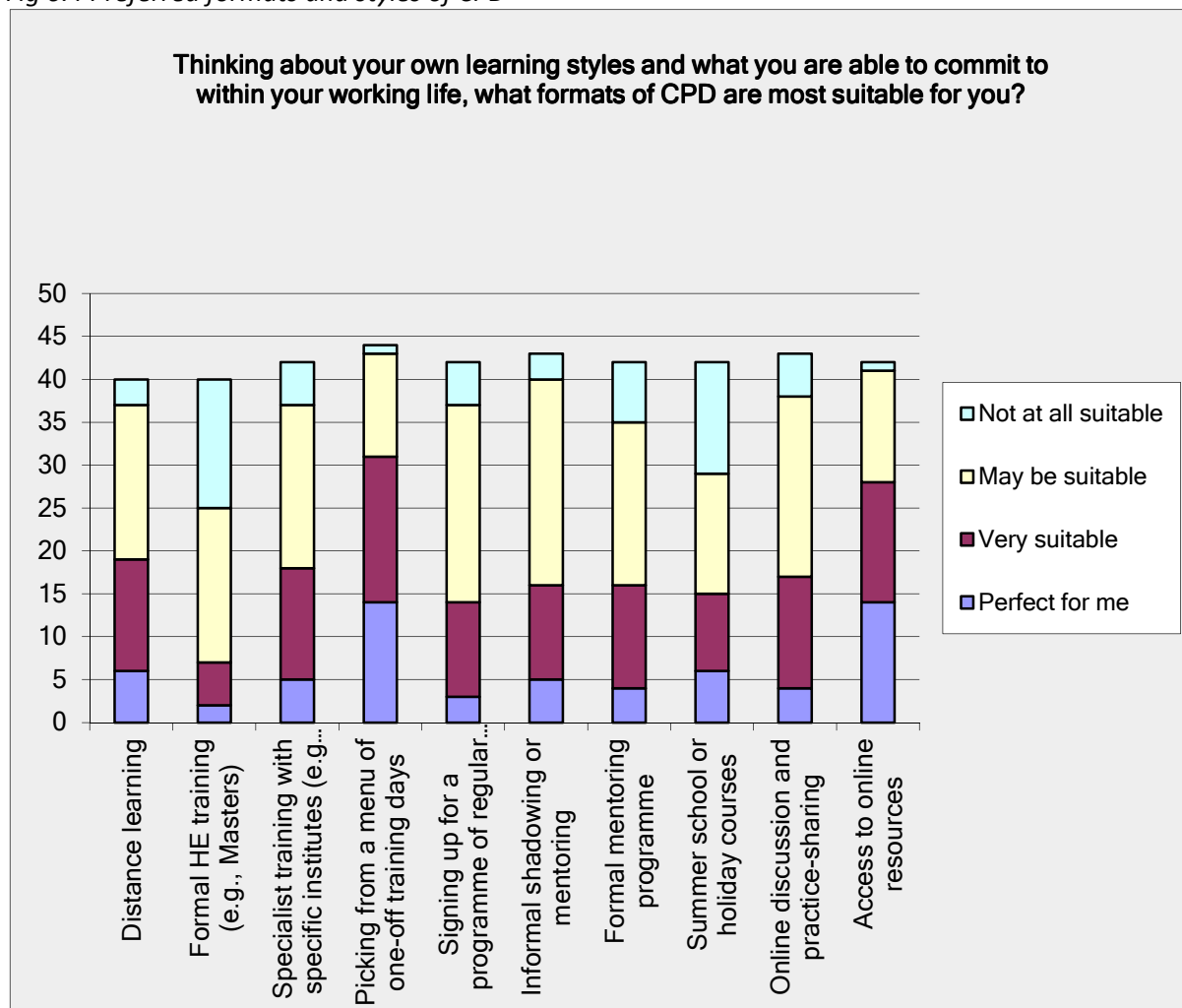
All of the barriers above were also identified by the participants in the first Music Leaders' meeting. Additional barriers identified were:

- Finding CPD which moves on from basic skills.
- Finding out about CPD. It can be difficult to access information. We do not want another e-mail. (There was a strong feeling in the group that e-mail contact was overused, too much information was sent on e-mail and they did not always open e-mails from organisations they didn't recognise.)
- A lack of self awareness in Music Leaders that meant they were unable to identify gaps in their knowledge or abilities, or simply that it is necessary to keep in touch with changes in areas such as safeguarding.

6.3.1 Preferred formats and styles of CPD

MLQ38 asked respondents to consider a range of CPD formats and to rate each one in terms of its suitability for them personally. This would take account of their own learning style and what they were able to commit to within their working life. 66.7% of the total respondents answered this question, though only one category, that of ‘Picking from a menu of one-off training days’ was rated by all respondents.

Fig 6.4 Preferred formats and styles of CPD



The graphic above clearly shows that the most popular formats for CPD are ‘Picking from a menu of one-off training days’ and ‘Access to online resources’ with 70.4% (31) and 66.7% (28) stating that this is ‘perfect’ or ‘very suitable’. The least popular format is ‘Formal HE training’ which was ‘perfect’ or ‘very suitable’ for only 17.5% (7) of respondents, followed by ‘Signing up for a programme of regular training events’ which is ‘perfect’ or ‘very suitable’ for only 33.3% (14).

On balance it appears that the most popular options are those which are the most flexible in terms of time commitment whereas those that require a regular or longer commitment, such as a HE course, a summer school or holiday course, or signing up for a regular training programme are least popular. A significant factor in this question may be the age of respondents – two thirds of total

respondents to this questionnaire were aged over 35. In the discussion with Young Music Leaders at Jack Drum Arts on 5.1.12 the participants felt that an ideal training format for them was a week-long residential course. This may reflect the fact that they currently have less paid work and more available time to invest in their CPD and also that they do not have other, e.g. family commitments, that make this format harder to commit to. Therefore, for the purpose of planning future CPD, it may be that courses aimed at those at the beginning of their careers, especially young leaders, can sustain a longer format, whereas CPD for more experienced leaders should be delivered within a more intensive timeframe.

Another notable point was the discrepancy between the number of respondents who felt that 'Access to online resources' was 'perfect' or 'very suitable' (66.7%/28) and the number who stated that 'Online discussion and practice sharing' was 'perfect' or 'very suitable' (39.5%/17). The implication here is that accessing online resources is a passive activity which Music Leaders can access on their own terms, whereas online discussion and practice sharing is more active and would involve a greater commitment. It may also be that there is nervousness about using technology but this cannot be confirmed through the available data. It is however of significance for the new Youth Music Network.

The Young Music Leaders at Jack Drum Arts also discussed online resources and/or an online network – this discussion produced a very mixed response. One leader felt that for Music Leaders working in a rural community, online resources were good as they offered a real connection nationally; otherwise they were working on a very local level. Another participant felt that an online network was great but because people have to create and upload content, the network reliant on people's commitment. One participant stated that she wouldn't access an online network as a lack of confidence with technology meant that it would be too time consuming. A further participant was extremely enthusiastic about an online network and wanted to take the online ideas further with a face to face networking facility for Music Leaders.

A further point to note is that, while in other parts of this research, Music Leaders have stated the importance of informal CPD such as mentoring or shadowing, this was not a format that was rated highly in the context of this question.

6.3.2 What CPD would Music Leaders like to see available, and what organisations are best placed to offer it?

31.8% (21) respondents answered this question which was asked in an open form. The table below organises the two-part answer for ease of reading. This table contains 26 lines as some respondents gave more than one answer and they have been separated for clarity.

Fig 6.5 Organisations best placed to offer CPD

CPD	Organisation best placed to offer
Unsure	Music Leader at The Sage Gateshead has always provided good CPD
An introduction to Dalcroze	The Dalcroze Society
An Orff course in the North East	Orff Society UK
One off days on leading young choirs and working with young singers Intermediate conducting course	Sing for Pleasure
Working with older Key Stage 2 children	<i>No suggestion given</i>
School choir leading	<i>No suggestion given</i>

Working with babies	Piccolo Music
Training in a variety of musical forms – jazz, folk, world, music technology, conducting	County Music Service The Sage Gateshead
Networking	<i>No suggestion given</i>
Workshops/conferences/training at affordable cost	Generator The Sage Gateshead
<i>No suggestion given</i>	The Sage Gateshead
Progression and successful leadership and monitoring of the primary music curriculum	Advanced Skills Teacher Local Authority Music Advisor
General response – skills for Music Leaders	Core Music
Professional Development for Classroom teachers – twilight training sessions	Local Authority Music Service The Sage Gateshead Sing Up
Leading choirs, orchestras	Durham Music Service The Sage Gateshead
Music for non-musicians	<i>No suggestion given</i>
<i>No suggestion given</i>	The Sage Gateshead But it would be good for smaller groups to be given funding to develop their own CPD
More music workshops for music leaders, more opportunities for music leaders to be beginners themselves, to learn tips, experience a session from the perspective of a participant, be enthused, rather than simply attending to take home someone else’s repertoire	<i>No suggestion given</i>
Principles of and approaches to action learning, developing insight into practice, helping participants to recognise their musical learning needs	The Sage Gateshead
<i>No suggestion given</i>	Sightlines Initiative
Shadowing opportunities	Early Years Network
Dalcroze Eurhythmics	Dalcroze Society
Jabadao movement days	Jabadao
CPD days for Early Years music	20,000 Voices
High quality CPD, clearly linked to initiatives and current thinking	20,000 Voices
<i>No suggestion given</i>	More skills sharing of the major commissioners in the region, so we can be assured that training delivered in the sub-regions is always of a high quality and relevant both to current needs and agendas and personal development. A system of training that has pathways for people to access would be really good – so there is clear progression of the CPD you attend, rather than one off training days delivered sporadically.

As can be seen from the table above respondents chose to answer this question in a number of different ways. Some mentioned training needs but not who was best placed to meet them and vice versa. Some respondents took the opportunity to talk generally about the types of training they

would welcome while others listed specific training needs such as Dalcroze. The final respondent listed spoke about a number of issues including a coherent system of training with multiple entry points and sharing of resources to ensure quality of training in the sub-regions.

The Sage Gateshead was mentioned in eight responses. Other local organisations mentioned include 20,000 Voices, Sightlines Initiative and Piccolo Music. Several respondents mention the importance of local Music Services and the expertise of Advisors and Advanced Skills Teachers.

6.4 What scope is there for collaboration between organisations to develop a joint CPD offer?

Employers/Commissioners responding to the questionnaire were asked whether they would be interested in partnering with other organisations in the North East to develop a CPD offer for North East Music Leaders (ECQ27).

62.5% (15) of total respondents answered this question. Of these, 80% (12) responded that they would be interested in such a partnership. This very positive response suggests that there is considerable scope for collaboration between organisations to develop a joint CPD offer.

ECQ28 then asked what kinds of joint CPD initiatives respondents would be interested in discussing. 13 respondents (54.1%) answered this open question. Responses were wide ranging and there was little consistency as respondents chose to give differing levels of detail in their answers. However there was marked enthusiasm for the concept of collaboration and a sense that collaboration had the potential to extend quality. A sample of responses appears below:

What kinds of joint CPD initiatives would you be interested in discussing?

- Working across genres
- Whole class teaching. Singing for instrumental teachers. Music technology
- Singing based CPD. Early Years Music CPD
- Unsure but collaborating may extend the already excellent services on offer
- Everything!
- Agencies wishing to develop greater youth leadership and youth led music project. Working with BME young people. Developing a stronger offer regionally for Urban Music/Hip Hop and Electronic Music. Increasing links between large music projects and small SMEs and social enterprises/CICs.

6.5 Discussion of collaboration during individual meetings

6.5.1 Nikki Locke, Arts Development Officer for County Durham

Nikki Locke highlighted a number of points regarding collaboration. Firstly that collaboration, skills-sharing and CPD needed to take place across sectors. She offered the particular example of the youth sector where there was limited resource to buy in Music Leaders to deliver but where existing employees within the youth sector itself had music skills which could be developed further:

“[I] talked to a youth worker last week who has a music background – lots of these all over Durham. This talent and expertise is in the Youth Service. The Youth Service can’t afford to bring musicians in but they have all these people interested in or already doing something with music – what can I do for CPD for these people? Wouldn’t it be great to support the creation of a network of youth

workers who work across the county in different aspects of music with annual CPD sessions linking them into the wider music sector? [We could link this] to resources provided by Adrian [Adrian Biddulph, Durham Music Service] and the wider sector.”

In this example, CPD would connect Youth Service workers with the music sector, and with information, advice and guidance. Further collaboration occurs with the local Music Service whose online resources would provide support.

Later in the same meeting there was a further discussion about new technology and the fact that there is an element of ‘collaboration’ between live work and online resources.

Nicki Locke spoke passionately about her belief that in the current economic and political climate Music Leaders needed to embrace collaboration rather than viewing other Music Leaders and organisations as competition or a threat:

“[I] want to get away from the mindset that it’s a threat or competition. We’ve got to stop having that mindset... Collaboration all the way. Music Leaders could work with other artforms or community groups. Collaborative thinking hasn’t just suddenly come out of the box. [I] would like to see training for Music Leaders to open up their minds about employment and practice.

“In terms of delivery, all music organisations and different areas have got something to offer – they’ve all got their experience, and no one organisation can be good at everything. I don’t think it’s possible and I don’t think it’s right – people should recognise their own expertise and then link with other people to enhance each other’s work and professional practice.”

This one-to-one interview concluded with a discussion about the National Music Plan and the ways in which new structures for the delivery of Music Education could promote collaboration. Nikki Locke felt that the new Hubs, together with Arts Council England would have a critical role to play in sharing information on a regional and local basis. Hubs and ACE should be a source of Information, Advice and Guidance for Music Leaders, providing details of CPD happening in the region and information about who is delivering it.

Nikki Locke’s particular vision for the future of CPD for Music Leaders in the region is summed up in her final statement:

“A diversity of accessible expert provision... backed up by a central provision of high quality information and resources.”

Further to our conversation with Nikki Locke, she had a meeting with Youth Workers to discuss their CPD requirements in relation to music work. She sent the following report on this meeting.

“A meeting was arranged with youth workers from the County to explore what was happening in their area with music provision, any current gaps in knowledge, training or delivery and the realities of delivering music based work within that particular sector. The levels of involvement vary across the service; from workers who are running very successful band nights but don’t know what to do in terms of the young people’s development or progression to others who don’t run anything but would really like to gain confidence in this area and know what they can do. We focused on how we could work in partnership (including with the wider music sector) to formulate a strategic action plan for the service which addressed specific needs, supported development and highlighted progression routes for both youth workers and young people accessing the service. A need for improving

communication of what's out there and happening already was touched upon as the youth service are more than happy to signpost young people on to ensure they receive the opportunities that are available.

All who I have spoken to so far regarding this couldn't have been happier to be consulted and were very positive about the potential as it is a huge area of interest for young people however they are often limited by budget and capacity."

6.5.2 Michael Evans, Director, Solar Learning

In a one-to-one interview with Michael Evans he reinforced Nikki Locke's point about training Music Leaders working in the Youth Sector and the need for collaboration between Music Leaders and Youth Services in order to achieve the best results:

"How do you facilitate training for the Music Leaders that is not specific musical training. The other aspects around facilitation, youth leadership, youth-led work – the net needs to be cast much wider. It's really important that they [Music Leaders] talk to the youth sector about it – that's starting to happen. There are a whole bunch of youth workers who are actually Music Leaders and Music Leaders who are also youth workers although they don't define themselves that way."

6.5.3 Adrian Biddulph, Manager of Music Education, Specialist Inspector for Music, Durham Music Service

A one to one meeting with Adrian Biddulph, discussed the particular expertise of the Music Service and the scope for extending the Music Service's role in CPD provision for Music Leaders. This discussion was hypothetical and does not assume any future commitment to such provision.

Durham Local Authority Music Service (LAMS) is cited as an example of good practice in the National Plans for Music Education in terms of its planning, partnership working, networking and communication. They deliver CPD for the Federation of Music Services. Adrian perceived 'very strong collaborative thinking and vision in the NE region generally'.

Durham LAMS run termly network meetings for both Primary and Secondary and peripatetic teachers, more recently extending to Early Years practitioners. They have also been brought in to deliver these meetings in Northumberland. Example network meeting topics include: Curriculum, New Resources, Music Service update, Ofsted/other expectations, Assessing Pupil Progress (APP), the new GCSE/BTEC specifications and the National Plan. The meetings include pupil input and there is a focus on sharing good practice. Good practitioners/consultants deliver the meetings. Particular current issues include a focus for secondary schools in linking learning between the classroom and opportunities beyond – in the case of music young people participate in music very broadly but only a small proportion of their participation is in school. Another area of interest is how Music Service peripatetic teachers can underpin classroom teachers' schemes of work and aim to make learning more contextualised between the practice room and the classroom. To this end peripatetic staff need to understand the importance of their role in a wider context. Much of the content of these meetings would be of relevance to Music Leaders and would offer valuable development in terms of understanding their work in a wider context.

A number of ways to engage Music Leaders in the work of Durham LAMS were discussed:

- Whether enabling Music Leaders to access network meetings/other training would be possible or desirable;
- Durham LAMS offering out training on a commercial basis;
- Durham school/peripatetic teachers mentoring MLs – or allowing them to try out techniques in their classrooms.

It was felt that there was a business context for considering the type of programme outlined above as Music Leaders may be working alongside school and peripatetic teachers in the new hubs, particularly in delivery of extension activity. However capacity was a major concern and would need careful consideration.

Adrian was also concerned that opening up local authority network meetings would not be the best route, given that so much of the content was very specific to local authority staff. “Much of the material which is delivered at the Local Authority network meetings would not be relevant to Music Leaders, but at every network there are material and educational developments that would be useful.”

This discussion produced much food for thought. Durham LAMS contains a wealth of knowledge, together with proven expertise in delivering high quality CPD. Some of their existing training delivered through their Network Meetings is already of relevance to Music Leaders and the format – a short termly meeting – is likely to be suitable according to the needs expressed in responses to MLQ38. Regular networks for Music Leaders could be invaluable to cascade relevant material and information.

6.5.4 Conclusion

Based on the Questionnaire responses and evidence from group and one-to-one meetings there is a clear will to collaborate as well as a sense of imperative in the current economic and political climate. Collaboration was seen as a positive way forward and the opportunity for creative thinking with regard to CPD – such as the example of joint/reciprocal training for Music Leaders and Youth Workers mentioned above. The meeting with Adrian Biddulph highlighted the scope of what a Music Service might have to offer and the benefits of opening out existing training for classroom and peripatetic music teachers to a broader base of Music Leaders. Collaboration was not only viewed as partnerships between music organisations and music education providers but as joint working across sectors.

6.6 What role could The Sage Gateshead play in any future CPD offer for the region?

The Sage Gateshead is the flagship music organisation in the North East region and boasts an extensive learning and participation programme. It offers a wide programme of CPD opportunities for Music Leaders with clear progression routes and multiple entry points. Everyone that we spoke to in the course of this research acknowledged the importance of both the organisation and its programme. There was an overall sense that The Sage Gateshead was a highly important resource for the region in terms of CPD for Music Leaders. However, for this resource to be fully harnessed there would need to be a new approach to collaboration and partnership working.

6.6.1 Responses from Employers/Commissioners

In ECQ29 Employers/Commissioners were asked to comment on what they thought the role of The Sage Gateshead and Youth Music could be in supporting the North East Music Education workforce from 2012 onwards. This was an open question and was answered by 15 (62.5%) of respondents. Most respondents do not name which organisation they are speaking about in their response, therefore this analysis assumes that the response applies to both organisations.

Responses were detailed and expressed optimism about The Sage Gatehead's future role. Responses fell into the following categories.

Supporting local needs and initiatives

Eight responses made some reference to The Sage Gateshead's role in supporting Music Leaders on a local level – both regionally and sub-regionally. In some cases this particular point was expressed as an area of concern.

- If the focus on CPD provision for the region shifts to The Sage Gateshead there needs to be a lot of work done to ensure that outreach work provides an equal opportunity and concentrated development all across the region, including Middlesbrough and rural area.
- More acknowledgement of the wealth of knowledge and experience in the hinterland!
- To continue providing opportunities for young music leaders to work with reputable, established music organisations in our region. This allows young Music Leaders the chance to develop their skills here and not in other parts of the country. This benefits the North East Education workforce as the region then has the ability to produce their own top quality Music Leaders.
- Entering into more meaningful discussions about local need.
- Allowing for local groups to participate in activities at low or no cost.
- I would see them as a point of entry for organisations that rarely work with Music Leaders, but occasionally need to employ them for projects. Giving advice, providing training for Music Leaders to access. Having a database of Music Leaders in region.

One respondent referred to The Sage Gateshead's potential role in a Music Education Hub and another respondent commented on their status as an Arts Council England Bridge Organisation. Both comments underline the potential for The Sage Gateshead to play a central, coordinating role for the region.

Showcasing the region

Two respondents felt that The Sage Gateshead was ideally placed to showcase the work of the region:

- More opportunities to see each other's work – showcases at The Sage Gateshead!
- Organise events for groups of young people to come together and perform.

Providing pathways and progression for young people achieving at a high level

Two respondents suggested that The Sage Gateshead had a role to play in supporting progression for young musicians achieving at a very high level:

- Providing higher quality clear transition ensemble opportunities for More Able and Talented (MAT) students prior to being signposted to national ensembles. Providing the more diverse pathways that Local Authorities possibly couldn't provide.
- Provision of 'master-classes'.

All of the comments above point to a central, coordinating role for The Sage Gateshead. However, there is a clear sense that the organisation must acknowledge a responsibility for the whole region.

One respondent to ECQ29 made explicit his views about the need for The Sage Gateshead to develop new approaches to partnership working:

- At times we feel that the relationship between larger providers and smaller can be one of a master and servant approach... I believe there should be an increased expectation of larger music providers, to demonstrate how they are working in genuine partnership with smaller providers, responding to their needs but also partnering with them and sharing wealth and resources where smaller agencies are better placed to deliver or have greater expertise or knowledge.

6.6.2 Responses from Music Leaders

The role of The Sage Gateshead was also discussed at MLM2 where there was a particular focus on Early Years provision. There was much negative feeling about past experiences with the organisation, but a will to collaborate and a sense of potential for the future in terms of collaborative working, shared training and progression routes.

This feeling of this group was that it was very difficult to establish partnership with The Sage Gateshead though participants in the discussion had the will to do so. There had been negative experiences when trying to make initial contact with the organisation and there was the strong impression that they were disinterested in learning about other people's practice. Participants felt that The Sage Gateshead was like a club that you were either in, or out of, and because of the status of the organisation it was difficult to exist outside of it. In one case lack of dialogue meant that young people were unable to access The Sage Gateshead as a progression route.

- We would like to work alongside them. We would like to have cross-working. We recognise there is a place for what they do and we would like them to recognise there is a place for what we do. Their training is very good – Early Years educators have given great testimonials.
- We could promote The Sage Gateshead and what they do there. We have trained people who now work at The Sage. If they would have a dialogue with us then we could funnel our participants into a progression route at The Sage.

Other points raised in the discussion included:

- Whether the Sage Gateshead had or has a responsibility to look outside to see what is going on in the region, and to try to engage with it as well as promoting smaller businesses.
- How The Sage Gateshead's working practices might impact on its role as an ACE Bridge Delivery organisation.
- How The Sage Gateshead's CPD for Music Leaders could be truly accessible by those working outside their 'community of interest.'

6.6.3 Further discussion by Employers/Commissioners

Similar views about The Sage Gateshead and the potential for future collaboration were expressed at the first Employers' and Commissioners' meeting, with the following additional points:

- Commissioners put all their resources into super-tankers and they don't put it into speedboats and yachts. Not just in relation to the Sage but in a number of different areas. The Sage is really outstanding in some areas but their reputation is around the whole package, not the specifics.

- There is not enough recognition of what's going on on the ground in the different areas. Sage's network disregards existing networks. They can be quite insular but they are accepting that this needs to change.
- They have to avoid duplication and recognise good practice that is going on.
- With the Bridge organisation, that might change.
- The need to work in other places came out quite a while ago but it hasn't come to fruition.
- In many respects there is no better organisation to build the capacity of orgs and individuals. But the interchange of ideas and their having something to learn from other organisations – any big organisation doesn't think they can learn from other organisations. Basically it is too top-down.

It should be stressed that at many points in the various group and one-to-one meetings reference was made to the fact that there had been much progress made recently in terms of communication with The Sage Gateshead. Some of those commenting made specific reference to the new need to collaborate in response to the National Plan for Music Education and the Bridge delivery role and believed that these initiatives would be the catalyst for change in the relationship between The Sage Gateshead and others working in the region.

6.7 The role that Youth Music might play

Few of the responses to ECQ29 referred specifically to Youth Music though the responses detailed in 5.8.1 above may apply to both Youth Music and The Sage Gateshead.

A separate point referred to Youth Music's experience with funding streams and the possibility of the organisation providing support with funding applications and looking for larger pots of money which could have a benefit to the whole region. A further response said that 'Youth Music performs a vital function as capacity builder within the music and youth sector. They can act as champions and practical supporters of on the ground delivery. However in the case of both of these points it is unlikely that Youth Music will be able to fulfil this role going forwards due to organisational change'.

At a one-to-one meeting with Music Leader Kate Mains-Beasley on 13.12.11 there was an interesting discussion about the new Youth Music Network and the potential of the new networks supported by the new funding strand.

Kate was hoping to set up an Early Years Network in the region. She felt that there was a need for providers of Early Years activity in the region to come together and understand each other's practice. It was suggested that there would be a role for such a network in establishing the CPD needs of Music Leaders as articulated by those Music Leaders and employers in Early Years settings. A network would be in a position to have an overview of CPD needs. This begged the question about where such a need should then be taken. It may be that CPD could be provided by an existing provider such as 20,000 Voices or Sightlines supported by Youth Music funding, or it could be brought to the attention of local Music Services (or in future Music Education Hubs). Alternatively another strategic organisation such as The Sage Gateshead (in its capacity as Bridge Delivery Organisation) or the Arts Council England could be advised of this training need.

In terms of the Youth Music Network there was enthusiasm for the idea but regret that an online presence would replace a live forum.

6.8 Conclusion

There is high expectation of The Sage Gateshead's role going forwards especially due to their Bridge Delivery role and potential involvement in the new Music Education Hub(s). There is great will to see this succeed and to collaborate with The Sage Gateshead but equally a strong feeling that new approaches to partnership working need to be established.

The role of Youth Music is less clearly articulated though there is some positive feeling about the new funding programme and available budget for CPD and networks.

A critical point to arise in discussion was how CPD could be offered strategically. There needed to be a mechanism for Music Leaders and their Employers/Commissioners to articulate need and ensure that the CPD offered met that need. This implied a structure or channel of communication that does not currently exist. The Sage Gateshead, in its capacity as Bridge Delivery Organisation, or the new Music Education Hubs, could fulfil this role but it would require a strong commitment to make it work effectively.

6.9 Chapter 6: Key Findings

1. Both Music Leaders and Employers/Commissioners have limited knowledge of training opportunities in the North East.
2. Cost and lack of time are perceived as the main barriers to participating in CPD.
3. Preferred formats for CPD are one-off training days and online resources. Training formats with the lightest time commitment were the most popular, though Young Leaders were positive about longer courses.
4. There is considerable enthusiasm for collaboration in a CPD offer to Music Leaders.
5. The Sage Gateshead has a major role to play in supporting the region's Music Leaders in the future, and many organisations would like to work in collaboration with them. However there would need to be a new approach to collaboration and partnership working on the part of The Sage Gateshead.
6. The Youth Music Network, and networks and CPD funded by Youth Music, will have an important role to play in the future.
7. For CPD to be offered strategically there will need to be clear structures and channels of communication between Music Leaders and Employers/Commissioners so that the most relevant CPD can be identified. The Bridge Delivery Organisation or the new Music Education Hubs may be well placed to take on this role.