

Birmingham Music Hub

Primary School Music Teachers Survey 2018

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BIRMINGHAM CITY
University

Services
For Education

Foreword

I am pleased to be able to share this research commissioned by the members of the Birmingham Music Education Partnership. The Birmingham Music Education Partnership is the Music Education Hub for Birmingham. Services For Education is the lead organisation.

Other partners include The City of Birmingham Symphony Orchestra, Birmingham Contemporary Music Group, Ex Cathedra, Quench Arts, Mac Birmingham, Town Hall/Symphony Hall and Birmingham City University.

There is much to celebrate. Birmingham's primary schools are largely supportive of music and it is given a rightful place in the Birmingham Curriculum Statement:

"At school, all children will have opportunities to explore their talents and abilities through:

- developing an appreciation of the arts
- experiencing music and its intrinsic value for enjoyment and self-expression through performing, singing and the playing of instruments"

Birmingham Curriculum Statement, Pub. 22nd March 2017

Within this report, there is evidence of pupils learning from a modern digital curriculum; Singing appears to be increasingly embedded as part of the day; Schools describe themselves largely as 'musical' and there is an unmistakable shift in the levels of partnership working to provide meaningful opportunities for pupils. Engagement with primary schools is undoubtedly high and school leaders recognise the importance of the subject.

Alongside this, there are some worrying aspects to the data. 20% report that music is taught 'ad hoc'; Curriculum time averages less than one hour per week and is often 'squeezed out' through pressure from 'core' subjects. There is a lot of 'broad' but a misunderstanding of 'balance' in the curriculum where the entire school music offer runs exclusively in a 'music week'. The decreasing regularity and misunderstanding of 'how' we learn music is worrying. It positions the subject as something that is done infrequently for fun and negates the importance of dedicating time to the long term acquisition of skills and techniques.

The Hub, through its partners has, in some cases, subsumed the role of providing the school curriculum offer. Our role should only be to enhance the work of schools under the National Plan for Music Education.

The BMEP will respond, particularly on the loud call for increased levels of CPD. It is an important next step for Birmingham schools and teachers to take ownership of their music curriculum. That starts with building confidence in the workforce that see our children every day. I want to thank all participants who have provided such an honest data set from which to build upon.

Ciaran O' Donnell, Head of Music Service
Services For Education

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Introduction

Birmingham City University Centre for the Study of Practice and Culture in Education (CSPACE), based in the Faculty of Health, Education, and Life Sciences, was asked by Birmingham Music Education Partnership (BMEP) to undertake a survey of Birmingham Primary School Music Teachers in the spring and early summer terms of 2018. This paper reports on that survey.

Key Points

- 11 respondents were head teachers, others were class teachers or music co-ordinators
- A very slight majority of respondents were from Local Authority schools
- Approximately three-quarters of schools have freedom over their curriculum
- Some 89% of respondents say they average or above in terms of having a musical school
- In 41% of Birmingham Primary schools, it is the class teacher who teaches music to their own class
- In 47.7% of Primary Schools music is taught on a weekly basis...
- ...however, in 20.9% of Primary Schools music is only taught on an ad hoc basis
- Over 68% of schools have less than an hour a week for music classes
- Over 70% of schools use either Charanga or Music Express
- Some 85% of schools have extra-curricular music
- 77% of Birmingham Primary Schools who responded to the survey have more than 35 children learning to play an instrument in school. 51.3% have more than 50, and 30.7% have in excess of 100
- Singing takes place regularly in 97.4% of responding schools.
- 44.74% of schools make some provision for G&T pupils in music
- 72.7% of schools make some provision for SEND pupils in music
- Schools are not sure as to whether their teachers are adequately supported in terms of music-specific CPD...
- ...however, 56% of respondent schools had teachers who had attended some form of music-specific CPD
- Only 5 schools had availed themselves of access to the on-line 'reelmusic' app
- It is disappointing that a number of Primary Schools do not know about their pupils who may have music lessons outside of the school
- 84.21% of respondent Primary Schools in Birmingham have some form of external accreditation for their work in music from Music Mark or Arts Mark
- 82.9% of responding schools have some form of musical partnership
- A number of Primary schools do not appear to have musical links with the secondary schools to which their pupils will be transferring

Methodology

The CSPACE team used an on-line survey methodology, which was designed using the Bristol on-line survey tool (BOS), for completion by the respondents at their convenience, and available via any web-based browser to complete. BOS is the normal means CSPACE uses for this sort of research.

Full ethical clearance was obtained by the researchers from the Faculty ethics committee. Participants were promised anonymity in their answers, and they also agreed to the use of direct quotes in publication with all names being anonymised. To this end this report redacts the names of teachers, and of their schools, colleges, and academies to prevent ready identification.

This survey was offered to all appropriate Primary Schools in Birmingham via direct messaging emails, with regular follow-up reminders. There was therefore the option to only respond if the teacher wished. What this means is that the teachers undertaking this survey were a self-selecting cohort from all of the available secondary schools. We know that there are problems associated with self-selecting groups of participants:

Self-selection bias is the problem that very often results when survey respondents are allowed to decide entirely for themselves whether or not they want to participate in a survey. To the extent that respondents' propensity for participating in the study is correlated with the substantive topic the researchers are trying to study, there will be self-selection bias in the resulting data. In most instances, self-selection will lead to biased data, as the respondents who choose to participate will not well represent the entire target population. (Olsen, n.d.)

Although self-selection bias is an issue, for the purposes of this study the self-selecting respondents were all primary school teachers, and so this was deemed apposite for the purpose of investigation.

39 usable responses were achieved from different Primary Schools across the city. One respondent school did not give permission for their free text responses to be used in this report, and so all of their comments have been redacted, however, their statistical data is included. As is common with many online surveys, not all respondents answered all of the questions, and so some responses do not add up to this number.

In this report, responses are taken directly from the survey. Figure numbering, where graphical data has been derived from survey responses, is based on the question numbers from the original, and therefore is not necessarily sequential in the way they are presented, neither are all questions illustrated with a graph.

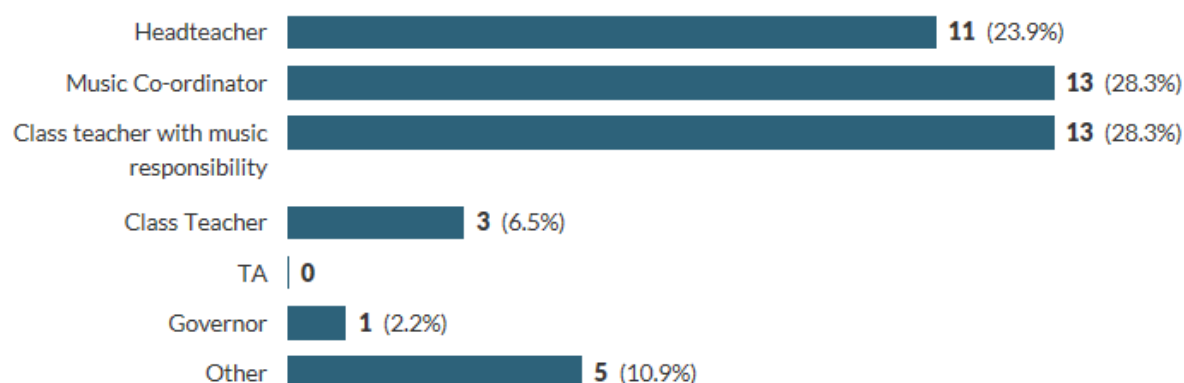
Free text responses were used throughout the survey. These are normally reported on using bulleted text. All answers are normally presented verbatim, although some spelling and grammatical anomalies and typographic errors have been regularised. As was noted above, anonymity is maintained through the report.

Discussion

Survey Participants

As has been reported, we had 39 usable responses. The first question we asked was about the role of the respondents. As will be the case with a number of the responses in the report, participating teachers were able to choose more than one category, hence the total numbers, as in this first instance, often add up to more than the number of respondents.

Respondents Role in School

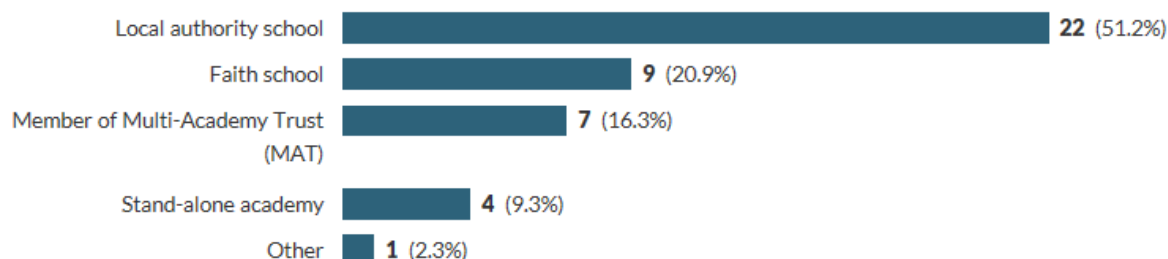


As can be seen, the majority of respondents were Music co-ordinators or class teachers with responsibility for music, where there were equal numbers of each. 11 respondent Headteachers also completed the survey. The 'other' respondents self-identified as:

- Deputy Headteacher
- Head of Arts Faculty
- Strategic Business Manager
- Deputy Headteacher
- HLTA with music admin responsibility

The types of schools which were represented are these:

Question 6: Type of School



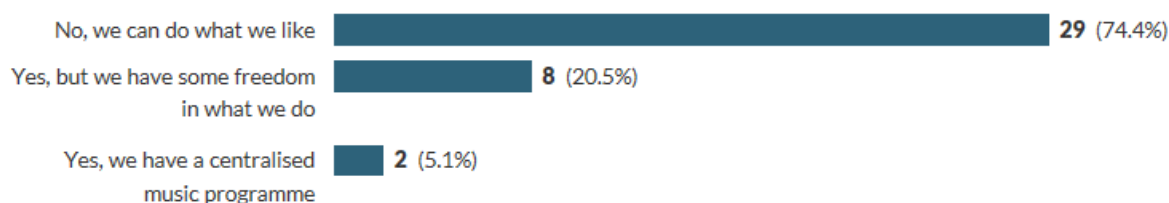
Schools and academies which are Local Authority schools clearly dominate this list, with over 50% of respondents, followed by Faith schools, of which there were a little

over 20%, and then MATs and stand-alone academies. The make-up of the schools has some relevance for the next question, which asked:

- *Does your school type and structure have any bearing on what you can do in your music curriculum?*

Responses to this show a range, with freedom of curriculum being the commonest response:

Question 7: Freedom of curriculum



However, within this answer we can see that 8 schools, some 20% of respondents for this question, have a degree of freedom in this regard, whilst 2 schools do have their music curriculum affected in some way by their school type and structure in the form of a centralised music programme. Respondents were given the opportunity to expand on these answers in free-text:

- We are becoming more limited in what we can provide due to budget constraints.
- We follow the National Curriculum but other than that we are free to deliver the objectives however we like.
- We follow guidance on teaching music at our school from the National Curriculum and aim to teach a broad and balanced curriculum in all year groups.
- We are a voluntary aided school.
- We must follow National Curriculum requirements.
- We subscribe to Charanga software but can use other schemes eg Music Express

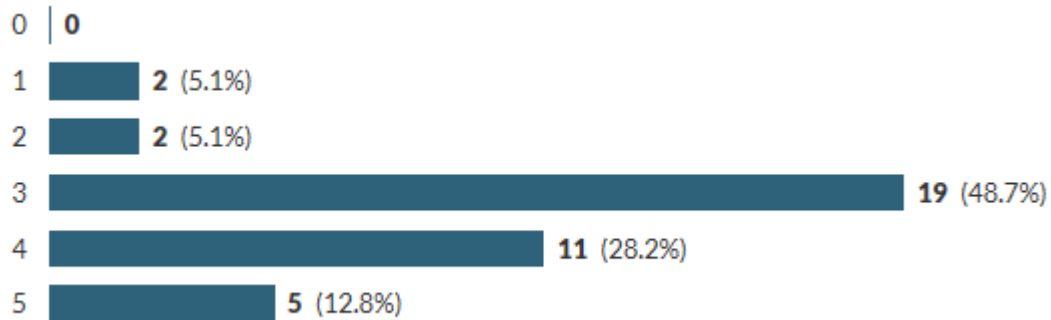
What is interesting in these responses is the levels of autonomy which the respondent primary schools seem to have in this regard. This means that they are possibly open to some form of intervention by BMEP and its partners in terms of the sorts of activities which could usefully be undertaken.

We then asked if the respondents felt they could identify whether theirs was a 'musical school'. We deliberately did not qualify what we meant by the notion of a 'musical school', as we wanted to see how the respondents would self-identify to this question, the wording of which was:

- *Would you describe your school as a 'musical school' (0-5 with 0 meaning not very musical and 5 meaning very musical)*

Here are the results:

Question 8: Musical School



We know that respondents tend to choose a middle option when one is offered (Bishop, 1987; Kalton et al., 1980), but even with that caveat we can be moderately encouraged by the results that show that almost half of the of respondents chose this category. Even more encouraging is the fact that 41% of respondents chose either the level 4 or level 5 category response, meaning that summing the levels 3-5 responses shows that some 89% of respondents are placing themselves as being average or above in terms of having a musical school. However, it must be of concern that 4 schools placed themselves as being in the level 1 or 2 categorisation, which will clearly be an issue for those schools, and for the ways in which BMEP and its partner organisations liaises with them

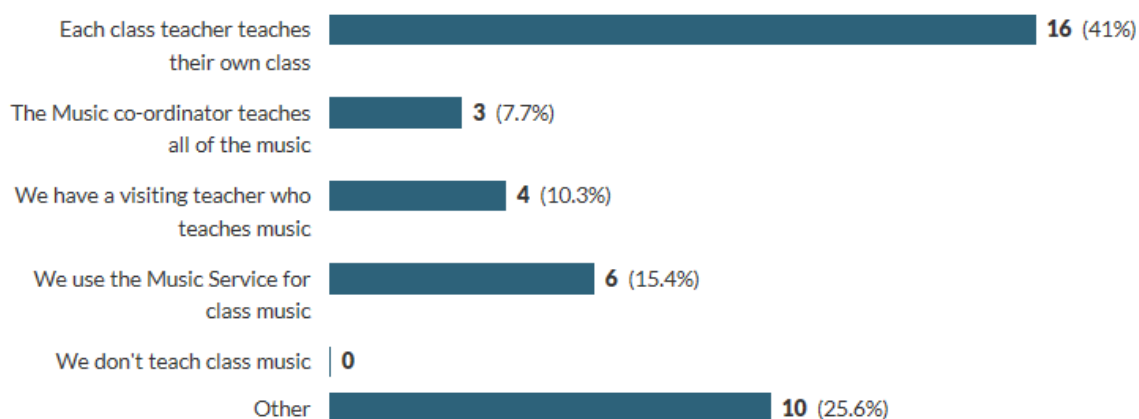
What is not clear, however, is how generalisable these results are across the city as a whole, and it would not be appropriate to be complacent about this. There is clearly work to be done by all partners of the music education hub in addressing this issue.

Music teacher numbers

We then turned our attention to the people who are teaching music in the Primary schools, and asked this straightforward question:

- *Who teaches music in your school?*

Question 9: Who teaches music?



What is of interest here is that in 41% of Birmingham Primary schools, it is the class teacher who teaches music to their own class. It seems that in only 3 schools the music co-ordinator is teaching across the school. Birmingham music service figure significantly, teaching over 15% of classroom music lessons. There is a relatively large 'other' response category here. Here are the free text responses in full for this question:

- We have music service teacher for year 4/5 whole class instrumental teaching and also an in-house TA who delivers music to Reception, 1, 2 and 3.
- Each class teacher teaches music except in Y4. In Y4 the music service teaches class music. In Y3 a specialist comes in to teach the children music.
- We offer after school music clubs twice a week.
- We use a mixture of Class Teachers, Music Specialists, Visiting Music Teachers and the Music Service.
- The TAs teach music during PPA time.
- Some class teachers also teach music but not on a regular basis. This is dependent on which topic is being covered.
- Each class teaches their own class music, we also use the Music service to teach one year group and a singing specialist to teach all year groups.
- We have several peripatetic music teachers for different musical instruments and each teacher is responsible for teaching music to their class.
- Music delivered by class teachers in EYFS & KS1. In KS2 some taught by class teachers & mainly covered by visiting teachers - Steel pans Y3, Ukuleles wider ops Y4, Dhol Y5. Plus we offer individual instrument tuition from Music service teachers
- Class teachers teach in class, we have visiting teachers for instruments, visiting teacher for Junior singing and choir, 2 staff members who teach staff choir and Infant singing.

A range of approaches to teaching music are evidenced in these responses, and there is no simplistic answer to the question as to who is actually in front of children teaching music in these schools. This complex field will require some careful

approaches from BMEP and its partners in order to ascertain what exactly is the provision in each of the schools which are being worked with, or with whom discussions are being held, or should be conducted, concerning future partnerships.

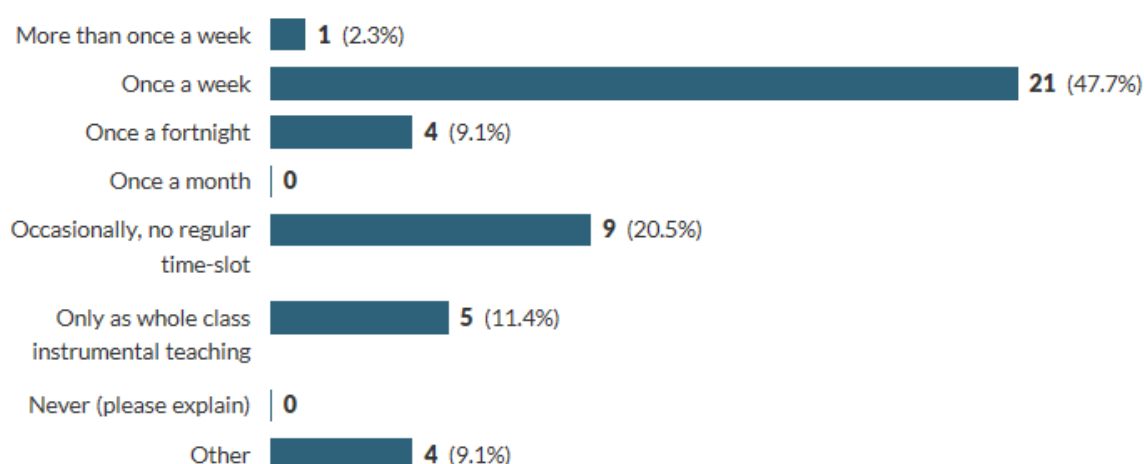
Time and frequency of music lessons

We turned our attention next to the frequencies and amounts of time which are allotted for teaching and learning music, and asked this question:

- *How often is music taught as a class lesson in your school?*

Here are the results:

Question 10: How often is music taught



What is encouraging from these responses is that in 47.7% of primary schools music is taught on a weekly basis. However, in 5 schools music only figures as Whole Class Ensemble Tuition (WCET), and in 20.9% of schools music is taught on an ad hoc basis. There are some 255 Primary Schools in Birmingham (Birmingham.gov.uk) and so the responses from these 39 respondents (as some of the figures above are double-counted) represent 15.29% of schools in the city. As is noted in our discussion of self-selecting cohorts, it is possible that these are the ones who wanted to talk about their music provision, it may also be entirely possible that those who did not respond have nothing to say!

The 4 'other' responses to this question are these:

- Classes in KS2 have the opportunity to receive weekly lessons, in the rest of the school class teachers teach music as part of their Learning Challenge.
- KS1, KS2 have year group song practise weekly & otherwise frequency varies - music usually linked in with topic or covered in PPA
- Aim for once a week, but often 'squeezed out' by other lessons. Weekly KS2 singing assembly (at Grade 1 level) does occur.

- Non core subjects are taught in blocks and are timetables for specific weeks during a term. For Music there is a week allocated per term, I would say 2/3 1 hour lessons are delivered in this time.

The third bullet point is revealing here, and the notion of music being 'squeezed out' by other lessons does seem a significant one, and may be one which happens on a regular basis in other schools, but which goes unreported. This would be worthwhile to follow up on.

Respondents were asked if any of their answers to the question concerning how often music is taught needed further explanation; here are their responses verbatim:

- It should be once a week but in reality, music is often a lesson that is missed due to pressures of core subjects.
- In key stage 2 music is whole class instrument teaching. In key stage 1 music is vocal skill with some instrument work, usually sing Charanga.
- Those classes that have the music service in have a weekly slot, the rest it is included as part of a thematic topic.
- The Music Co-ordinator teaches music when he covers the PPA time of class teachers. He also teaches drama for half a term too, so this amounts to once a fortnight over the course of the academic year for each class.
- PPA lessons are used to teach each year group in a cycle of 6 lessons which are rotated each half term. Year 1 is taught percussion and singing, year 2 whole class recorder and singing, year 3 whole class recorder and singing, year 4 whole class ukulele and singing and years 5 and 6 whole class keyboard and singing
- It is timetabled for each week but I suspect that it is taught on average every other week.
- The Music Service supplement the teaching of music
- We also have whole class teaching of an instrument once a week. This is bought in from the Music Service for 1 year group (3 classes).
- Please refer to the previous question re class teachers delivery of music.
- We use Music Service for brass lessons for years 4,5,&6.
- I teach music in Reception, Year 1 and Year 2. I used Charanga as my main resource.
- All classes teach music every week, but in addition, there are weekly singing practice assemblies and weekly music appreciation which is combined with learning about the life and work of contemporary and classical composers/musicians.
- We use the music services to reach upper KS2 lessons, and class teachers provide their own teaching of music to lower KS2, KS1 and EYFS.
- Certain year groups teach music once a week and others teach it as it relates to their topic.
- Learning Challenge is the term we use for an integrated curriculum.
- Most year groups have some regular input from Music service instrumental teaching or other external music providers.

A number of these comments amplify our concerns with regard to lesson frequency. Observations such as “missed due to pressures of core subjects”, “timetabled for each week but I suspect that it is taught on average every other week”, “others teach it as it relates to their topic”, ring true from anecdotal evidence in terms of the regularity – or otherwise – of music lessons in the Primary School. This will be another matter for BMEP to monitor carefully in the future as more and more pressures are placed upon the Primary school curriculum. It seems doubtful that there is anything about the Birmingham situation that is different from elsewhere in the country, which means that the national picture is likely to be at least as problematic, if not more so, than the local one.

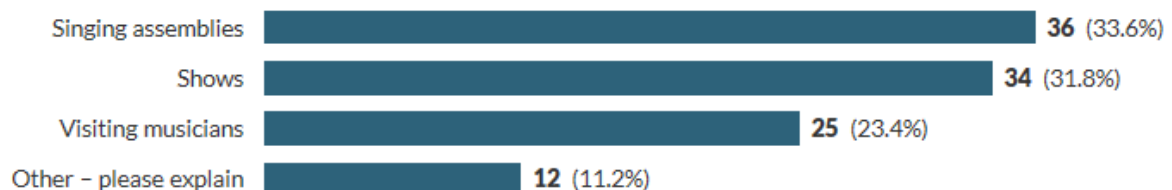
Role of music within the school

In question 11 we turned our focus onto the wider role of music within the school and asked:

- *Do you use music in other ways in school?*

Here are the results:

Question 11: use music in other ways



There are a number of ‘other’ category responses here:

- Clubs - choirs and ukulele group
- choir
- Two years ago we had a music enrichment week
- We hold an annual talent show for our pupils which includes singing and playing instruments.
- groups of children from each class are taught as a group violin, recorder ukulele or keyboard lessons. We have two orchestras for years 3 and 4 and 5 and 6. the children also use 30 minutes of their lunchtime to practise in between each lesson. we also have two choirs in the Junior school: Years 3 and 4 and years 5 and 6. Year 2 also have a choir and a small recorder group.
- Peripatetic music lessons.
- Singing playgrounds (good weather)
- School Masses.
- We also take part in collaborative projects when asked. These have included the CBSO, BCMG and Ex Cathedra. We also have 2 school choirs totalling

over 100 singers, who rehearse once a week. We also run an in house hand bell group.

- Hymn singing
- Children show their learning to others in assemblies/ year groups etc.
- Termly concerts for pupils to share our musicians work. Mini (and 1 more formal) concerts for parents several times a year to see how their child is progressing on their instrument/ regular choir events etc
- Children learning instruments perform in concerts 2 / 3 times a year. We have 2 large choirs - choir & Chinese choir run by staff.
- recorder lessons
- Rocksteady music lessons

Taken together these answers show a range of musical activities taking place in the Birmingham Primary Schools, which is encouraging. There seem to be a number of opportunities for BMEP and its partner organisations to become involved in some of these, alongside the single school that names BMEP organisations where such activity is already taking place. What may also be worthwhile is to consider the role of pupil voice here; is it known what children and young people might wish to do, as opposed to what they are offered?

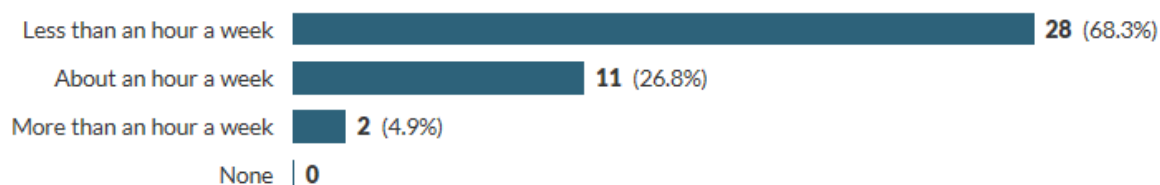
Time for music lessons

From this, we turned our gaze next to the amounts of time the Birmingham Primary Schools are teaching music for. We asked the question:

- *Roughly how much time does each class get for music in your school?*

The results, shown below, clearly illustrate that most primary schools, a little over 68%, devote less than an hour a week to music.

Question 12: length of time for music

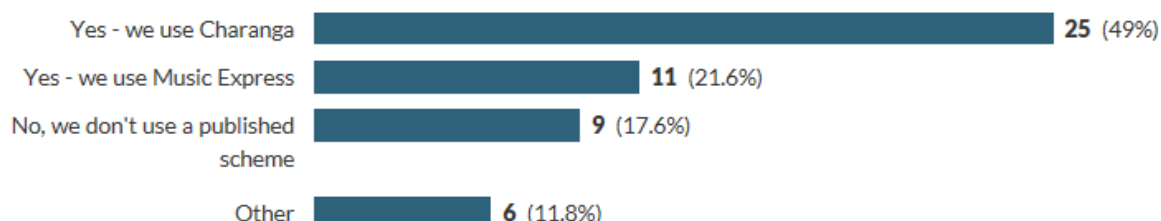


This is of concern. Music is a National Curriculum subject, and should be taught at KS2. The small amounts of time, for over 68% of schools less than an hour a week, along with the responses above as to the frequency of music lessons in the primary school, means that there is the potential for music not to be included in the notion of a broad and balanced curriculum. This is something that it will be appropriate for BMEP to investigate further. It will also be logical to monitor Ofsted reports on local schools, to see if music, or the broad and balanced curriculum, is being inspected and reported upon.

What is taught at KS2?

The nature of what is taught in KS2 music is clearly of interest, and so the teachers were asked whether they used a published music scheme for their music classes. Here are the results:

Do you use a published music scheme for music classes?



In this question, respondents were able to tell us more about this important aspect. Here are their responses verbatim:

- Some teachers access Charanga resources, others use Sing-Up and all have access to our in-house designed Music scheme for guidance. Our percussion teacher works alongside all age groups for 6 weeks each year. Our Y4 class currently accesses weekly fife/flute teaching through the Music Service.
- Combination of both
- We use a blend of Music Express, supplemented with other music lessons relevant to class topics and need etc.
- The music Co-coordinator teaches music to each group.
- Charanga has been used in the past
- We used broad topics which teachers link music into.
- We have extra curricular activities in school and with a group of schools
- Charanga is used by non music specialists in school. The music co-ordinator uses Charanga to support her bespoke lessons plans.
- We teach music through the class topics so it is cross curricular. We use a whole range of resources and do lots of improvisation and composition. All children learn recorder in Year 3 and keyboard in Year 4 as part of the curriculum.
- We also supplement Charanga with other music units that have been developed by the music staff at the school.
- Teachers use parts of published schemes or their own lesson plans to deliver music.

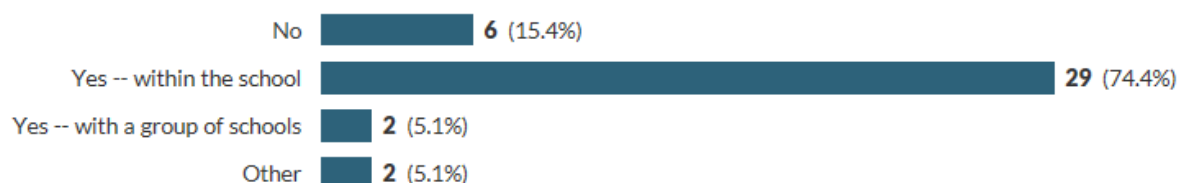
What is clear from these results is that nearly half (49%) of all the responding schools are using the Charanga (<https://charanga.com/site/>) music resource. This is encouraging, as it means that a high-quality resource is being employed. The equally high quality Music Express (<https://collins.co.uk/pages/primary-music-music-express>) scheme is also being by a little over 21% of schools. What is also good to see is where music coordinators are tailoring their pedagogic to the local needs of the

pupils and the schools, and producing their own materials suitable for their pupils, in their schools.

Extra-Curricular music

Curriculum music is obviously fundamental to a balanced education, but other forms of music-making are also important, and so the next question asked about extra-curricular music

Question 13: Do you have any extra curricular music activities in your school?



What is really encouraging here is that only about 15% of Birmingham Primary Schools do not have extra-curricular music of some sort, meaning that some 85% do have this. It is also useful to note that of these schools, some 75% organise their extra-curricular music within the school itself.

The 'other' responses to the questions were these:

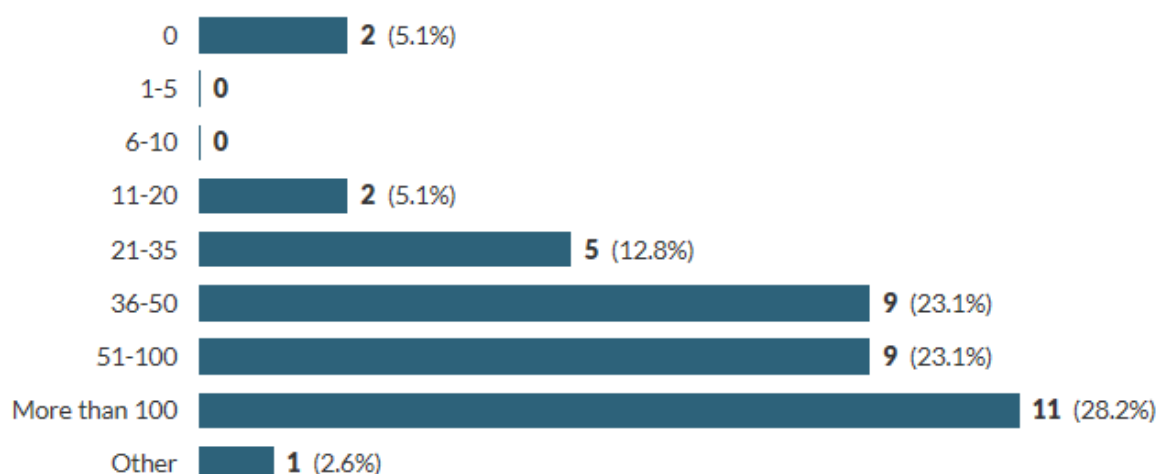
- Yes but not on a regular basis.
- If you mean Music lessons? Yes we have someone come in and teach woodwind and string lessons. But no music clubs.

The second of these is a little concerning. This may require investigation, as the confusion between curricular and extra-curricula music needs disentangling here. Although this is only a single school, it needs to be asked as to whether this is indicative of a wider perception within Birmingham schools? It may also be worthwhile to explore more widely notions of National Curriculum entitlement, and the place of music within statutory frameworks in KS2.

Learning to Play an Instrument

From broader questions about musical learning, we turned next to asking about specific number of children learning to play a musical instrument. Question 15 asked this question, and the results showed some quite high numbers in response:

How many children in your school are learning to play a musical instrument in school?



The 'other' answers included some who gave more details:

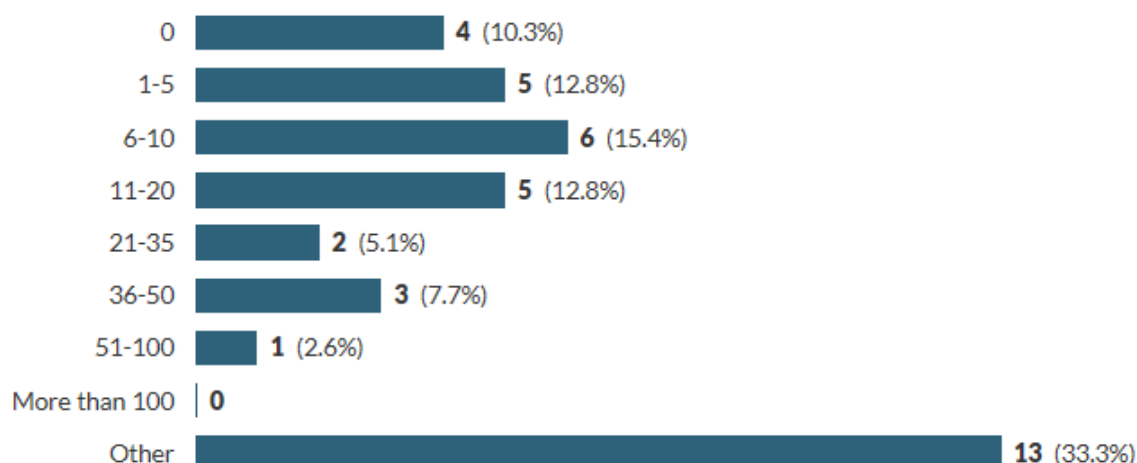
- Approx 200 children learn an individual instrument per week and we have 96 children who learn the ukulele through wider opps. All is delivered by the music service, except our school hand bell group, which is run by the music co-ordinator.
- 60 each year learn whole class recorder, 60 learn whole class keyboard. Currently 87 have lessons with Music service per staff
- 180

If we look at numbers of children learning to play a musical instrument in Birmingham primary schools, we see that there are some with quite a significant take up. Adding the 1 'other' response with large numbers, we find that 77% of Birmingham Primary Schools who responded to the survey have more than 35 children learning to play an instrument in school. 51.3% have more than 50, and 30.7% have in excess of 100 children doing this. These are respectable figures for musical learning.

A useful job for BMEP to do, and one which normally forms part of the data return required by ACE, is tracking these children to see what happens to them in the years after their primary school experience. We know that there are a number of children who give up playing an instrument at the point of leaving primary school, it would be useful for BMEP to try to find ways and means of developing continuation and addressing this drop-out issue.

Alongside those learning to play a musical instrument in school, we also wanted to know about those who do this out of school:

Question 16: How many children in your school are learning to play a musical instrument, outside school?



Other (verbatim):

- Do not keep record, maybe we should
- I don't have any data to answer this question but it is unlikely to be many children.
- I don't know
- Not sure
- Unsure
- Unknown
- Don't Know
- This information is not available.
- We do not keep this information.
- I do not have this information.
- Not sure - 6-10/11-20
- do not know
- I don't have this information sorry.

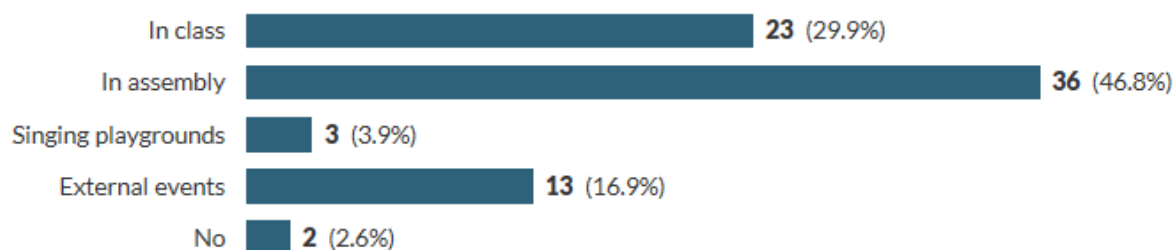
Here the figures are much more mixed. It is important to note that all of the 'other' responses are some variation "I don't know". Again although this is data that ACE have been asking for over a number of years, collecting it still seems to be problematic. However the very real issue of schools knowing about and recording this information is recognised.

What is interesting to note is that in 6 schools in excess of 20 children have music lessons outside school, and one school has more than 50 such pupils. This warrants further investigation.

Singing

Playing an instrument is obviously only one part of active music making, and so the next question asked about singing:

Question 16: Is singing a regular part of your school in any of the ways below?



The percentages here provided by the analytical software are somewhat misleading as these are not exclusive response answer. What we can say is that only 2 of the 39 respondents do not have singing as a regular part of their school life, which seems a shame for those schools, but does at least mean that there is vocal work going on in the remainder of the schools, with this taking place in 97.4% of responding schools.

Ex Cathedra's *Singing Playgrounds* initiative is mentioned by 3 schools specifically, as well as regular singing in assemblies and in class too.

What is missing?

Alongside the areas we have discussed so far, we were also interested in what else primary schools would like to see taking place, so the next question asked this:

- *Is there anything not provided for in your current school music offer that you would like to see? If so, what is it?*

This was a free text response, and so here are the verbatim responses:

- We would like a lot more music, context and circumstances make this difficult
- Composition is not covered much - trying to introduce a composition lesson once a term with class teachers linked to their topics.
- Music therapy for more vulnerable children
- Would also like to explore how music could impact upon our teaching of writing
- More visiting musicians from a wide variety of genres
- We are planning to link up with other local schools in the area to share music-related events such as concerts and sing-offs.
- We would like to go back to whole class teaching using your service to teach our children to play an instrument but currently we are not able to afford the cost of this provision.
- Opportunities for the music teachers to work with the choir.
- Digitalised Music using ICT.
- Whole class instrumental teaching.
- All take part - but not as regularly as I would like

- I would ideally like to see some specialist singing for boys being offered by the city.
- More time provided for music.
- Any available performers to come and demonstrate different instruments? eg. like Stringcredibles?
- We would love a world music demo etc
- We have been involved with 'Singing Playgrounds' in the past and it was very successful. I would like to revive it again.
- Support from the music services teachers with planning for lessons that will be led by non-music specialist teachers (so we can learn from their expertise in other year groups).
- Another year group to take up an instrument.
- Not at the moment
- Regular musical provision for all year groups.
- Opportunity for whole class instrument experience - not weekly, just occasional one-off, not percussion,
- Music workshops- culture, art, digital

There is a range of responses here, and these seem to divide into those which BMEP and its partners is in a position to address, including, for example:

- Composing
- Visiting Ensembles
- Facilitating inter-school activities
- Developing singing
- Music Technology
- Planning for learning

There are some areas which BMEP can only advise on, for example, more time, and increased funding in schools. There are clearly some things in this for BMEP and its partner organisations to consider, both in terms of advice and provision. But there are also wider systemic issues being highlighted here, in that any music education hub (MEH) can only work to the limit of its funding, and within the context of the core and extension roles prescribed for it. Some of these issues are beyond that which a MEH can reasonably expected to be able to do. After all, nothing is 'free', there has to be a limit to how many fully-funded activities a MEH is able to offer. But nonetheless there are things here which will be worthy of monitoring in the future.

G&T and SEND

Provision for Gifted and Talented (G&T) pupils is an important, if somewhat contentious issue in music education. We asked the Birmingham Primary Schools how this affected them using this form of words:

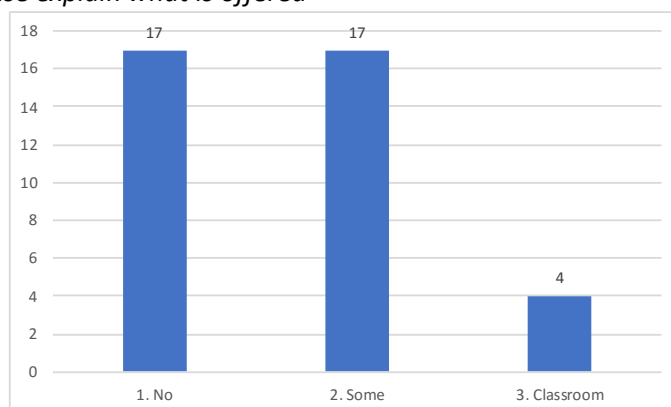
- *Do you make provision for gifted and talented (G&T) pupils within the context of your school music? Please explain what is offered.*

The free-text responses from these schools, $n=38$, can be placed into three basic categories. These are:

1. No, we do not make provision for G&T pupils
2. We make some provision in terms of extra music lessons, contributions to BMS lesson costs, or in some related way
3. We make provision in classroom music.

The division of responses was as follows:

Question 19: Do you make provision for gifted and talented (G&T) pupils within the context of your school music? Please explain what is offered



The free text responses for category 2 answers were these:

- Y5 and Y6 pupils are offered access to percussion and flute tuition.
- Peripatetic lessons, concerts
- When a G&T child is identified we enable them to participate in lessons with peripatetic teachers within school or externally.
- We use the music service for G&T children who want to continue to learn an instrument in Y5 & Y6 and also pay for a choir teacher for others.
- Small group teaching provided by Birmingham Music Service for children in Y5 and Y6
- Yr 4 receive flute tuition from the Music Service. This is then made available to electives from Y5 & 6. We also offer after school guitar tuition.
- Children who are G&T are given an option of learning an instrument.
- Yes - Music tuition
- Yes - school pays for over half of the cost of the music lessons to develop the enrichment for these children. They are also on our G&T register.
- Yes. If in Year 6 they are encouraged to join the hand bell group. When possible we will extend their individual instrument lesson time or form small ensemble groups (where money allows). We also integrate our G and T children into any external musical projects we get offered. For one especially gifted child, we have helped to secure a place at the Royal Birmingham Conservatoire Junior Academy.

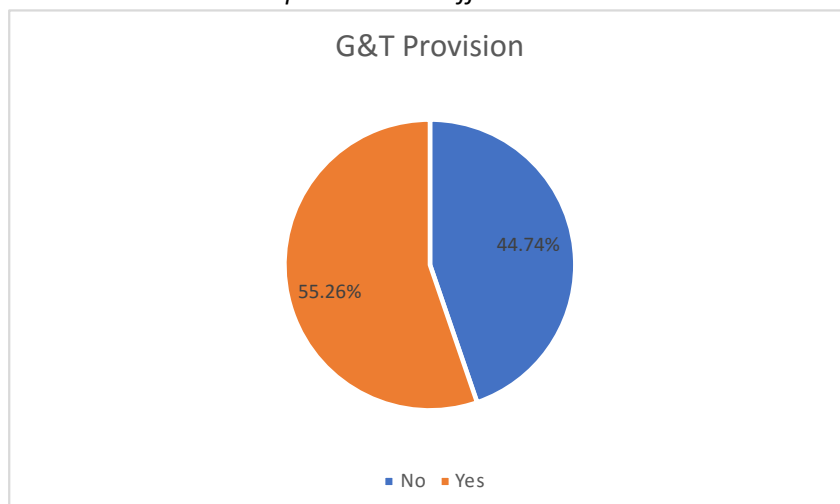
- Free Instrumental Lessons
- Individual provision in peri lessons to allow them to progress at their rate.
- Encouragement given to form own bands/join out of school ensembles etc.
- These children have an extra lesson on a Wednesday.
- Also, children are encouraged to play for weekly school masses.
- We try to ensure G&T pupils continue with music tuition after year 4 and get the opportunity to play a second instrument.
- Access to special events - eg work with CBSO Centre, Welsh National Opera

Category 3 responses were these"

- Recorder teaching is grouped in terms of ability.
- Through differentiated lesson activities and signposting parents to further opportunities.
- Differentiation in music lessons so that they can notate more appropriately/ progress appropriately.
- Yes - within whole class context

It is appreciated that these categorisations are somewhat rough-and-ready, and that these free-text responses can be considered in multiple other ways, however, it is to be hoped that this distinction forms a useful way of considering these. What is useful to note is that category 1 answers form 44.74% of responses, and categories 2 and 3 together make up 55.26% of responses, as the next figure shows:

Question 19 as Pie-Chart: Do you make provision for gifted and talented (G&T) pupils within the context of your school music? Please explain what is offered

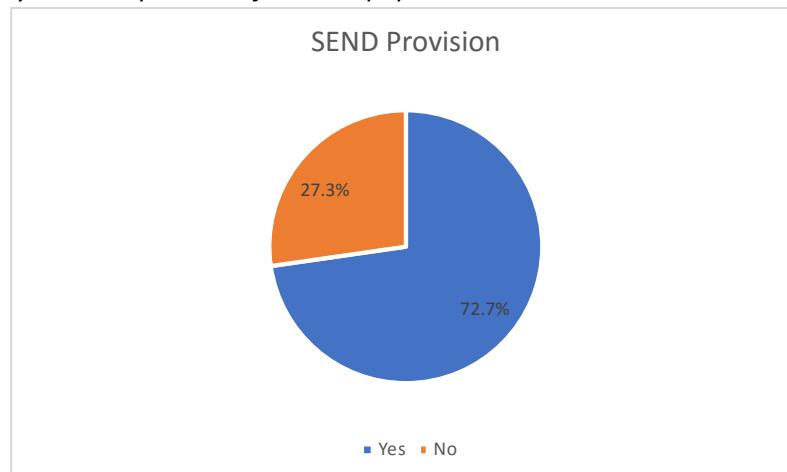


As with G&T. we were also interested in the provision made for children with special educational needs and disabilities (SEND) pupils, and so the next question asked:

- *Do you make provision for SEND pupils within the context of your school music? Please explain what is offered*

These answers were much harder to classify than the G&T question, and it was not possible to distinguish between BMS and school provision with any degree of reliability here, and so for the purposes of this analysis categories 2 and 3 have been conflated here.

Question 20: Do you make provision for SEND pupils...



As can be seen clearly in this pie-chart, over 72% of Birmingham Primary Schools do make provision for SEND pupils in some way.

Here are the free-text answers for those that do:

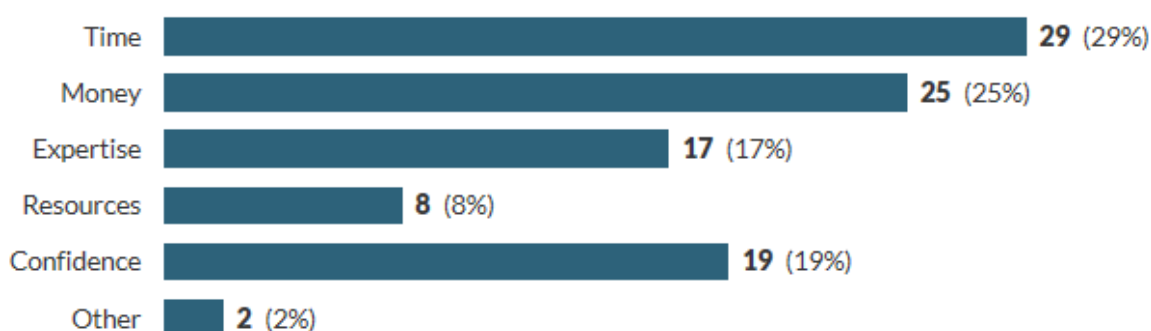
- All pupils have equal access to Music sessions throughout the school.
- We are a very inclusive school. Many children who are on the SEN register are learning recorder.
- One pupil who has physical needs
- They join in with the other children and access music at their own level.
- They are included in any music activities that go on in school, but no specific SEND provision
- All children are given the opportunity to participate in music lessons regardless of ability. Music is a great enabler of other academic skills.
- They access the same music lessons as the rest of the school currently (nothing different or extra).
- Specific children have personalised support plans - use of ear defenders etc
- Music is inclusive
- Through differentiated lesson activities yes. Our Resource Base also receives extra music learning time in the curriculum.
- Therapeutic music is used to support some of our children.
- Different Instruments to explore and use
- Children who would benefit from learning a musical instrument are given an option to do so.
- Yes. We have a variety of instruments to help with children who have sensory needs where they can be used as play therapy.

- Yes within class music but we also encourage them to learn an instrument or join either of our school choirs. They will also take part in the wider opps ukulele programme.
- Again, individualised peri lessons. Support in class lessons by adults/ supportive friends etc. We are very inclusive- anyone can learn an instrument, anyone can join choir.
- A special adapted cornet with a stand was made for a past pupil.
- All pupils are included within the lesson.
- Taught by music trained teacher during his release time.
- All music lessons are adapted for SEND pupils to ensure they can participate fully.
- Yes - within whole class context
- Anyone can take Peri music lessons. Anyone can join the Junior Choir. All participate in class based activities, school assemblies.
- One child SEN is able to practise his keyboard playing
- Slightly easier for class teachers to do this by simplifying what other children are doing.

Barriers to Music teaching and learning

In thinking about what takes place in schools, we were also keen to find out if schools were able to identify any barriers that they had to providing teaching and learning in music. Here is the question, and the respondent teacher reactions to it:

Question 25: Thinking about music in your school, what would you say are the main barriers to providing a rich and varied offer for all children?



These are probably all fairly predictable answers, but the concern here is where these can be addressed. (Unfortunately no details of the two 'other' answers were supplied, so we cannot comment on these.) The issue of money is not one which BMEP can solve by itself, but it is able to proffer advice on appropriate spending strategies to develop music education in a logical fashion. Likewise, time is a matter of prioritising certain activities, which will of course take place at the expense of others; but what BMEP can also do here is to provide linkages and information about ways in which musical learning need not be a drain on resources and time, but can

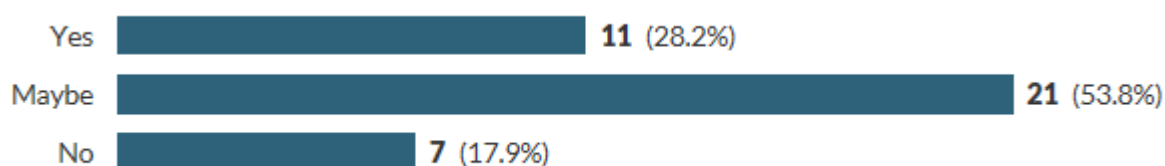
add to general attainment. Recent examples of this might include (Jaschke et al., 2018; Hallam & Rogers, 2016) (Music Mark, 2018).

The issues of confidence and expertise are in many ways linked, as they are probably best addressed through appropriately targeted subject-specific CPD, and so it is to that area which we now turn.

Continuing Professional Development (CPD)

There is an obvious concern for BMEP and its partner organisations concerning continuing professional development, and so the next question asked:

Question 21: Do you feel the teacher(s) responsible for music in your school is/are currently adequately supported in terms of CPD?



Here the 'maybe' answers exceed both the 'yes' and 'no' categories. This is clearly an issue. To find out more about this, the next question was a free-text response and asked:

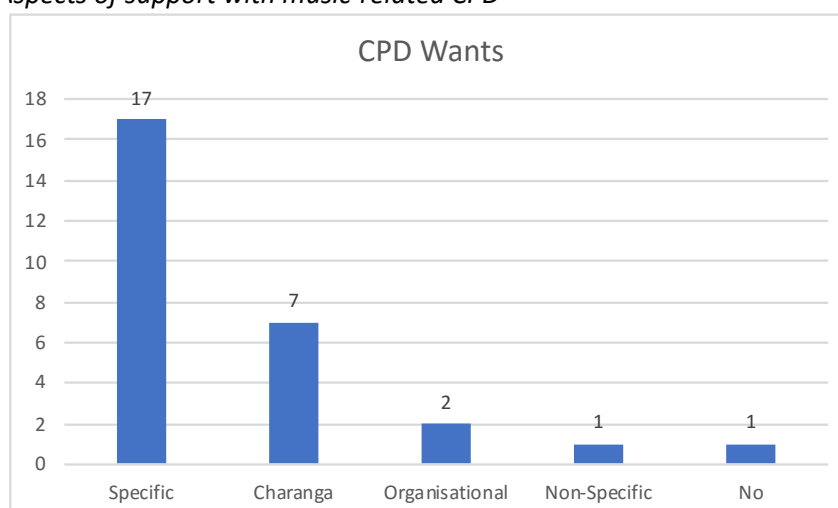
- *Are there any aspects of support with music-related CPD that you feel teachers would benefit from? If so, what sorts of things would you like to see included?*

We are able to classify these responses into five categories. Again, these are somewhat rough-and-ready and are open to reinterpretation in a number of different ways. The analytical categories that have been used are:

- Specific,
- Organisational
- Charanga related
- Non-Specific
- No

The classification with the largest number of responses is the first, specific CPD requests, where there were 17. The next three categories all came in with 7 responses each, whilst there was only one school which did not feel they would benefit from CPD.

Question 21: Aspects of support with music-related CPD



Here are the text responses from the specific category:

- Use of music technology for composition
- Many teachers avoid teaching music because they don't know how to do it. Some CPD on the basics of what makes a good music lesson would be useful.
- Making music planning easier. Basic skills learning for non-musicians.
- The music curriculum and what constitutes the three elements of performing, listening & appraising and composition. Tips on managing a music lesson with instruments, etc...
- Using Music to support learning in EYFS
- More resources and creative ways of teaching music
- Teaching of singing, composition and how to utilise a variety of instruments in the classroom - especially keyboards
- CPD for class teachers during a directed time would be helpful at the start of the new academic year.
- More collaboration and CPD events with experts.
- Differentiation in music, use of practical resources in lessons.
- Ideas on how to teach an outstanding music lesson.
- How to teach whole class instruments if you are not a music specialist. Most staff struggle with how to deliver composition and improvisation as they find noise level very difficult to manage. Strategies to deliver successful improvisation and composition lessons.
- CPD on teaching class music for teachers
- The confidence to teach music in class is very low in school.
- Assessment
- Cross curricular use of music - how music can be used to improve writing
- Music technology that is suitable for Primary pupils and our ICT.

A number of these relate to the issue specifically raised by the penultimate respondent here, that of teaching music for non-specialist teachers. In some way this might relate to the category of those asking for more help with teaching and learning using Charanga, for which these are the free-text responses:

- Further Charanga training to provide correct terminology.
- Charanga Training
- I do feel that they would benefit from some in house Charanga training.
- I know you already offer training for Charanga which is really useful
- We do not have a Music specialist on staff. We have had Charanga CPD sessions, but many staff have little knowledge or confidence in music teaching so other, more practical training could help build confidence?
- We will be purchasing Charanga so will need support for all staff as they haven't been responsible for teaching class music for many years due to specific member of staff taking responsibility
- Probably basic things like rhythm games on Charanga, listening and appraise activities- as non specialists the basics of music i.e. texture, rhythm, pulse how to do some of the playback and composing activities. How to differentiate as a non specialist. I have never played an instrument apart from a recorder when I was 6 as I am sure is the same for many teachers. I would say some of the very basics for CPD are required!

There seems to be a need here for CPD provision in this area, and it may be the case that the schools asking for assistance for non-specialist and unconfident teachers would benefit from joining with entry-level Charanga training, and this may be an avenue for the partnership to consider.

The non-specific response was this:

- Fully appreciate the support from the music service. I think we will need to review the provision in the coming year

The two organisational responses were:

- The Music Leaders event we attended a few years ago was really good, as it aimed to improve the professional isolation music teachers can feel. The afternoon was really useful and it was great to find out about what is happening music-wise in other schools. Unfortunately we haven't heard anything further since then.
- More free school-based CPD. Teachers are more likely to attend INSET at own school.

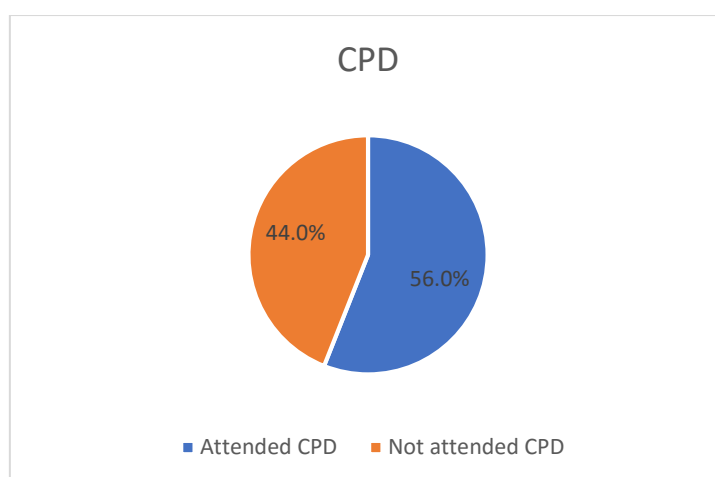
The first of these seems to be a communication issue, whilst the second, although undoubtedly the case, is likely to prove prohibitively expensive, and possibly unrealistic to expect BMEP to provide.

Using the same categorisations as in the previous question, we asked next about the CPD provision that the music staff had attended, using this form of words:

- *Have any of your school attended music-specific CPD in the past 2 years? If so, what was it?*

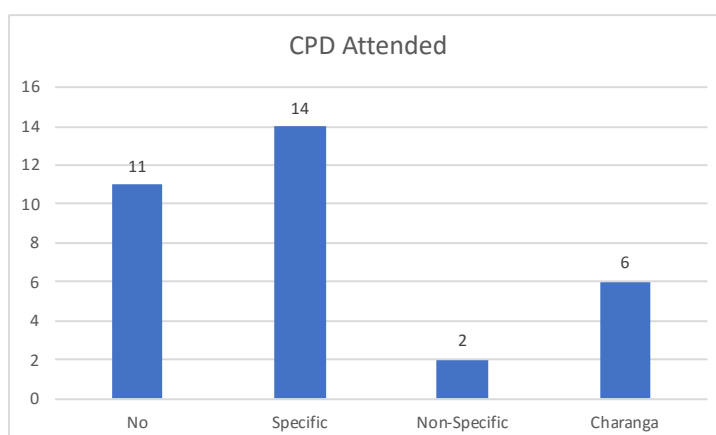
56% of respondent schools had teachers who had attended some form of music-specific CPD:

Question 35 Pie Chart - Have any of your school attended music-specific CPD in the past 2 years? If so, what was it?



Drilling down into this data a little further, we wanted to find out about the CPD which had been attended:

Question 35: Have any of your school attended music-specific CPD in the past 2 years? If so, what was it?



There were 14 respondent entries which fell into the specific category. These are the free-text responses in full:

- Myself and the TA who delivers music lessons attended the BCMG KS2 composition workshop,

- Staff also learn an instrument with the children when the music service teacher them each week.
- Yes - we also have an additional music teacher we provide ourselves. She liaises with the music coordinator at Bishop Challoner and there are some joint ventures. I also send her on any appropriate training I find.
- Yes. The music leader has attended the Music Service afternoon as mentioned above and also the free music twilight CPD sessions run termly by BCMG.
- Yes. Education Expo for music and drama in London, CPD with contemporary Music for Birmingham workshops
- Singing Playgrounds
- Yes. The music co-ordinator is currently attending a series of CPD sessions offered by the BCMG
- Had Singing Connections etc session with Ex Cathedra staff and have had good support from Ruth Roberts for several years now.
- Ex-Cathedra KS1
- Music coordinator and class teacher on music CPD with BCMG
- Have attended Ex-Cathedra singing workshops which are always inspirational.
- Yes, a one day singing course.
- Visit from Ruth Roberts to deliver Inset on Charanga.
- Coordinator will be attending inclusion in music training this month

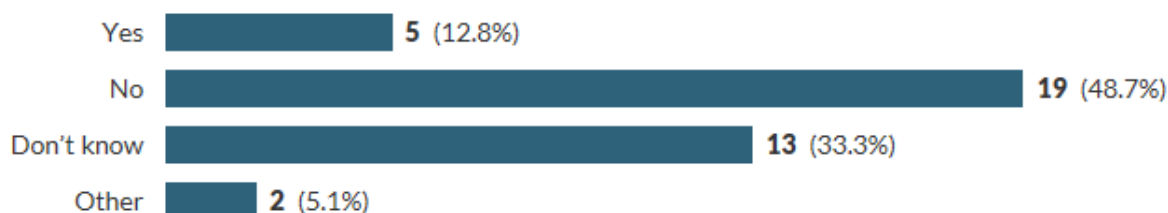
The two non-specific responses were these:

- 2-3
- Yes

The Charanga responses are not listed separately, as they are all self-explanatory.

In continuing to think about CPD, schools were asked if they had made use of the extensive materials provided by BMEP via its 'reelmusic' on-line application.

Question 31: Has your school made use of the free login for the S4E Music Service www.reelmusic.co.uk materials CPD platform?



It seems worthy of note that only 5 schools have availed themselves of this opportunity, with a third of respondents not knowing if they have or have not, whilst nearly 50% know that they have not. The two 'other' schools provided no details, so we do not know what this means. Given the range of freely available expertise which

the reelmusic app offers, this seems an ideal opportunity to undertake awareness-raising, as it may well be the case that many of the issues which the schools ask for in terms of CPD could be addressed by them simply sitting at their PCs! This could prove a boon, and an 'easy-win' for BMEP, as the materials are already there, and ready for use.

Taken as a whole, it would seem from these responses that there has been a reasonable take-up of BMEP and partner organisation CPD offers during the past two years, but that maybe there is a need for a rolling iterative programme of awareness-raising, as well as one of repeated activity as staff change, and new teachers, TAs, and SLTs come into post. It is also likely to be the case that this iterative programme may well need to repeat the entry-level CPD mentioned earlier in some sort of more formalised fashion.

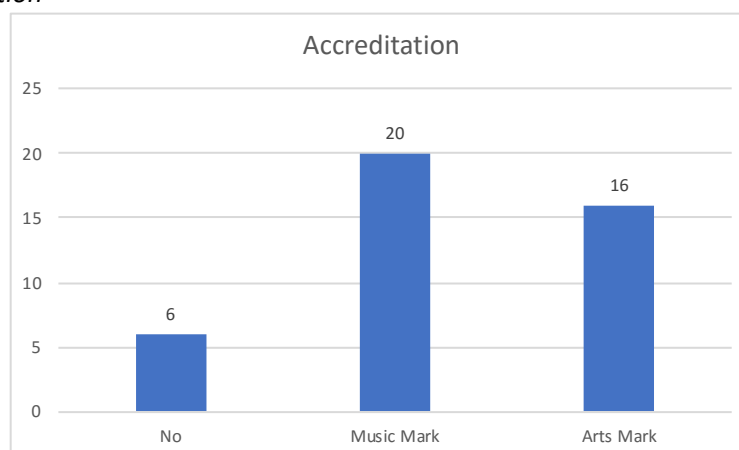
Accreditation

Thinking about the ways in which schools work across the various aspects of music education, we then asked this question:

- *Has your school any accreditation for its work in music education? For example, Arts Mark, or Music Mark membership? <http://www.artsaward.org.uk> www.musicmark.org.uk/join/schools/*

We used a free-text box in order for school teachers to respond to this, and so they could select multiple categories. Here are their answers:

Question 24: Accreditation



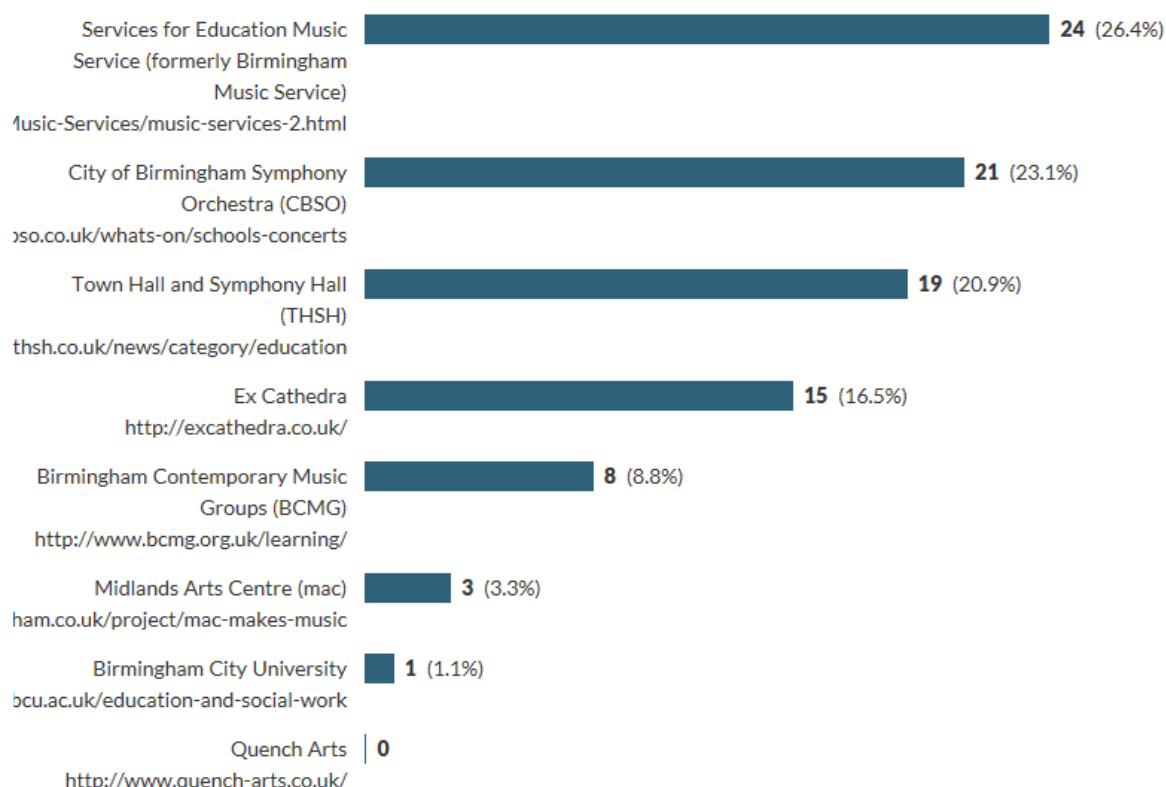
There were four respondents who noted that their school had *both* Arts Mark and Music Mark accreditation, their numbers are included in the bar chart above in each appropriate column. There were 38 individual responses, and so this means that 84.21% of respondent Primary Schools in Birmingham have some form of accreditation for their work in music. This is a good figure, but again the notion of the self-selecting cohort needs to be kept in mind here. What is possibly most important about this statistic is that it implies that the schools involved in musical activities are outward-looking, and thinking about broader aspects of their role, as well as the

kudos that such recognition provides. This will be something to build on in the future, and the partnership may well want to think about methodologies whereby tracking of ongoing external engagement and interaction can be followed up.

Partnerships

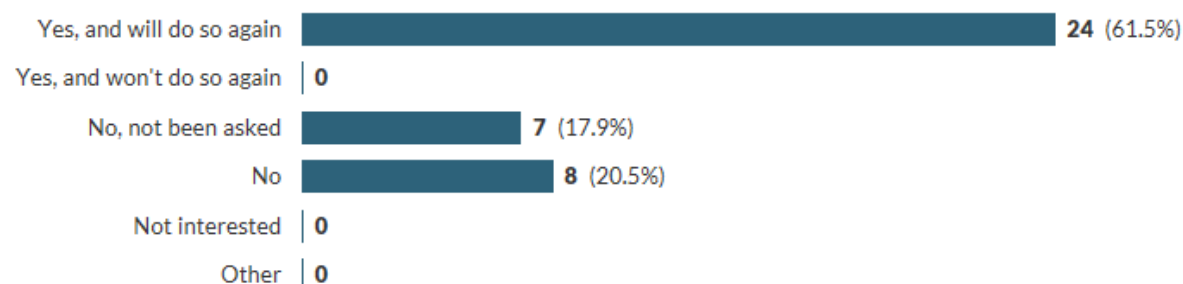
Thinking about external partnerships that the schools may already have in place, respondents were asked about this, and performances that they may have been involved with:

Question 28: Have you worked with, attended performances by, or been visited by any of these Birmingham Music Hub partners on any aspect of music education in your school?



Thinking specifically about large-scale performance events, the schools were invited to respond to this question:

Question 32: Have pupils in your school benefited from participation in large scale music making events? For example at Symphony Hall, or the Royal Birmingham Conservatoire?



It is encouraging to note that 61.5% of respondents have been involved in these. At some point in the future, BMEP may want to consider the differences between 'no' responses, and 'not been asked', as this may mean that further participants could potentially be encouraged to avail themselves of these opportunities. It is also encouraging to observe that none of this respondent cohort are 'not interested' in being involved in such work in the future.

We wanted to know more about the nature of the partnerships which were already in place, and so drilling down into this area a little more, the next question asked:

- *Do you have (or have had in the past) any links with external musical organisations which we have not mentioned in this survey please? If so, what are they?*

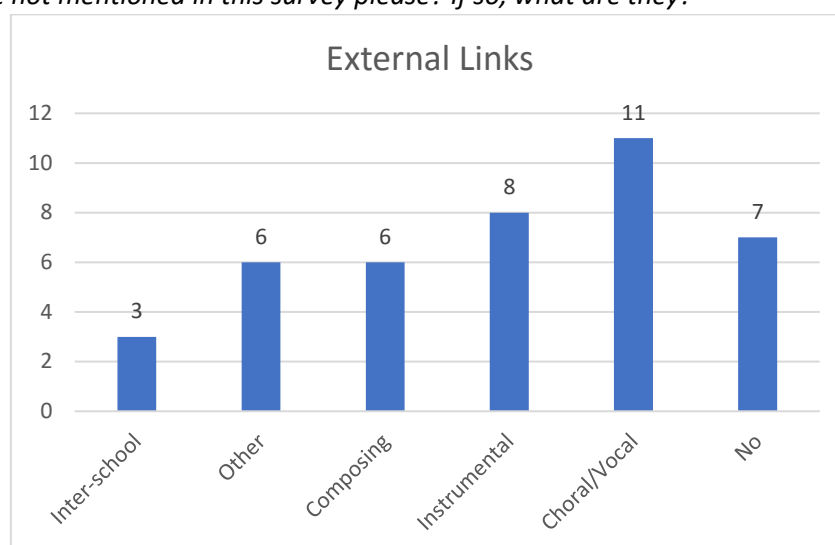
This was again a free-text response. Categorisation of these responses has been done using six main headings which arose from the data. These are:

1. Choral/Vocal
2. Instrumental
3. Composing
4. Inter-School
5. Other
6. No

The 'other' category was utilised when we were not entirely clear as to what the partnership entailed. In the other categories we have again adopted the rough-and-ready stance used in previous questions, thus we assumed (possibly incorrectly, admittedly) that opera-based partnerships tended to involve singing, and that orchestral-based partnerships tended to involve instrumental work. As this was a free-text response, we have taken the various organisations mentioned and coded them accordingly. This means that some schools are working with multiple providers, which in turn impacts the numbers of responses to each coding category. We include the free-text responses in full below the analysis for further interrogation.

Here are the results of this thematic analysis:

Question 26: Do you have (or have had in the past) any links with external musical organisations which we have not mentioned in this survey please? If so, what are they?



What emerges from these responses is that it is Choral/Vocal partnerships which are most common in these primary schools, with a range of providers. However, there is also significant work in other areas too, including with the CBSO and BCMG. Here are the responses grouped according to this thematic analysis:

Choral/Vocal:

- City of Birmingham Choir
- Ex Cathedra
- Ex Cathedra
- Singing Playgrounds, Ex Cathedra, Young Voices
- Welsh National Opera
- WNO
- Welsh National Opera
- We currently have some support from Birmingham Cathedral Choir; Welsh National Opera
- We are a member of singup.org and use their resources and song bank regularly. We also celebrate National Sing Up day each year.
- Music service primary gala choir

Instrumental:

- CBSO and Royal Ballet
- CBSO
- CBSO
- CBSO
- CBSO
- African drumming workshops
- A teacher who teaches all of Y3 the recorder and then teaches Pupils from Y4, 5 & 6 who want to continue
- Stringcredibles

Composing:

- BCMG mini festival
- BCMG to lead a workshop in year 3 this year. CPD run by BCMG
- Birmingham Contemporary Music Group
- Birmingham Contemporary Music Group
- BCMG
- Will be taking part in the for-wards Birmingham project

Other:

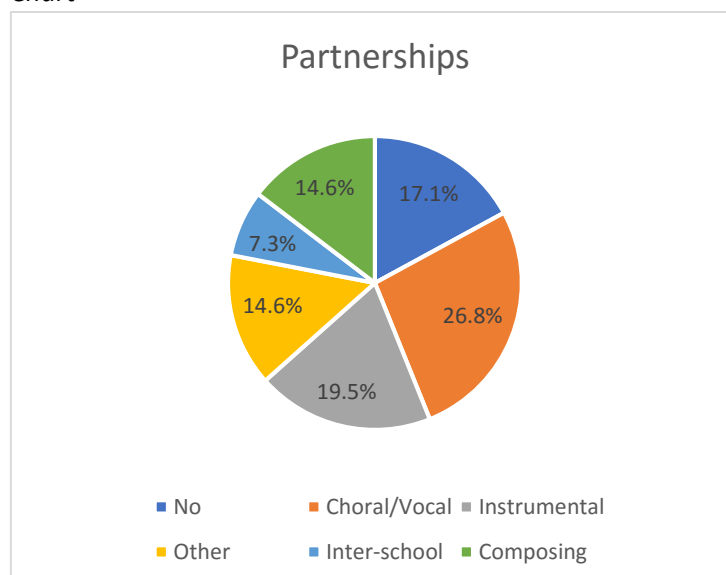
- Royal Birmingham Conservatoire
- Ann Jones – external music provider
- CJM
- Hippodrome Theatre
- Independent musicians who have helped us with productions
- One Life Music

Inter-School:

- Kimichi School
- King Edward's Foundation
- Our school cluster group regularly meets to discuss what we do in our local area.

Taken together, this means 82.9% of responding schools do have some form of musical partnership:

Question 26: As Pie-Chart

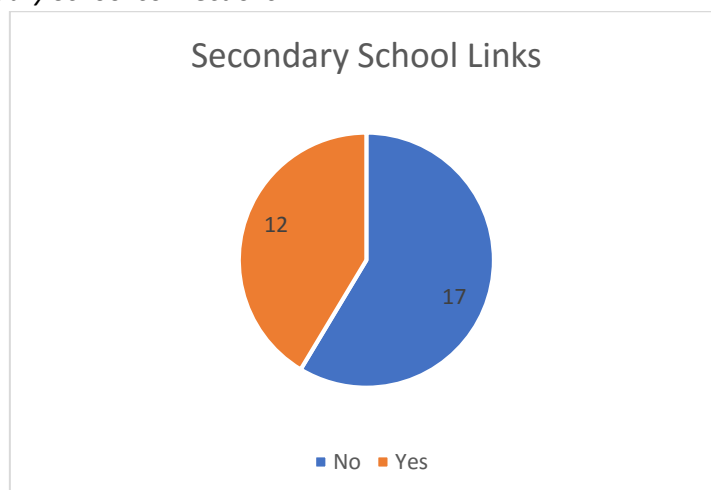


Continuing with the theme of inter-school links, a later question in the survey asked:

- *Do you have musical connections with the secondary schools your pupils will attend? If so, what, and how?*

More primary schools did not have musical connections with the secondary schools they feed their pupils into than those that did, as this pie-chart shows:

Question 33: Secondary School connections



This does seem to be an area which it may be useful for BMEP to think about addressing. The issue of retention of instrumental music learners is highlighted elsewhere in this report, is a key metric used in ACE data returns, and this seems to substantiate some of those concerns.

Taken as a whole, it is extant linkages with BMEP and its partner organisations which figure throughout these responses. There are some useful other links to which BMEP may want to look into developing on a wider basis.

Other information

The survey ended with a question concerning other aspects of music provision which the schools may want to tell BMEP and its partner organisations about. The question asked was:

- *Is there anything we have not asked you about that you would like to tell us about – e.g. school facilities, or community engagement?*

This again was a free text question, and eight respondents took the opportunity to say something more on this matter:

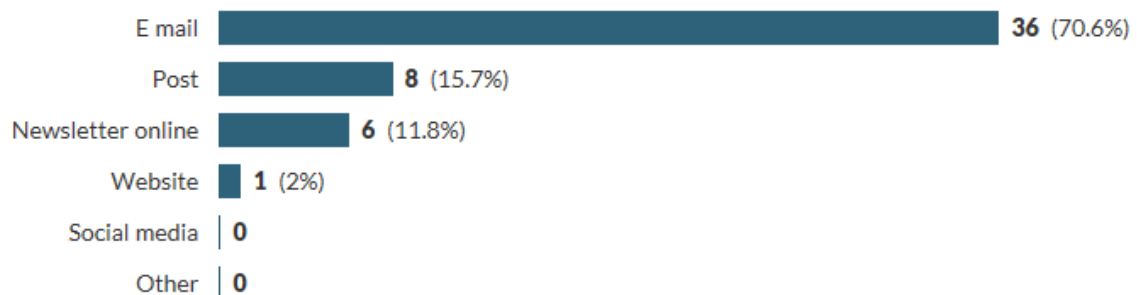
- The MAT would be interested in looking at overall provision (DRB Ignite MAT)
- Sadly, I feel music is being squeezed out of the curriculum by external pressures to perform in SATs, that is why we like to offer the whole class lessons and peripatetic lessons in a range of instruments.

- The music service have introduced music to pupils who would not be introduced to it in their home environment and are not encouraged to learn an instrument. It is a superb service.
- Have performances for Parents to attend. Choir(s) go out Carol Singing at local Supermarkets, Library, Care Homes.
- Our school choirs are heavily involved in our community singing throughout the year at many events both locally and as guests of adult choirs. We also host a weekly mixed ensemble area band for the music service. Many of our children play in either area ensembles or central ensembles offered by the music service.
- I would like to utilise the `reel music` but could not get any of the given information re joining etc to work so am not able to get involved yet
- We are, at the moment, trying to set up a music room in a newly freed space in school. This would give teachers a space in which they could teach music and have all the equipment at hand to do so.
- We participate in Quinsound event in summer term

These diverse responses clearly offer some opportunities for further contact, as well as for information and potential partnership development work.

On which topic, the schools were asked about how they would prefer to be contacted. Unsurprisingly, most said email, but some wanted to be written to in the post:

Question 30: How would you prefer to find out about opportunities for your school from the Birmingham Music Education Partnership?



Endnote

There is a great deal of interest to be found in the responses to this survey. Ways will need to be found to address some of the concerns, as well as opportunities to work better with schools. The picture that emerges from this survey is that there is good work going on all over the city, but that things are patchy. It will be a significant challenge for a hub the size of that in Birmingham to address this, but another factor that emerges strongly from this survey is the strength of commitment to music making by both school and S4E staff, along with the hubs partners. There is much to be pleased with in this report, alongside the areas of concern. There are also many areas which will require further thought and reflection in order to be able to develop things in the city. The willingness is clearly there in many quarters, it is now a matter of building on what we know to take this forward.

At the same time as running and analysing this survey of Birmingham Primary School music, the Birmingham City University music education research team are doing a similar piece of work for BMEP looking at Secondary School music teacher responses. There are some useful symbiotic linkages between the two reports, indeed, we have used some of the text from each in the other, and it is suggested that they are read alongside each other.

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Birmingham Music Hub
Primary School Music Teachers Survey 2018

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