Education Reform: Working Towards Quality

Music Service Provision

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Abstract

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Sexton (1987) asserted that standards in education could most effectively be raised through responsiveness to customers and competition within the market-place. It has also been argued that the quality of educational provision could be raised using the same mechanisms. The Education Reform Act 1988, and the Education Act 1993 effectively paved the way for the development of a market for education. This market extends to all mainstream educational organisations including non-statutory services such as Local Education Authority maintained Music Services.

This research project examines the extent to which the Education Reform Act 1988 and the Education Act 1993 have affected the quality of Music Service provision. Chapter 1 describes the context of this research project, and Chapter 2 examines literature relating to a range of issues which have had significant bearing on the quality of Music Service provision in recent years. These issues include the Conservative Administration's (1979-1997) objectives to reduce and decentralise public expenditure, which subsequently had considerable impact on employment practice. In response to this, the notions of professionalism, proletarianization and casualization are explored in some depth. Chapter 2 continues with a review of literature relating to the management of quality, which is fundamental to survival within a competitive environment, and it concludes with a brief history of Music Service provision in England and Wales.

Chapter 3 details the research methods employed in this project, which include two 'in depth' case studies and a postal survey of all LEA maintained Music Services in England and Wales. The key research questions and the conceptual framework for this study are also presented in this chapter. A complete set of the research findings can be found in Appendix 4, and an analysis of those findings is presented in Chapter 4.

The conclusions, presented in Chapter 5, demonstrate that Music Service funding has been reduced or withdrawn in recent years. It is argued that this has resulted in staffing economies and efficiencies which include increased workloads for full-time staff, and an increase in the use of part-time, sessional and 'unqualified' staff. This may mean that actual standards of attainment are unwittingly depressed, particularly where pupils receive short lessons in large groups with staff who may have no formal qualifications in pedagogy, and in some cases feel little commitment due to relatively poor conditions of service. In some locations, where Music Services have prospered, the quality of provision has been raised in terms of accessibility, equity and relevance to the requirements of the customer. In other locations, provision has been reduced or withdrawn, rendering it inaccessible and inequitable. Many pupils from socio-economically disadvantaged backgrounds are unable to access Music Service provision on financial grounds. The overall growth in provision has been dominated by uptake on popular and less expensive instruments. In consequence, it is feared that the music industry may experience a shortage of performers specialising on less popular and more expensive instruments in the future.

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Chapter 1 ~ Introduction

It was during the autumn term 1993 when I first began to grasp the impli-
cations of the Education Reform Act 1988. Previously, from 1981, following
the completion of my training as a music teacher at the Royal Academy of
Music and the Institute of Education, University of London, I worked in a
small music school (Tónlistarskólinn Flateyrarhrepps) in the county of the
West Fjords in Iceland. I returned to the UK in 1988, and took up residence
as a Director of Music at a small preparatory school. At the beginning of the
autumn term, 1993, I took my first position as Head of Music at an LEA
maintained secondary school, which had approximately 1,050 pupils on roll.
Prior to this appointment, I had little knowledge of Music in the National
Curriculum, or any of the other reforms detailed in the Education Reform
Act 1988. An OFSTED inspection was looming, and it proved a busy time
ensuring that the Music in the National Curriculum documentation was fully
in place.

On 22nd September 1993, a letter was issued by the Department for Educa-
tion (DfE) to all Local Education Authorities in England, and to all county,
voluntary and grant maintained schools in England. This letter outlined pro-
vision made in the Education Reform Act 1988 (Part 1, Section 106), which
empowers LEAs and schools to charge for musical instrument tuition pro-
vided for individual pupils, and drew attention to the implementation of the
Education Act 1993 (Part 1, section 280), effective from 1st October 1993,
which empowers LEAs and schools to charge "... not only for music tuition to

individuals but also for tuition for small groups of up to and including four pupils." (Sargent, 1993).

The Education Reform Act 1988 and the Education Act 1993 effectively created a market for Music Services by empowering LEAs and schools to charge for services, and by delegating funds to schools, previously held centrally by Local Education Authorities (Education Reform Act 1988, Part 1, Section 36). This afforded schools greater control over their budgets and the freedom to employ delegated funds in the manner most appropriate for their needs. This might, of course, include the use of commercial suppliers of Music Services in preference to LEA Music Services.

It was held that the creation of a market-place for education would help to raise standards. Sexton (1987, cited in Bush, 1997) articulates the 1979 - 1997 Conservative Administration's assertion that standards (and quality) in education can most effectively be raised through responsiveness to customers and competition within the market-place.

In 1993/94, the music department at the secondary school where I am currently employed, received 8 hours and 57 minutes of devolved Music Service time per week. This was made up to 10 hours and 30 minutes per week, at an approximate cost of £400 per term, funded from the school budget. Following the letter from the DfE regarding the implementation of the Education Act 1993, the headteacher indicated that s/he could not guarantee continued funding for Music Service tuition in the future, as the school budget was under some considerable pressure, which, it was explained, may result in further redundancies in April 1994. I was therefore asked to investigate alternative means of funding music tuition in the school. As a part-time MBA student, nearing the completion of my first year of study, I grasped this op-

portunity as a theme for my forthcoming Managing Public Services, and Strategic Management courses.

In 1993/94, economic decline was just about reaching its lowest point following the 'boom' years during the late 1980s. Regular sources of funding, in terms of sponsorship, could not be promised by local industry, and local charities preferred to assist individual pupils who could demonstrate genuine need for financial assistance. The only feasible option was to charge parents. A formal proposal to charge parents for tuition was prepared, and subsequently accepted, without alteration, by the school governors. Parents were issued with new contracts of study, and given one term's notice of the school's intention to charge for Music services.

The general response to the notice of intent to charge for Music Services was negative. Parents were surprised that they would be required to pay for a service that had always been 'free'. Consequently, some pupils withdrew from lessons. However, by mid-1995, parents had accepted that they would be charged for Music Service provision, and an enormous waiting list developed. Some parents demanded that their children be given an opportunity to pursue their musical interests without delay. The situation snowballed, and within one year of the introduction of charging, 15% of pupils in the school were receiving musical instrument tuition during school time. The number of hours of Music Service time rose from 10 hours and 30 minutes to 25 hours per week.

The LEA Music Service held the expansion of services at the school where I am employed, as an example to be followed. I was duly asked to offer advice to colleagues who were struggling with the implementation of charging policies for tuition. While this was most agreeable, I soon realised that there were other schools within the LEA which did not enjoy the same circum-

stances as the school where I am currently employed. Some schools could not encourage clients to pay for tuition, and in some instances, Music Service tuition was reduced to the level of devolved funding, a point where charges could not be made.

It was at this point that it became apparent to me that Music Service provision was not supplied to all pupils who requested it within the authority. My curiosity was aroused, and I had a desire to discover, not only what was happening within the LEA, but to find out what was happening throughout England and Wales.

Chapter 2 ~ Literature Review

This literature review is divided into four main sections. The first section focuses on the nature and purposes of the nation's public sector services. It continues by examining the background to reductions in central and local government spending on the core public services and non-essential public services in recent years. The Conservative Administration's (1979-1997) policy on public expenditure had considerable impact on the funding of Local Education Authority Music Services, which may have been perceived as non-essential components of the wider public education service.

The second section examines the background to the formulation and implementation of the Education Reform Act 1988. The Education Reform Act 1988 affected the provision of non-statutory music tuition provided by LEA Music Services in three ways: firstly, the change in legislation regarding charges made for school activities; secondly, the delegation of centrally held funds to schools; and thirdly, the introduction of Music in the National Curriculum. The subsequent implementation of the Education Act 1993 had a further impact on the funding of LEA Music Services. The Education Act 1993 empowered LEAs and Schools to charge for the provision of non-statutory musical instrument tuition in schools which is delivered to small groups of pupils. In consequence, this has led to a growth in the reliance on multiple sources of funding for LEA maintained Music Services.

Subsequently, literature with regard to the notions of professionalism, proletarianization and casualization within the teaching occupation are reviewed. These issues, it will be demonstrated later, relate directly to the Conservative Administration's (1979-1997) policies of reducing expenditure on public services, the delegation of centrally held funds to schools, and the growth of plural funding for LEA Music Services.

With the implementation of the Education Reform Act 1988, the Conservative Administration effectively paved the way for a market in education. It was asserted that standards in education could most effectively be raised through competition within the market-place (Sexton, 1987). It is also accepted that the quality of educational provision can be raised through responsiveness to customers and competition within the market-place. The survival of LEA Music Services within a competitive environment is therefore dependent upon the service providers ensuring that customers' needs and expectations are met at minimum cost, or at costs which represent good value. LEA Music Services have needed to become more economic and efficient in order to keep costs to acceptable levels. They have also needed to review their portfolios of services in order to ensure that their customers' needs are met, which to some extent have been guided by the statutory requirements of Music in the National Curriculum, which was implemented in 1992. The third section of this literature review, therefore, examines literature connected with the management of quality: a fundamental principle which exhorts the delivery of services which satisfy customer needs and expectations at minimum cost. It explores the established methods of managing quality including inspection, quality control, quality assurance and total quality management. It further examines a range of quality management system standards, some of which have now been attained by educational organisations, and a range of quality management tools.

The final section of this literature review examines the main bodies of re-
search conducted into Local Education Authority Music Services during the
1980s and the 1990s. It considers the perceived purposes of LEA Music
Services, details their history, and explores how they evolved. It focuses on
issues central to the management of quality in public sector services, which
are fundamental to the core of this research project: funding (the economy
and efficiency of inputs), social acceptability, accessibility, equity, relevance
to customer need, and effectiveness.

Public Services

The Nature and Purpose of Public Services

Gray (1989, p.33) suggests that the fundamental purpose of governmental
activity should be the production of public goods, for example universal lit-
eracy, numeracy or health-care. Stewart and Ranson (1988, p.59) perceive
the public domain to be a means of organising collective purpose and values,
and providing services with equity and justice that may transcend issues of
economic viability. It may therefore be suggested that core public services
are unsuited to regular and sustained supply through the market-place.

Wrigley and McKevitt (1994, p.71) add that the government, historically, is
the alternative institution to the 'market' for the allocation of resources. Core
public services, identified as HEWTS (health, education, welfare, transport
and security), have become legal entitlements to citizens in need. Such serv-
ices are funded through taxation, and if public demand becomes too great,
there is a consequent shortfall in supply. Politicians perceive a mutually
vested interest for the government and the public to rationalise public
spending in order to stabilise the economy and reduce taxation, even though
this may result in reduced funding for 'essential' services. Raising taxes to
meet demand for public services is held to be unpopular with the electorate.

Public Service Expenditure & Government Policy

During the late 1960s, global recession had a considerable impact on Great Britain's economy (Winter and Connolly, 1996, p.29). Many traditional industries became obsolete and constraints imposed by the existing technology base meant that Britain had to restructure its economy in order to survive. As new technologies were introduced, traditional manufacturing industries continued to decline. In consequence, the type of available employment changed and greater use was made of temporary and part-time work enabling employers to become more flexible and more efficient.

Parekh (1986, cited in Winter and Connolly, 1996, p.30), however, held that Britain's economic decline was attributable to a number of factors. Economically, the public sector was considered burdensome, and there was a distinct lack of entrepreneurial spirit. Politically, economic decline was considered to be a consequence of the loss of our national identity, sense of patriotism and fighting spirit. Underpinning all of this was a perceived decline in morals associated with an over-reliance on the state, and the loss of virtues such as self-help and thrift.

From 1945, the volume of public spending followed the general contour of the nation's economy, and ultimately became an integral part of the state's active fiscal policy. If the economy was 'depressed', public expenditure was increased, and if the economy 'overheated', expenditure was reduced. Until the mid 1970s, the success of successive governments was, to some extent, measured by the volume of welfare spending delivered. Welfare spending rose in real terms year by year until 1973 (Thain and Wright, 1991, .p.6ff).

The global economic crisis, brought about in part by the rise in oil prices in 1973, contributed to the loss of control over public spending, which rose rapidly out of line with Treasury targets (Ibid.). The 1977 Public Expenditure

White Paper (PEWP) underlined the severity of the problem. The Labour Government committed itself to reducing both the volume of public spending and the ratio of public spending to the Gross Domestic Product (GDP) during the financial years 1977/78 and 1978/79. Subsequent PEWPs in 1978 and 1979 permitted public spending to grow, but only in line with growth in the national income.

Since 1976, governments have exercised more control over how public money is spent and how it may be raised through community taxes. After the Thatcher administration came to power in 1979, the November 1979 PEWP firmly placed public spending at the heart of the country's financial difficulties. In 1980 the government committed itself to the sustained reduction of public expenditure by reducing the Planning Total by 4% in volume for the following four years. Escalating public expenditure was blamed for increases in interest rates, stifling investment, and growing unemployment. The Mid-Term Financial Strategy set out, not merely to halt growth in public expenditure, but to actively reduce it in order to stabilise the economy and to reduce taxation. While these objectives were achieved to some extent, reductions in public expenditure needed to be enforced by capping local authority spending. Accompanying capping were measures for decentralising funds to enable more economic, efficient and effective spending at the point of need. This, it was claimed, led to minimising wastage, and the streamlining, deregulation and subsequent privatisation of state owned businesses as elements of core public services.

Recent economic and social trends, such as the rise in unemployment, low wages, an increase in the number of single parent families, have caused a greater level of disadvantage in society. In April 1997 the Child Poverty Action Group (cited in Young and Budge, 1997) found that market forces in education had disadvantaged the poorest children:

"Pupils achieving the top grades at GCSE in the richest areas are forging ahead of those in less prosperous areas. They are also more likely to stay on in full-time education."

Oppenheim and Lister (1996, p.126) demonstrate the increase in people living on incomes below fifty percent of the national average (see Table 2.1).

PROPORTION OF PEOPLE LIVING ON LOW INCOMES IN THE UK[1]

Below 50% Average Income	1979	1992/93
Children	1.4m (10%)	4.3m (33%)
All (including children)	5.0m (9%)	14.1m (25%)

Table 2. 1

Education Reform

Wagg (1996, p.9) briefly outlines the history of Britain's contemporary school system from Butler's Education Act 1944. This was one of the first acts to endorse the concept of equality of opportunities between social classes by establishing secondary education for all children to the age of fifteen. Pupils progressed from primary school to grammar, modern or technical schools according to their performance in the 'Eleven Plus' examination, deemed to favour the naturally gifted child.

Under the Education Act 1944 a minority of authorities were empowered to introduce non-selective comprehensive schools in rural areas with sparse populations considered insufficient to support sixth forms based on selection. A movement in favour of non-selective comprehensive education gained strength during the 1950s in response to a new academic consensus that the educational performance of school children was socially constructed, and not the product of biologically given intelligence (Wagg, 1996, p.11).

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[1] Source of Figures: DSS (1995) Households Below Average Income: A Statistical Analysis, 1979, 1992, 1993, London, HMSO

In 1965, the Wilson Administration did not legislate for comprehensive schooling, but issued a Department Circular (10/65, cited in Wagg, 1996, p.11) asking Local Education Authorities to draw up plans for the introduction of comprehensive schools in their areas. In 1973 approximately fifty percent of secondary schools were labelled comprehensive, few of them, however, practised mixed ability teaching exclusively and operated systems of internal selection by streaming pupils.

In his speech at Ruskin College in 1976, James Callaghan spoke of children overly prepared for their social role, but insufficiently well schooled for their work role. Subsequently, it was alleged that discipline and standards, considered to be commodities of our national culture, were under threat from Labour politicians peddling the comprehensive ideal, and on the proliferation of progressive or trendy teaching (Wagg, 1996, p.17). Following the defeat of the Labour Government in 1979, right wing commentators further alleged that school children had suffered at the hands of left wing LEAs, bent on the politicisation of the curriculum. In consequence, they had been subjected to a range of left wing propaganda (Wagg, 1996, p.17). It could be considered that the implementation of the Education Reform Act 1988 was an attempt put an end to the 'dangerous progressivism' of the 1960s and 1970s.

The Education Reform Act 1988 heralded far reaching changes for education, paving the way for a new centralised National Curriculum, the decentralisation of school budgets and the introduction of a market discipline through parental choice (Ball, 1994, p.9). The Department of Education and Science (quoted in Ball, 1994, p.66) offered the following rationale for the implementation of education reform:

> "The Education Reform Act 1988 and recent legislation aim to raise levels of pupil achievement in particular through the introduction of a National Curriculum and improved self management of schools."

The implementation of these reforms greatly reduced the power of LEAs and replaced bureaucratic controls, structures and relationships with local management and a competitive market for education. In doing this, the state has effectively implemented a 'no hands' form of control (Ball, 1994, p.54) or as Kickert (1991, cited in Ball, p.54) terms it, 'steering at a distance'.

In its attempt to specify and delineate the work of teachers, the Conservative Administration assumed control over the curriculum, placed the responsibility for the management of schools with governing bodies and headteachers, and placed education in the market-place by introducing parental choice and competition between schools. The introduction of market forces into the state education system has altered relationships between schools because the key element of the 'market' is competition (Ball, 1994, p.51). In consequence, image and impression management have become as important as educational processes. Ball (1994, p.51) describes the market as a disciplinary system within which education is being restructured as consumer goods.

Pupil performance data, in terms of examination scores and attendance records, are published each year to enable parents to compare school performances and select, what they consider to be, the best school for their child. The Neo-Liberal wing of the New Right believe that test results will drive the market in education (Ball, 1991, p.41).

In consequence of open enrolment, parental choice and per capita funding, the locus of control is shifting in some instances from the producers to the consumers. Ultimately, if schools or educational services fail to respond to customer needs or demands (Ball, 1994, p.70), parents may withdraw their children, thus leaving schools with lower levels of funding, which could further compromise the quality of their provision (Ball, 1994, p.75).

The market in education appears to give greater power to all parents, but in reality it systematically advantages some and disadvantages others (Ball, 1994, p.10), effectively reproducing social class divisions (ibid. p.103). Ball (ibid. p.103ff) puts forward cases against public monopoly education and in favour of education markets and choice. The points raised against public monopoly education include:

- Public funding for schools is not linked to client satisfaction.

- The absence of 'profit and loss' motives for school managers leads to the employment of conservative, self-serving, minimalist survival strategies.

- Decision-making is dominated by self-interest.

- State monopoly schooling generates inefficient and unresponsive bureaucracies.

- Standards are depressed.

- The sameness of state schools removes choice for parents.

- Democratic control of state schools leads to acceptance of dominant interest group policy (Chubb and Moe, 1990, cited in Ball, 1994, p.104).

- Parents and students tend to be insufficiently well organised to wield power.

The case for markets in education includes:

- Private schools have a strong incentive to respond to students and parents.

- Switching between schools moves pupils and resources from unpopular and unresponsive schools.

- The market provides a mechanism for natural selection through which unpopular schools are bound to change or close.

Many politicians have expounded the virtues of markets for education services, and extol the utopian vision where:

> "...every school gets better (irrespective of resource differences) and the magic of competition ensures that every consumer is happy." (Ball, 1994, p.105)

Sir Ian Gilmore, however, a member of the first Thatcher Cabinet, argued that:

"Parental choice is a misnomer. Parents can express their preference for a particular school, but that is what they could, and did, do before." (Gilmore, 1993, p.206, cited in Wagg, 1996, p.19)

The introduction of market forces in the UK was also considered to have the virtue of reducing significant levels of spare capacity in the system by allowing choice to target unpopular schools for closure (Ball, 1994, p.105). Ball (ibid. p.114 - p.116) considers some ways in which market schooling can fail pupils. He claims that it is surplus places in the UK that drives the market system. Some popular schools, being oversubscribed, find that they are in a position to choose their pupils. He also argues that strategic processes of choice systematically disadvantage working class families, and that the link between choices and resources (via per capita funding) disadvantages working class schools and communities (Ball, 1994, p.117). There are inequalities in the market as choice involves costs. Parents who cannot afford the costs associated with choice, such as transport and time, could argue that there is effectively no market in education (Ball, 1994, p.114).

Education Reform and Music Services

The Education Reform Act 1988, and the Education Act 1993 introduced new legislation empowering Local Education Authorities and schools to charge parents for the provision of musical instrument tuition in schools. Section 106 (3) of the Education Reform Act 1988 permits LEAs and schools to charge for individual musical instrument tuition, except where it is required as part of the syllabus for a prescribed public examination for which a pupil is being prepared at school (Education Reform Act 1988, Circular 2/89).

On 1st October 1993, Section 280 of the Education Act 1993 came into force, permitting LEAs and schools to charge parents for musical instrument tuition received in small groups of up to and including four pupils, although

the restriction in respect of public examinations still applies. (Education Act 1993).

The Education Reform Act 1988 had some impact on Local Education Authority Music Service provision. Sharp (1991, p.93, and 1995, p.4) identifies three key issues affecting Music Service provision: charging for school activities, the delegation of centrally held funds, and the introduction of Music in the National Curriculum.

The Education Reform Act 1988 upheld the principle of free schooling established in the Education Act 1944 (cited in Sharp, 1991, p.94) with the specific exception, within certain circumstances, of individual tuition on a musical instrument. This apparently over-rules the judgement made in 1981 in the case brought against Hereford and Worcester (cited in Cleave and Dust, 1989, p.10) that fees should not be imposed for tuition on musical instruments which take place in schools during normal school hours.

Following the implementation of the Education Reform Act 1988, just under one third of LEAs responding to Sharp's survey (1991, p.96ff) had introduced some form of charging for music tuition. This had affected Local Education Authority maintained Music Services in terms of the number of pupils they were able to reach: two of the responding authorities had been able to expand their level of provision, one had maintained its present level of provision, and two others reported that the introduction of charging had led to a reduction in their level of provision.

The introduction of Local Management of Schools, and delegated funding, had both positive and negative effects. Sharp (1991, p.104) reported a more equitable spread of services and a clearer targeting of tuition to meet the needs of individual schools. Negative effects, however, included the contrac-

tion of services, difficulty in recruiting new staff, job insecurity, and low staff morale.

Sharp (1995, p.5) also relates the changes in legislation detailed in the Education Act 1993, which empowers LEAs and schools to charge for small group tuition of up to four pupils. Furthermore, she clarifies details of the charges that should be made for LEA services to Grant Maintained schools.

Professionalism, Proletarianization and Casualization

This section reviews literature connected with the concepts of professionalism, proletarianism and the casualization of the teaching occupation.

Professionalism and Teaching

There are a number of different constructs of professionalism which reflect the different beliefs, values, positions and traditions of individuals and organising bodies. Employers, the State, and other influential or controlling bodies, may invoke the notion of professionalism in order to strengthen or weaken the status of certain occupations whenever there is a perceived need to gain some measure of control over them, or to manipulate their position in society.

In connection with teaching occupations, the notion of professionalism has been invoked by teachers in support of claims for higher salaries; by the State to condemn industrial action as unprofessional behaviour; by the government when implementing the National Curriculum; and when implementing legislation designed to stimulate competition between schools with the intention of raising professional standards in teaching.

In his analysis of the concept of professionalism, Murray (1992, p.1) identifies the following characteristics of professional occupations:

• The provision of services for clients.

- Incumbents demonstrate expert knowledge and skill.

- Incumbents possess a sense of vocation.

- Incumbents exercise dispassionate decision-making.

- Strict controls are exercised on self-interest.

- Monetary reward is provided for performance.

- Incumbents are custodians of accumulated wisdom and traditions.

- Incumbents belong to identifiable occupational groups.

- Status is acquired through qualifications and experience.

- Behaviour is directed by ethical standards.

- Incumbents exercise a high degree of personal autonomy.

There are three theoretical positions on professionalism: the functionalist position, the conflict position, and the organisational position. Barber (1963, cited by Bergen in Ozga, 1988, p.43) proposes a functional approach to professionalism, probably best described as a distillation of qualities and practices found in the occupations generally accepted as 'classical' professions, such as medicine or law. Barber's functional model of professionalism contains characteristics similar to those identified by Murray (1992), which could be used as a model to determine the extent to which an occupation can be classified as a profession. The characteristics of the functional model include:

i.   A high degree of generalised and systematic knowledge.

ii.   Primary orientation to community interests rather than self interest.

iii.   A high degree of self control of behaviour through codes of ethics internalised in the process of work socialisation and through voluntary associations organised and operated by the work specialists themselves.

iv.   A system of rewards (monetary and honorary) that is primarily a set of symbols of work achievement and thus ends in themselves, not the

means to some end of individual self interest (Barber 1963, cited in Bergen, (Ed.) Ozga 1988, p.43).

The functionalist model has been considered flawed as it fails to take into account the historical context and the processual nature of professionalism (Larson, 1977, cited in Bergen, (Ed.) Ozga 1988, p.44). It also disregards issues related to social class, power, and the role of the professional bodies or agencies that promote professionalism.

The conflict structuralist position (Murray, 1992, adapted from Larson, 1977) proposes that:

i.   Contemporary professionals are dependent on state sponsorship for patronage and rewards.

ii.   Professionalism is invoked as a particular kind of occupational control.

iii.   The ideology of professionalism arises from the social stratification system.

iv.   Professions monopolise education and training stimulating internecine warfare causing governments to intervene through a process of bureaucratisation.

The 'State' refers to those agencies that exert formal control over the structure and work of occupations. In the teaching occupation these agencies include the DfEE, OFSTED, and both central and local government. Lawn and Ozga (1981, cited in Lawn and Grace, 1987, p.144) suggest that the notion of professionalism can be invoked to serve both the interests of the state and teachers. It is here that conflicts arise when the state wishes to exert control over education, and teachers attempt to improve or maintain their conditions of employment, social standing, and occupational autonomy.

Pusey (1976, cited in Murray, 1992) advocates the organisational model of professionalism, which includes the following characteristics:

i.   Technically advanced performances are required by post industrialisation and technological development.

ii.   Behaviour capable of dynamic leader-like responses to social and economic change.

iii. Action which integrates socio-political structure, applied technology and customer demand.

This model suggests that the contemporary qualities of professionalism include responsiveness to technical developments, social and economic change, and customer demands. It advocates that professionals need to strive constantly to update and improve skills rather than accepting the endless repetition of tried and tested models.

By virtue of their monopoly, autonomy and status, the 'professions' tend to be rooted in middle class society, although they exist to serve whole communities. The unionisation of the teaching force, however, has served to tie the occupation closer to working class society. Apple (1988, p.100) suggests that teachers are located simultaneously in middle and working classes as they share interests common to both. Tropp (1957, cited in Lawn and Ozga, 1988, p.83) considers teachers to progress from working class to middle class through a process of partial professionalization, by attaining higher qualifications, promotions to posts of responsibility with policy-making influence, and higher remuneration. Filson (1988, p.307), however, contemplates the possibility that teachers' claim to professional status, and their 'class' position, may be determined by economic circumstances. Teachers may be deemed professionals in countries at the stage of private capitalism, especially if qualified teachers are in short supply. On the other hand, teach-

ers may become proletarianized in mature corporate capitalist societies where there is an over-supply of qualified teachers.

In the USA, Soder (1991) considers the common claims to professional status for teachers as deficient. He focuses on three arguments for professional status: firstly, similitude, or comparability with other 'professions', similar to Barber's functional model; secondly, the notion that professional status can be certified by examination; and thirdly, that professional status can be invoked by teachers, because teaching is 'better' than other occupations. Soder dismisses these arguments because they fail to define the central core of teaching, which he defines as the fundamental moral relationship between teacher, pupil, parent and the state.

These positions, however, are disputed, to some extent, by Hoyle (1982), who considers the notion of professionalism to have two dimensions. The term 'professionalism' can be used both descriptively and prescriptively. The descriptive, or functional, usage of professionalism is based on the assumption that professions have distinctive characteristics which distinguish them from other occupations. Some occupations, such as teaching, are held to be partial professions, and may be described quasi, semi, or emergent professions. The prescriptive usage of the term professionalism, is perceived as a means of achieving a desired state.

Hoyle claims that teaching has not attained the status of a profession, and is unlikely to do so. In order to explain this, he further distinguishes between the terms professionalization and professional development. Professionalization refers to the process whereby an occupation increasingly meets the criteria attributed to professional status, whereas professional development refers to the process whereby practitioners acquire and improve the knowledge and skill required for effective professional practice.

He argues that while the professional development of teachers may improve practice, which could benefit pupils, it is unlikely to enhance the professional status of the occupation. This is because much contemporary 'in school' professional development is not accredited by universities, and therefore fails to conform to the prevailing model of professionalization. On the other hand, however, it may be claimed that In Service Training and professional development assist to elevate the quality of educational provision, which supports the professionalization thesis independently of university accreditation. Hoyle claims, however, that it remains unlikely that the teaching occupation will attain professional status because the enhancement, or elevation, of professional development would represent a substantial financial commitment from the government.

Hoyle (ibid.) also contemplates the proposal that the teaching occupation may become deprofessionalized. As school based training is increased, it may be argued that there is no need for university based training, and it is therefore unnecessary to fund secondments, full-time courses and higher degree work.

Weinert, Helmke and Schrader (cited in Berliner, 1992, p.224) propose a model of expertise in teaching which depends on four areas of knowledge: subject matter knowledge, instructional knowledge, knowledge of classroom management, and knowledge of students, including their needs, goals, strengths and weaknesses. Berliner (1992, p.224) claims that expert teachers are highly routinised, their knowledge is highly contextualised, they are more sensitive to social situations than novice teachers, and they are more opportunistic in their approach to problem solving.

The conditions of work imposed on some peripatetic music teachers may prevent them attaining the status of expert teachers, or may effectively re-

duce expert teachers to novices. Very often, peripatetic music teachers need to visit many different schools in one day. In some schools, teachers may not have a regular teaching space, and often they see pupils only for a few minutes per week. This means that teachers do not have a familiar base, and it may take many weeks to get to know their pupils. It stands to reason that peripatetic teachers, without qualified teacher status, may lack necessary instructional knowledge.

The Proletarianization Thesis

The theoretical writings of Karl Marx (1818 - 1883), a German economist, philosopher and revolutionist, have a considerable bearing on the understanding of social evolution. Bertell Ollman (cited in the Grolier Encyclopaedia, 1993) places the analysis of capitalism, how it arose, how it works, and where it is likely to lead, at the centre of Marx's work. Marx concentrated on the social and economic relations between people who earn their living within capitalist society. He identifies two main classes: the bourgeoisie, who own the means of production, and the proletariat, who need to work for wages in order to survive. Wright (cited in Filson, 1988, p.300) further identifies the petit bourgeoisie. Like the bourgeoisie, it controls investments, resources, the physical means of production, and retains legal ownership of property, but it does not employ labour power. Class struggle is placed at the centre of Marx's theory of social evolution.

In Marxist theory (Ollman, 1993), the proletariat is continually exploited by capitalists, or the Bourgeoisie, and in consequence it grows larger, poorer, and more desperate until, ultimately, it revolts. Ollman (ibid.) describes how this system of labour is embodied within the core of Marx's theory of Alienation, in which the worker, or proletarian, is alienated from:

- The work activity, having no input into deciding what to do or how to do it.

- The product of work activity, having no control over what is produced or what becomes of it.

- From other human beings, with competition or mutual indifference replacing most forms of co-operation.

- From the distinctive potential inherent in the notion of human being.

The serving of these relationships leaves seriously diminished individuals who are physically weakened, mentally confused, isolated and virtually powerless. In the market-place, the workers' products pass from one hand to another, changing names and forms - value, commodity, capital, profit, interest, rent, wage - and eventually re-enter the worker's life as the landlord's house, the grocer's food, and the boss's factory (Ollman, 1993).

Proletarianization is a process resulting in workers being deprived of the capacity to initiate and execute work. Essentially, any element of skill is removed from work and this results in the erosion of workplace autonomy; breakdowns in relationships between workers and employers; a decline in craft skills; increased levels of stress; increased management controls, supervision, and bureaucracy; and the creation of re-skilled specialisations (Ozga and Westoby, 1988, p.37).

The proletarianization thesis is problematical as it conflicts with the notions of professionalism. In recent years, teachers have lost some degree of control over the pace, volume and diversity of their work. They have also lost some measure of control over curriculum content, following the implementation of a centralised national curriculum and standardised testing. As teachers are increasingly held accountable for their work, headteachers have acquired more sources of potential influence. In consequence, Ball (1994, p.94), warns of the danger of estrangement, which he perceives to be more common than collaboration.

Apple (1988, p.105) and Larson (cited in Filson, 1988, p.304) describe the increased pace and volume of teachers' work, together with the increased

range and diversity of skills that need to be employed in order to implement new initiatives, as 'intensification'. This process can lead to de-skilling, as subject specialists are progressively cut off from their subject areas, and systematic re-skilling, as the need to learn new skills grows. Intensification leads to a loss of leisure time and self-direction as the needs of the labour process take increasing amounts of time. In addition to the notion of 'intensification', Larson (ibid.) identified a tendency for the division of labour to be expanded and rigidified. This can lead to increased:

> "...delegation of routinized or menial tasks to lower level workers, and the multiplication of lateral specialisations."

Armstrong, et al (1993) focus on the concepts of de-skilling and proletarianization following the implementation of new procedures for the assessment of pupils with special educational needs under the provisions of the Education Act 1981. This legislation transfers responsibility for the identification of pupils with special educational needs to outside professionals, thus operating effectively to de-skill the class-room teacher. Armstrong, et al (ibid.) explain that deprofessionalization occurs when teachers' work is routinized. This occurs when they are made responsible only for executing programmes of work devised by experts. Lawn and Ozga (1981, cited in Armstrong, et al) refer to this as the separation of the process of conception from that of execution. Armstrong et al, however, argue that teachers may counter deprofessionalization by adopting strategies to renegotiate their role as 'skilful'. The process of referral to outside experts may constitute such a strategy.

Ball (1988, p.289) argues that the publication of the Black Papers from 1969 succeeded in establishing a publicly accepted view that teachers were responsible for declining academic standards, large scale illiteracy, increasing violence in schools, and the indiscipline of school pupils. These criticisms, he

claims, provided legitimation for increased control over teachers' work, reduced autonomy, and greater accountability.

Control has been increasingly exerted over the work of teachers by the introduction of administration systems and management techniques, which effectively exclude them from participation in decision-making processes. It has been perceived that teachers' career prospects have decreased in recent years, and promotions are often described as leaving the class-room in order to engage in 'management'. Increased controls, together with the 'professionalization' of specialist school managers, presents a case where it could be argued that teachers are being proletarianized. Furthermore, Ball cites Littler and Salaman (1982), who point out that once teachers have accepted such administration and management systems, they have conceded autonomy over their work, and accepted a subordinate role.

Since the implementation of the Education Reform Act 1988, Ball (1994, p.65) claims that the disciplinary forces of the market-place together with new legal requirements for the delivery of the National Curriculum, are bringing about significant changes in the power relations between managers, teachers, and clients. There is a growing tension between market-forces, which are increasingly employed as criteria for educational decision-making, and the notion of traditional teacher professionalism.

Casualization

The concept of Casualization is one where people employed in traditional professions or semi-professions find that their conditions of employment are eroded incrementally. As public funding for education is reduced, the drive for economy and efficiency becomes more urgent. In consequence, it becomes necessary to demonstrate that levels of quality are maintained or improved in order to justify maintained or increased levels of public funding.

Despite joint headteacher and school governor control over school budgets, appointments, contracts, promotions and incentive awards, Ball (1994, p.85) asserts that headteachers are now de facto employers of teachers. Emphasis on flexibility, together with reduced LEA influence, has enabled school governing bodies and headteachers to exploit the use of short term and part-time contracts specifically to meet the immediate needs of their schools.

The Association of University Teachers (cited in Davies, 1994) reported that:

> "... the number of part-time academic staff in traditional universities [had] risen by more than 160% since 1981 ... Over the same period the number of full-time academic staff increased by just over 20%."

Davies (ibid.) identifies a number of issues affecting university teachers which may be considered characteristic of casualization:

- No security of tenure as courses may be discontinued at any time.

- Having to accept work that full-time staff are not prepared to do.

- The use of vague contracts with unspecified numbers of hours.

- No entitlement to sick leave, superannuation or other benefits.

- No prospects of full-time employment.

- No equitable system of pay.

- Little notice is given regarding the number of hours staff are required to work.

- No formal, or informal, recognition of work undertaken.

In 1993, the Association of University Teachers reported that part-time staff had been grossly exploited, especially those paid by the hour. It was explained that this exploitation was not related to rates of pay, but to the number of hours staff worked. Some staff reported that they worked up to three

times the number of hours for which they were paid. Also in 1993, the National Association of Teachers in Further and Higher Education reported a significant gender imbalance. While only 24% of full-time posts were occupied by women, they occupied some 50% of all part-time posts.

Ajit Narayanan (quoted in Davies, ibid.) explained that the increasing practice of engaging part-time staff has been brought about by uncertainty over funding. While uncertainty continues, there will be a strong temptation to engage temporary and part-time staff. Some students have experienced difficulties contacting part-time staff about their work, especially staff who are engaged for just a small number of hours per week, and have no allocation of time or space to conduct individual tutorials.

David Budge (1995) reviews the findings of a survey conducted by the National Association of Schoolmasters and Union of Women Teachers (NASUWT), which found that women had suffered most from the casualization of the teaching profession. This survey questionnaire was sent to 18,000 members of the NASUWT. Of those members responding to the survey, 14.25% indicated that they had temporary contracts, and 83% of these respondents were women. The survey also revealed that school management continues to be dominated by men. Three factors were attributed to the failure of women to attain posts of responsibility: prejudice against women; structural discrimination, where teachers are prejudiced against for following non-traditional career paths; and self-elimination, where continual discouragement deters teachers from applying for posts of responsibility.

Williams (1997) reported in 1995, that a survey conducted by the National Union of Teachers revealed 9.25% of the FTE teaching establishment had fixed-term contracts, compared with 8.7% in 1993 and 4.55% in 1983. The School Teachers Review Body (ibid.) also reported a decrease in the number

of FTE staff by 3% over the past five years, a decrease in the number of full-time teachers with qualified status by 1%, an increase in the number of part-time staff by 17%, an increase in the number of part-time unqualified teachers by 49%, and an increase in non-teaching staff by 51%. Williams (ibid.) further reported that during 1996/97 there were approximately forty thousand teachers on fixed-term contracts in maintained primary and secondary schools. Of these staff with fixed-term contracts, 66% were employed in primary schools, and 84.6% of them were women.

Furthermore, Williams (ibid.) reported that Sixth Form and Further Education Colleges had suffered four years of deep cuts during the period 1993 to 1997. At the same time there had been a huge growth in the number of part-time and temporary teacher contracts. During the five years from 1992 to 1997, Sixth Form Colleges shed five thousand full-time staff and recruited another nine thousand part-time staff. In addition, colleges cut staffing costs by dismissing staff and re-employing them on different contracts which pay less. The 1995/96 Chief Inspector's Report for the Further Education Funding Council (ibid.) remarked that the fear of redundancy was sapping staff morale. Increasing reliance on part-time staff, who did not take part in appraisal, In Service Training or student support and guidance, was not always in the best interest of the students. In short, excessive part-time teaching was threatening standards.

Universities, have traditionally employed a large number of contract staff to undertake research, but over half of the lecturing posts offered by universities are fixed-term. Colin Bryson, (ibid.), chair of the Association of University Teachers Fixed-Term Committee, states that academic staff and academic related staff on fixed-term contracts rose from 38% to 51% between 1993/94 and 1994/95. There is tendency for people on fixed-term con-

tracts to work hard and to take on extra responsibilities due to the sense of always being on probation.

Milward, (ibid.), found that the increase in temporary contracts causes people with permanent jobs to fear casualization. In consequence, they tend to over-commit themselves to prove that they are indispensable. In contrast to Colin Bryson's thoughts, Milward suggests that staff on temporary contracts tend to be less committed to the organisations which employ them. Additionally, fear induced by the insecure and precarious nature of temporary employment tends to cause stress, which may adversely affect performance.

Quality

Defining Quality

The term 'quality' is multi-dimensional in the respect that it is often used to describe diverse attributes such as beauty, truth, goodness or luxury (Munro-Faure and Munro-Faure, 1992, p.5). In consequence, quality is extremely difficult to define in absolute terms rendering it both "intangible and intellectually complex" (Bowring-Carr & West-Burnham, 1994, p.12). Bush (1997, Total Quality Management, p.1) describes quality as:

> "a notion which is easy to advocate and to support but difficult to identify and define."

West-Burnham (1992, cited in West-Burnham, 1995, p.35) proposes that if defined by providers, quality will always remain elusive, and consequently unattainable. If, however, it is defined by customers or clients, it becomes potentially attainable. Munro-Faure and Munro-Faure (1992, pp.2 & 5) advocate that before quality can be planned and managed in manufacturing and service industries, it needs to be defined as precisely and meaningfully as possible.

Munro-Faure and Munro-Faure (ibid.) have also observed that the definition
of quality in industry has evolved over a period of time from the production
and supply of products and services which conform to customer require-
ments, to a more far reaching notion as the total conformance to customer
requirements, and not merely to a service or product specification.

A Hierarchy of Quality Management

Three main methods of managing quality have been developed in industry,
these include Quality Control, Quality Assurance, and Total Quality Man-
agement. The principles employed in these methods have been adapted and
developed to suit public services and educational organisations.

Bush (1997, Total Quality Management, p.2) cites West-Burnham (1992,
p.15), who, drawing on the work of Dale and Plunkett (1990), contemplates
the notion of a hierarchical relationship between inspection, quality control,
quality assurance and total quality management (see Table 2.2, adapted from
Dale and Plunkett 1990, p.4, cited in West-Burnham 1995, p.35).

A HIERARCHY OF QUALITY MANAGEMENT

Total Quality Management	• Involves suppliers and customers aiming for continuous improvement.
⇧	• Concerns both products and processes.
	• Responsibility with all workers.
	• Delivered through team-work.
Quality Assurance	• Use of statistical process control.
	• Emphasis is on prevention.
	• External accreditation.
⇧	• Delegated Involvement.
	• Audit of quality systems.
	• Cause and effects analysis.
Quality Control	• Concerned with product testing.
	• Responsibility with supervisors.
	• Limited quality criteria.
⇧	• Some self-inspection.
	• Paper-based systems.
Inspection	• Post-production review.
	• Re-working.
	• Rejection.
	• Control of work-force.
	• Limited to physical products.

Table 2. 2 (adapted from Dale and Plunkett, 1990)

Holloway (1993, p.92) cites the Local Government Management Board (LGMB, 1992b, p.8) which also infers that there may be a hierarchical relationship between quality control, quality assurance, and total quality management, both in terms of progression and in time-scales for implementation. It is considered feasible to implement a quality control system within three to six months, quality assurance may take two or more years, and total quality management is described as a continuing process.

In the remainder of this section, Inspection, Quality Control, Quality Assurance, and Total Quality Management are examined in some detail, focusing specifically on how they relate to Local Education Authorities, educational services and schools.

Inspection and Quality Control

Rationale for Inspection

Bush (1986, p.23, cited in Bush and West-Burnham, 1994, p.161) offers the following rationale for the inspection process:

> "In formal models [of educational management] there is an emphasis on the accountability of the organisation to its sponsoring body. Educational institutions, then, are held to be responsible to the local education authority. Within hierarchies heads and principals in particular are answerable to the director of education for the activities of their organisations".

Until 1992, national inspections of schools were administered by HMI, and local inspections by LEAs. Riches (1992, cited in Bush and West-Burnham, 1994, p.161 & 162) criticised HMI and LEA inspection processes, firstly, for their lack of explicit published criteria, and secondly, for their inconsistent use of internal criteria, which often resulted in inspection reports that were considered uneven, sketchy, vague and consequently misleading.

In 1992 the national HMI inspection framework was reorganised under the auspices of OFSTED (Office for Standards in Education). OFSTED (1995, Framework, p.5) offers the following rationale for inspection:

> "The purpose of inspection is to identify strengths and weaknesses so that schools may improve the quality of education they provide and raise educational standards achieved by their pupils."

OFSTED inspections follow a framework of published criteria, which set out specifically to evaluate standards of achievement, the quality of learning, the efficiency of schools, and the personal development and behaviour of pupils (Coleman, 1997, p.3).

Quality control is defined by the Local Government Management Board (1992b, cited in Holloway, 1993, p.92) as a system for:

> "... monitoring services to ensure that agreed standards are being met."

Bowring-Carr and West-Burnham (1994, p.13) describe quality control as a step up from inspection because it involves the application of known criteria. In this case, OFSTED inspections can be distinguished from HMI inspections and perceived to be rather more akin to a system of quality control.

Improvement

Coleman (1997, p.3) identifies improvement and accountability as the two main purposes of school inspection. Bush (1997, School and College Improvement, p.1) cites Blum and Butler's (1989) definition of improvement:

> "School improvement means systematic, sustained change to accomplish educational goals more effectively ... School improvement is a long-term, incremental, evolving and painstaking process."

In order to monitor improvement, valid and reliable performance indicators need to be developed. There are no formal external mechanisms available to monitor the improvement of issues judged to be unsatisfactory by OFSTED.

When an OFSTED Action Plan has been submitted to the registered inspector, matters appear to be left in the hands of individual schools. Subsequent inspections will, of course, examine the progress made, but from September 1997 inspections will only be carried out every six years (OFSTED, 1997). In extreme cases, however, where schools are identified as being in need of special measures, OFSTED takes appropriate action to ensure that the situation is acted upon and rectified immediately.

Accountability

Since James Callaghan's speech at Ruskin College in 1976, accountability has become an increasingly important feature of educational management. Callaghan:

> "... asserted that teachers had a responsibility to explain and justify their decisions to a wider audience, including parents, employers, and the LEAs and central government which fund their activities." (Bush, 1997, Accountability and Standards, p.2).

Accountability is a multi-faceted concept, which is illuminated by Burgess (1992, cited in Bush, 1997, Accountability and Standards, p.2), who proposes a number of different interpretations:

> " ... [it] can be ... personal, professional, political, financial, managerial, legal, contractual."

Kogan (1986), also cited in Bush, (ibid. p.3) offers a more rigorous definition of accountability:

> " ... a condition in which individual role holders are liable to review and the application of sanctions if their actions fail to satisfy those with whom they are in an accountability relationship."

He identifies both hard and soft sanctions: hard sanctions include issues connected with pay, promotion and continued employment, while soft sanctions take the form of disapproval or disappointment.

Sockett (1980, cited in Bush, 1997, Accountability and Standards, p.3) focuses on three central issues concerned with accountability which are pertinent to the inspection process:

i.   Who is accountable, the school or the teacher?

ii. To whom should the school or teacher be accountable?

iii. For what is the school or teacher accountable?

Sockett (ibid. p.4) and Elliott (ibid. p.4) hold different views about these issues. Sockett advocates that individual teachers should be accountable to the following stakeholder groups for both outcomes and processes, but stresses that they cannot be held accountable for situations outside their control:

i.   Individual students and parents

ii. Students and parents as part of the community

iii. Teachers' employers

iv. Resource providers - LEAs and central government

v.   Professional colleagues, both internal and external

vi. Other relevant educational institutions

vii. The Public

viii. Industry and Trade Unions

Elliott (1979, cited in Bush, 1997, Accountability and Standards, pp.4 & 5), on the other hand, argues that the whole school is accountable to all of these stakeholder groups, but acknowledges his concern that conflicts may arise from different accountabilities. Furthermore, Elliott (ibid.) considers Sockett's third question to be ambiguous because of the diversity of stakeholders in education who may harbour differing views and ideologies about the nature, essence and aims of education.

Strengths and Weaknesses of Inspection

West-Burnham (1994, in Bush and West-Burnham, p.160) describes inspection as a system that presumes failure. In a culture of this nature, the workforce is considered untrustworthy and is therefore not permitted to work autonomously. In consequence, levels of personal responsibility are reduced which may, to some extent, affect staff morale and motivation.

Inspection, however, is not entirely negative. Post-inspection evaluations and research into the inspection process suggest that some aspects of inspection, if not directly categorised as strengths, may at least be considered beneficial (Coleman 1997, p.4 & 6). School management teams, governors and teachers spend considerable amounts of time and effort preparing for inspection. Coleman (ibid.) refers to this as the "wake-up call". Ouston et al (1994, cited in Coleman, 1997, p.6) show that 19.4% of schools rated inspection very valuable, and 74% moderately valuable, and Brimblecombe et al (1994, cited in Coleman, 1997, p.6) claims that 38% of teachers intend to change their practice as a result of inspection.

Although schools have expressed support, albeit with reservations, for the inspection process, a considerable number of potential weaknesses have been identified. Bowring-Carr (1996, cited in Coleman, 1997, p.4) claims that although the OFSTED Framework sets out specific inspection criteria, it cannot be guaranteed that all inspectors will interpret the text in the same way. Levacic and Glover (1994, cited in Coleman, 1997, p.7) for example, found that inspectors experienced some difficulty in defining the terms efficiency and effectiveness and in applying those concepts to the inspection process.

There is no mechanism within the OFSTED inspection process to initiate developmental activity or to offer advice to schools and individual teachers. Schools need to develop their own action plans to address those issues considered to be inadequate.

In addition to formal external inspections, school performance is monitored through the publication of 'objective data' such as examination results and attendance rates. There is considerable debate about the validity of such 'league tables' as the outcomes are open to a vast range of interpretations. West-Burnham (1994, in Bush and West-Burnham, p.164) asks a series of questions concerning the nature of the data supplied for league tables and the objectivity of OFSTED inspection reports, particularly within the context of the effective management of autonomous schools:

i.   Are criteria valid and appropriate?

ii. Are summative judgements based on objective data possible in the edu-cational context?

iii. Will the standardised criteria and procedures allow valid comparisons to be drawn between schools?

iv. Will the need to prepare for and respond to inspections create 'artificial agendas' for schools?

v.   Is it possible to derive valid inferences from observations of class-room teaching?

vi. Are the models of teaching, learning and managing implicit to the in-spection process appropriate for autonomous schools and colleges?

vii. Will the inspection process reinforce a dependency model and produce stereotypical schools?

viii. If the criteria, analysis and judgements are external, will there be 'ownership' of the need to change in schools and colleges?

ix. Will responding to the process of inspection divert resources from school and college priorities?

Coleman (1997, p.10) identifies a number of parental concerns about the inspection process, which tend to reinforce the somewhat negative view of inspection:

i. The cost of inspection

ii. The image of the school

iii. Teacher stress

iv. Inspectors gaining an untypical perception of the school

v. Role conflict for parent governors.

Quality Assurance

Both inspection and quality control operate within a dependency culture (Bowring-Carr and West-Burnham, 1994, p.14), which employ test and repair techniques, quite often without the involvement of the workforce (Munro-Faure and Munro-Faure, 1992, p.6). Consequently, there is little incentive to take responsibility, and the spirit of creativity and innovation is suppressed (Bowring-Carr and West-Burnham, 1994, p.14).

Munro-Faure and Munro-Faure (1992, pp.6 & 7) define quality assurance as:

> " ... a management system designed to control the activities at all stages ... to prevent quality problems and ensure only conforming products [or services] reach the customer."

The emphasis is on prevention rather than detection and repair, and the model rejects the notion of failure being inevitable. It is therefore necessary to establish management systems which ensure that quality services are delivered and that mistakes are avoided. West-Burnham (in Bush and West-Burnham, 1994, p.168) lists the essential components of a quality assurance system, which include inspection and quality control systems, thus reinforc-

ing the notion of a hierarchical relationship between quality management systems:

i.   Clearly defined roles and responsibilities

ii. Documentation to formalise procedures

iii. Identification of customers' requirements

iv. A quality policy

v.   Clear work instructions and process control

vi. Procedures for corrective action

vii. Management audit

viii. Inspection and testing

Munro-Faure and Munro-Faure (1992, p.7) add that quality assurance systems need to include the following features:

i.   An effective quality management system

ii. Periodic audit of the operation of the system

iii. Periodic review of the system to ensure it meets changing requirements

Many schools, colleges and universities have systems of this nature in place and as organisations demonstrating commitment to quality, have made applications for registration under one of the lucrative Quality Management System Standards, such as BS 5750, ISO 9000 or 'Investors in People'.

West-Burnham (in Bush and West-Burnham, 1994, p.169) identifies the crucial differences between inspection and quality assurance:

> "Assurance is an internal process concerned with ensuring the integrity of the relationship between intentions and outcomes. Thus the responsibility for quality rests directly with the organisation itself and is expressed through its relationship with its customers. Quality assurance recognises the autonomy of organisations and seeks to enhance their ca-

pacity to operate in a responsive way. It thus removes the notions of dependence, control and hierarchical accountability."

Cusack (1992, p.6ff) documents a system of School Reviews currently operating in New Zealand which replaced school inspection in 1990. This approach embraces many of the characteristics of quality assurance systems. West-Burnham (in Bush and West-Burnham, 1994, p.170) identifies a number of points in connection with this system which address concerns about the inspection process. Emphasis is placed on individual school priorities rather than national inspection priorities. Responsibilities for school performance and the ownership of school development processes are firmly placed in the hands of the individual schools:

i.   The objective of School Review is to check that outcomes match school development planning.

ii. Review methodology is negotiated with the school.

iii. Schools record and collate their own data on school performance.

iv. School review is concerned with appraisal of school self-evaluation systems.

v.   Class-room performance is the responsibility of the school.

Total Quality Management

Although quality assurance seeks to prevent failure and to ensure that products and services match customer requirements, Bowring-Carr and West-Burnham (1994, p.14) identify a number of dimensions which are absent in quality assurance systems but necessary if total quality is to be achieved. These dimensions include organisational vision, mission and values, how they relate to people and customers, and the extent to which they permeate all aspects and functions of the organisation.

Total quality management can therefore be perceived as a higher level in the hierarchy of quality management systems, which offers a value driven approach to management based on effective human relationships (West-Burnham, 1997, p.11). West-Burnham (1992, p.16) claims that this progression leads to four significant culture changes:

i.   There is increasing awareness and involvement of clients and suppliers.

ii.   Personal responsibilities of the work-force increase.

iii. There is increasing emphasis on process as well as product [or service].

iv.   The imperative is towards continuous improvement.

Total quality management evolved in Japan during the late 1940s, largely based on principles conceived by W. E. Deming, J. Juran, and later P. Crosby, Shigeo Shingo, Kaoru Ishikawa, Genichi Taguchi. There are numerous definitions of total quality management, all of which focus on total conformance to the needs of the customer. Marsh (1992, cited in Bowring-Carr and West-Burnham, 1994, p.11) defines total quality management as:

> " ... a philosophy with tools and processes for practical implementation aimed at achieving a culture of continuous improvement driven by all the members of an organisation in order to satisfy and delight the customer."

The Local Government Management Board (LGMB, 1992b, p.8) defines total quality management thus:

> " ... creating a commitment to continual service improvement within the authority ... an attempt to change the culture and strategy of the organisation to emphasise everyone's contribution to effective performance. It includes both quality control and quality assurance systems ... in reality it is a continuing process."

Capper and Jamison (1993, p.25) consider total quality management to be:

> " ... driven by a constancy of purpose aimed towards quality. Quality is defined in terms of customer satisfaction and the elimination of variance in the production process. Continuous improvement in the production

process is the means by which quality is constantly improved. TQM seeks to provide the means to monitor, control, and improve production systems. TQM relies on systems thinking, customer feedback, worker empowerment, and data-based methods to build quality into the manufacturing process."

Munro-Faure and Munro-Faure (1992, p. ix) suggest that all employees must strive to do the right thing, first time, and every time in a total quality environment. Steps need to be taken to ensure that errors are prevented and that the business focuses only on activities which satisfy customer requirements. Munro-Faure and Munro-Faure (ibid. p. xiii) further identify five components which help to produce a successful total quality management environment (see Fig. 2.1).

COMPONENTS OF A SUCCESSFUL TOTAL QUALITY MANAGEMENT ENVIRONMENT

TOTAL QUALITY MANAGEMENT Meeting Customer Requirements at Minimum Cost				
⇩	⇩	⇩	⇩	⇩
Understanding Customers	Understanding the Business	Quality Management Systems	Continuous Quality Improvement	Quality Tools
• External • Internal	• Functional analysis • Quality Costs	• BS5750 • ISO9000 • AQAP	• Management commitment • employee involvement • Education • Teamwork • Measurement • Error Prevention	• Statistical Process Control • Quality Function Deployment • Bench-marking • Problem Solving

Fig. 2. 1

West-Burnham (in Bush and West-Burnham, 1994, p.171) further identifies eight features of total quality management:

i.   Quality is defined by the customer, not the supplier.

ii. Quality consists of meeting stated needs, requirements and standards.

iii. Quality is achieved through continuous improvement, by prevention, not detection.

iv. Quality is driven by senior management but is an equal responsibility of all those involved in any process.

v. Quality is measured by statistical methods, the cost of quality is the cost of non-conformance.

vi. Quality has to pervade human relationships in the work-place, teams are the most powerful agents for managing quality.

vii. Quality can be achieved only by a valued work-force; education, training and personal growth are essential to this.

viii. Quality has to be the criterion for reviewing every decision, every action, and every process.

The cost of implementing a quality improvement programme can be justified in the reduction of wastage and failure, or not getting things right first time, which are termed by Munro-Faure and Munro-Faure (1992, p.26) as costs of non-conformance (CONC). Munro-Faure and Munro-Faure (ibid.) cite several examples of businesses which, in consequence of investing in Quality Improvement Programmes, have made very considerable savings by reducing costs of wastage and non-conforming output.

West-Burnham (in Bush and West-Burnham, 1994, p.172) considers total quality management to have a number of strengths, which may be particularly beneficial to schools and colleges:

i. Total Quality Management is value driven, i.e. it has a clear moral imperative (disputed by Capper and Jamison, 1993)

ii. Total Quality Management is customer focused, i.e. existing for, and driven by the needs of young people, parents and community

iii. Total Quality Management is based on prevention, i.e. concerned with optimising outcomes.

Despite these strengths, however, West-Burnham (ibid.) claims that there is only limited empirical evidence of the appropriateness and effectiveness of total quality management in schools. One notable example of successful total quality management implementation in a school is the Mount Edgecumbe High School in Sitka, Alaska (Cotton, 1994, cited in West-Burnham, 1995).

Rocheleau (1991, cited in Bush and West-Burnham, 1994, p.173) provides the following rationale for introducing total quality management at Mount Edgecumbe High School:

> "Quality is not more costly, it is cheaper. All the high school graduates that schools put out with extremely low academic and social skills are causing rework by the greater system. We need to do a better job first time. A parent remarked to me once 'My child only has one chance for a good education'."

Since implementing total quality management, Mount Edgecumbe High School has recorded improved attendance, fewer disciplinary incidents, improved graduation rates, improved employment prospects for pupils and improved rates of completion in Higher Education. West-Burnham (ibid.), however, casts some doubt on the generalizability of total quality management in schools largely because it is highly demanding and because it challenges existing school culture:

i.   It challenges the control and dependency models implicit in inspection models.

ii. It replaces notions of professional autonomy and collegiality with common purpose and team-work.

iii. It replaces 'knowledge as teacher control' with 'learning as student control'.

Capper and Jamison (1993) identify a number of potential weaknesses in the total quality management philosophy based on the fundamental premise that

total quality management is value-free. These weaknesses are summarised by West-Burnham (1995, p.18). Total quality management:

i. Is concerned with meeting customer needs through a manufacturing process which uses statistical techniques to eliminate variation.

ii. Perpetuates a business/economic mentality when education should be a collaborative work of art.

iii. Ignores students with special needs.

iv. Perpetuates a hierarchy of control and the metaphor of school as factory and is dependent on a 'scientific' approach at the expense of qualitative understanding.

v. Permits multiple interpretations of social reality which are eventually subordinated to the mechanistic notion of continuous improvement.

vi. Is perceived as being value-free, making no explicit statements about 'democracy, social values or morals'.

vii. Is conceptually neutral and can therefore be defined and used by domi-
nant groups in society to further their own ends.

Capper and Jamison (1993, p.28) believe that the elimination of variance could seriously constrain the development of pupils' individual interests, and suppress creativity and expressiveness.

Customers

The notion of responsiveness to customer requirements is of central impor-
tance to total quality management. Munro-Faure and Munro-Faure (1992, p.16) observe that business only survives if product or service suppliers are able to meet customer needs.

Bush (1997, Total Quality Management, p.5) notes that the total quality emphasis on responsiveness to customers reflects a fundamental shift in government policy on education. In consequence of current policy, education has evolved from a service which was producer-led to one that is customer-led. Sexton (1987, cited in Bush ibid.) articulates the government's ideological commitment to consumer choice in education:

> "If the system itself were changed to one of self-governing, self-managing, budget centres, which were obliged for their very survival to respond to the 'market', then there would be an in-built mechanism to raise standards."

There are numerous definitions of customers. Juran (1989, cited in West-Burnham, 1995, p.21) defines a customer as:

> " ... anyone who receives or is affected by a product or process."

In education this definition embraces a multitude of stakeholders, including pupils, parents, employers, tax-payers and government. West-Burnham (1992, cited in Bush, 1997, School and College Improvement, p.4) abandons the argument about who is the customer of an education by stating that all stakeholders are the customers but in different circumstances and for different purposes.

Juran (ibid.) further distinguishes customers as external or internal. Munro-Faure and Munro-Faure (1992, pp.16 and 17) examine this notion closely, and identify external customers as those who pay for a service or product. The needs of external customers are met through a number of internal supplier/customer relationships. Each employee in an organisation must ensure that colleagues are enabled to complete tasks right first time. If these demands are met, the organisation can ensure that external customers' requirements are met at the minimum cost.

West-Burnham (1995, p.22) identifies four principles of customer care which are central to total quality:

i.   Quality is what the customer says it is.

ii. Closeness to the customer.

iii. Knowing the customer.

iv. Moments of truth.

Bowring-Carr and West-Burnham (1994, p.44) explain closeness to the customer as the removal of barriers which may prevent providers from knowing their customer. In turn this enables providers to establish customer requirements and expectations precisely and how they can be met economically, efficiently and effectively. Moments of truth are deemed critical incidents in which customers experience striking examples of good or poor quality.

In order to satisfy external customers, their exact requirements need to be identified. In education, Bush (1997, Total Quality Management, p.5) notes that failure to respond to the requirements of pupils or parents will probably lead to reduced income as pupils protest by exit, which, in turn, will have a direct impact on the school's ability to deliver quality services. Munro-Faure and Munro-Faure (1992, p.18) suggest the following approach to meeting external customer requirements:

i.   Existing services should be specified in terms of an agreement or contract. Staff in schools will know what they are obliged to deliver, and customers will know what to expect.

ii. Information on the customer perception of products and services should be gathered by means of customer surveys, competitor analyses, and complaints logs.

iii. It needs to be established whether services can be improved, again by using customer surveys, competitor analyses, complaints logs, benchmarking, Quality Function Deployment, and marketing activities.

iv. Schools need to ensure that internal processes result in meeting customer requirements through Functional Analysis, continuous quality improvement, and Quality Cost Analysis (Adapted from Munro-Faure and Munro-Faure, 1992, p.18).

The notion that "quality is what the customer says it is" (Feigenbaum, cited in Bowring-Carr and West-Burnham, 1994, p.41) could prove problematical in educational organisations. It is quite clear that the customer is not always right. West-Burnham (1995, p.22) cites an example of a pupil who is an unruly, bad tempered bully: is this customer always right?

Capper and Jamison (1993, p.28), furthermore, are critical of total quality management and its focus on the equal status of customers:

> "TQM advocates blithely assume, without question, that all 'customers' have equal access to resources and services, and ignore power differences that would enable and constrain customer decisions. For example, it is usually customers with the most power who receive the goods and services and who, in turn, will define 'quality', whether that power is based on combinations of income, race, gender, ability, religion, sexual orientation, or other personal characteristics ... TQM's naïve belief that the customer's voice will be heard ignores the forces that elevate some customer voices and silence others."

Bush (1997, Total Quality Management, p.6) cites an example of such unequal access: middle class families with two cars appear to have benefited more than working class families, who may be reliant on public transport, from the provision of open enrolment in the Education Reform Act 1988 in terms of school choice. School managers need to be aware of the needs, requirements, and expectations of all customers and not just the vocal or most persistent.

Quality Management System Standards

Munro-Faure and Munro-Faure (1992, pp.72 and 73) provide background to the development of quality management system standards. The Ministry of Defence introduced quality standards in response to the high level of military equipment failure in the 1950s and early 1960s. Design and manufacture controls were introduced to ensure that suppliers produced equipment to specification. These control requirements included a range of quality procedures which had to be documented and controlled.

The benefits of quality management systems became apparent both to customers and suppliers. Customers are assured that services and products conform to specification, and suppliers are enabled to improve levels of customer satisfaction. In consequence there was a perceived need for a general quality management system standard which could be adopted by manufacturing and service industries. This led to the development of BS 5750 in 1979, and its world-wide equivalent ISO 9000 in 1987.

The British Standard Institute is responsible for the issue and control of the standard in Britain, and a number of independent assessment organisations are accredited to assess companies against these standards and to award approvals.

The Benefits of Quality Management System Standards Approval

Quality management system standards approval provides assurance to customers that companies are committed to quality and are able to supply products or services in accordance with their requirements. Quality management system standards ensure that all business activities are documented and controlled, thus ensuring that every-one knows what to do and how to do it.

Munro-Faure and Munro-Faure (1992, p.76) identify typical benefits of effective Quality Management Systems:

i.   Satisfied and loyal customers because products and services are always produced according to their requirements.

ii. Reduced operating costs as wastage is eliminated and efficiency increased as a result of eliminating non-conformance.

iii. Improved competitiveness and profitability as operating costs are reduced.

iv. Improved employee morale as they are working efficiently.

Munro-Faure and Munro-Faure (1992, p.77) further identify the benefits of approval to a recognised quality management system standard:

i.   It provides evidence to customers that the quality management system has been independently assessed as effective. This is increasingly important as a marketing edge over competitors.

ii. It avoids duplication of customer assessments. Most customers accept and recognise BS 5750/ISO 9000 approval. Independent approval saves time and money for both customer and supplier. The companies can then concentrate on the specific requirements of particular contracts or orders.

iii. It provides evidence of a responsible attitude to quality and product liability requirements.

The Range of Quality Management System Standards

There are numerous Quality Management System Standards. BS 6143 is concerned with the determination and usage of quality related costs, and the identification of costs of non-conformance (Munro-Faure and Munro-Faure, 1992, p.39). BS 5750 and its equivalents ensure that quality management systems are in place, and BS 7850 is the British Standard for Total Quality Management (Bowring-Carr and West-Burnham, 1994, p.69).

West-Burnham (1997, p.69) indicates that, in education, there has been increased interest in quality management system standards, particularly in further education. This is partly in response to potential employers who may prefer to deal with certified suppliers. It may also be in response to the Training Agency and Training and Enterprise Councils, which are adopting, and promoting, quality management policies.

A further quality management system standard relevant to educational organisations in Britain is Investors in People (IIP), which was launched by the Confederation of British Industry in 1991, and administered by the Training and Enterprise Councils (TECs). The components of the Investors in People standard are identified by West-Burnham (1997, p.72):

- The existence and communication of clear organisational goals
- Commitment to a training policy to help staff achieve the goals
- A programme of review training and development
- Evaluation of the training and development policy.

Bowring-Carr and West-Burnham (1994, p.74) observe that if BS 5750 is concerned with quality systems, then Investors in People is concerned with the involvement and development of the people employed in an organisation. Although BS 5750 identifies the components of a quality management system, it does not prescribe the nature of that system. Investors in People, however, is explicit, prescriptive and it defines the nature of effective staff management.

West-Burnham (1997, p.73ff) examines the characteristics of quality systems in education standards accredited by the Basic Skills Agency, and the Oxford Consortium of Educational Achievement. The Basic Skills Agency quality system standard is fundamentally concerned with the prevention of failure. The Oxford Consortium of Educational Achievement provides a framework for quality assurance and improvement through a process of

'intervisiting', originally designed to provide accreditation for records of achievement.

Bowring-Carr and West-Burnham (1994, p76) identify a number of criteria which need to be met if a quality management system is to be implemented successfully. It must:

i.   Emphasise prevention

ii.   Reinforce effective learning

iii.   Build on existing good practice

iv.   Save more than it costs

v.   Be comprehensive and understandable

vi.   Be based on participation

vii.   Be capable of improvement

viii.   Allow for creativity and individual judgement

Quality Management System Standards and Total Quality Management

Munro-Faure and Munro-Faure (1992, p.72) describe quality management systems as key building blocks of total quality, but stress that they are only components of total quality management.

> "A quality management system should describe a controlled, documented system of procedures designed to ensure that only conforming products and services are released to customers."

A quality management system may not cover general service and administration activities, and as documented in Fig.2.1, quality management systems are perceived as components of total quality management. Table 2.3 (taken from Munro-Faure and Munro-Faure, 1992, p.73) makes a comparison between the key features of a quality management system and total quality management.

QUALITY MANAGEMENT SYSTEMS AND TOTAL QUALITY MANAGEMENT COMPARED

	Quality Management System	Total Quality Management
Areas Covered	Product related activities	All activities including service and administration
Focus on errors	Checking to ensure errors do not reach customers	Preventing errors occurring in the first place
Responsibility and involvement	Responsibility of a quality department to audit the system and recommend necessary changes	Everyone is responsible for quality and striving for continuous improvement in all activities
Benefits	Establishes basic controls over performance of activities. Reduces errors to customers and begins to reduce internal waste.	Builds on the quality management system. Focuses on eliminating errors and waste in every activity
Customer focus	Focus directed at reducing errors in products or services received by external customers	Strives to ensure conforming outputs for all processes, whether internal or external customers.

Table 2.3

A number of schools, colleges and universities, have developed quality assurance systems that have gained BS 5750, its world-wide equivalent ISO 9000, or registration as Investors in People. A quality management system gaining such approval

" ... provides assurance to customers that the [organisation] is committed to quality and is able to supply products and services in accordance with their requirements." (Munro-Faure and Munro-Faure, 1992 p.76)

Quality Management Tools

Munro-Faure and Munro-Faure (1992, p.195) propose the following rationale for implementing a quality improvement programme:

"A Quality Improvement Programme is designed to increase the ability of a company to compete in the market-place. This demands that a company fulfils the needs of its customers at minimum cost. This can only be achieved by ensuring the company understands its customers' needs; ensuring the company is organised to fulfil those needs; and enabling each individual within the company to carry out their job in the most efficient way possible. This requires the elimination of rework and checking activities and the introduction of a means to prevent errors arising."

Measurement

This section examines a number of the tools available to monitor quality improvement.

Bowring-Carr and West-Burnham (1994, p.79) describe the importance of measurement in total quality environments:

> "Without precise, frequent and comprehensive measurements, the manager cannot see where the institution is, cannot see where it is going, and will not know when, or even if, it has reached a goal ... Above all, without measurement, the institution will not be able to confirm if the standards it has set for itself are being achieved."

Holloway (1993, pp.67-91) describes, at some length, a framework of indicators for examining and analysing 'performance'. Within this framework, she focuses firstly on the importance of structure, inputs, activity, processes, outputs and outcomes which, although being inter-connected, encapsulate both the static elements and the dynamic behaviour of organisations. Secondly, she superimposes Maxwell's (1984, p.1471) six dimensions of quality assessment in health care, which include accessibility, relevance to need, equity, social acceptability, economy, efficiency and effectiveness, all of which are highly relevant in public service management.

Performance indicator systems have been criticised for being over reliant on statistics which are easy to gather. In the case of schools, Bowring-Carr and West-Burnham (1994, p.79) cite examination results and truancy rates, which may ignore relevant but less accessible qualitative data. There is a danger, for example, that performance indicator systems do not take account of value added. Gray (1995, p.76, cited in Coleman, 1997, p.19) advocates the use of technology to undertake sophisticated analyses of pupils' academic progress.

Carter, Klein and Day (1991, cited in Holloway, 1993, p.82) identify elements of best practice in performance indicator design. Performance indicators should be:

i.   Relevant to organisational needs, reliable, [valid] and unambiguous.

ii.   Comprehensible and usable, parsimonious (providing a realistic number of indicators which managers and other users can understand and use for monitoring), timely, and 'custom built'.

An effective performance indicator system can be part of a total quality environment, but Holloway (1993, p.94) suggests that indicators are more likely to be developed for feed-forward rather than feed-back control. Bowring-Carr and West-Burnham (1994, p.79) stress that schools aiming for total quality management need to know the following information:

i.   Every point at which a child experiences a 'moment of truth'.

ii.   Whether human resources are being utilised effectively.

iii. Whether financial resources are utilised economically, efficiently and effectively.

iv.   Whether non-human resources are utilised economically, efficiently and effectively.

v.   Where it can do better.

(Adapted from Bowring-Carr and West-Burnham, 1994, p.79)

These issues may be relatively easy to identify in broad terms, but it is not necessarily an easy matter to decide precisely what should be measured, nor how it should be measured.

Statistical Process Control

Munro-Faure and Munro-Faure (1992, p.145) describe Statistical Process Control as a means of:

> " ... [determining] whether a process is producing, and is likely to continue producing, conforming output."

This is achieved by monitoring the key parameters of a sample of outputs at predetermined intervals. Data gathered are used to adjust inputs or the process in order to <u>prevent</u> non-conforming output or variations in output. This differs from inspection and quality control philosophies which aim to identify non-conforming output which is then repaired, reworked or scrapped.

Statistical Process Control can be advantageous because inspection and control processes can miss non-conforming output; it can help to reduce non-conforming output; and continuous improvement processes enable organisations to become more competitive in both performance and price.

Bowring-Carr and West-Burnham (1994, p.93) identify the following benefits of Statistical Process Control for schools:

i.   The assessment of pupils' work

ii.   Monitoring team meetings

iii. Monitoring attendance and behaviour

iv.   Reviewing Health and Safety

v.   Measuring the use of resources

vi.   Evaluating pupil and parent satisfaction

Benchmarking

Munro-Faure and Munro-Faure (1992, p.155) describe Benchmarking as a reference point for comparison. It can provide an insight into what may be

possible, an understanding of how organisations meet world class standards, and a goal to aim for and to exceed.

In May 1991, The Economist (cited in Munro-Faure and Munro-Faure, 1992, p.161) identified three sources of benchmark data:

i.   Other departments within the same organisation

ii.   Competitors

iii. Other industries who may carry out similar activities in different ways.

Bowring-Carr and West-Burnham (1994, p.83) suggest a number of applications of Benchmarking for schools:

i.   Effective class-room practice

ii.   Assemblies

iii. The role of the Form Tutor

iv.   Teaching a specific topic

v.   The school prospectus

Quality Function Deployment

Munro-Faure and Munro-Faure (1992, p.166) describe Quality Function Deployment as a planning tool which enables organisations to focus on the needs of their customers when setting design specifications for products or services. The principle tool of Quality Function Deployment is the House of Quality, a matrix displaying the relationships between customer requirements and design constraints. This enables organisations to record the importance of customer needs and to trade-off characteristics and constraints according to objective criteria.

The benefits of Quality Function Deployment include streamlining the introduction of new products or services by:

i.   Focusing the design of new products or services on customer require-
     ments.

ii. Prioritising design activities.

iii. Analysing performance against principal competitors.

iv. Reducing the length of design cycle.

v.   Reducing the number of post-production design changes.

vi. Promoting team-work.

vii. Providing a means of documenting the process.

Quality Awards

Munro-Faure and Munro-Faure (1992, pp.180-185) identify a number of
Quality Awards including The British Quality Award, The Digital Scotland
Quality Award, The Irish Quality Award, The Deming Prizes, and the Mal-
colm Baldridge National Quality Award. Three main benefits of quality
awards are identified:

i.   They raise the profile of the continuous improvement of quality in or-
     ganisations making an application for the award.

ii. The application for an award may create a sense of excitement for the
     improvement initiative.

iii. Quality Award criteria sometimes offer useful guidelines to organisa-
     tions intending to implement quality improvement programmes.

There are, however, some drawbacks which need full consideration before
applications for awards are made:

i.   Formal assessment criteria may not be appropriate for all organisations.

ii. Organisations need to focus their efforts on continuous improvement
     and not just on winning an award.

iii. Applications for quality awards can be very expensive and time con-

suming.

Problem Solving

Quality Improvement Programmes focusing on the prevention of non-

conforming products and services need to tackle problems which prevent

employees from performing their job right first time and every time. In order

to find effective solutions, it is necessary to set up teams dedicated to the in-

vestigation and elimination of problems. Such problem solving teams have

been described as Progress Groups, Quality Circles, or Corrective Action Task

Forces (Munro-Faure and Munro-Faure, 1992, pp.195-196).

Problem Solving Tools

Munro-Faure and Munro-Faure (1992) and Bowring-Carr and West-

Burnham (1994) describe a number of problem solving tools including

methods of identifying problems:

i.   The Checklist Method

ii.   Flow Charting

Once the problem has been defined, causes need to be identified. Methods of

cause identification include:

i.   Reviewing existing data

ii.   Brainstorming

iii. Generating Cause and Effect Diagrams (Ishikawa diagrams)

iv.   Voting and weighting

v.   Paired comparison

When a number of potential causes have been identified, data need to be

collected to verify the actual cause. These can be gathered in a number of

ways including:

i.   Tally or data sheets

ii. Check sheets

iii. Location plots (measles chart)

In order to facilitate data analysis, data need to be displayed or presented effectively by using:

i.   Bar graphs

ii. Pareto Analysis or multi-level Pareto Analysis

iii. Scatter diagrams

iv. Pie Charts

When the root cause has been identified, it is necessary to gain support for a solution which can be implemented successfully in order to eliminate the problem completely. Munro-Faure and Munro-Faure (1992, p.220) suggest the following steps for the cost effective implementation of successful corrective actions:

i.   A number of potential solutions should be devised.

ii. One solution needs to be selected according to a number of criteria, including its estimated cost of implementation, the estimated effect it will have on reducing costs of non-conformance, the time taken to implement the solution and achieve results, and the risk of the solution being ineffective due to lack of support.

iii. Internal obstacles to change need to be removed. Force-field analyses may be useful to identify and measure resistance and counter-resistance.

When the solution has been chosen, it is important to monitor the effects of implementation to ensure that it does not cause new problems, and that the old problems do not reappear elsewhere in the system.

In order to assist other problem solving teams, the processes of identifying problems, their likely causes, the identification, prioritisation and implementation of solutions need to be documented. Gantt Charts are useful for documenting solutions tried over a period of time.

Research into LEA Music Service Provision

The most important texts include studies undertaken by Cleave and Dust (1989) and Sharp (1991 and 1995), all published by NFER, and a report prepared by Coopers and Lybrand and Mori (1994).

Research Background

Cleave and Dust (1989) carried out research into Local Education Authority maintained Music Services during the period January 1986 to September 1987. Their report focuses on the origins and development of Music Services in England and Wales, and examines the provision of musical instrument tuition in schools and music centres. They also report on Music Service management structures, staffing structures, the use of resources, selection procedures, and pupil progress and continuity. This was the first major national study of Music Service provision.

At the time of this study, there were one hundred and eight Local Education Authorities in England and Wales, of which thirty-nine were English Counties, thirty-six metropolitan districts, twenty-one London Boroughs, four island authorities and eight Welsh authorities. Ninety-four of these LEAs responded to a questionnaire which sought information about the history and purposes of music services, their organisation and administration, staffing and resources, provision and maintenance of instruments, methods of recording pupil progress, arrangements for pupils with Special Educational Needs, including exceptional talent, opportunities for ensemble work, and innovations and plans for change.

In addition to the questionnaire, four different LEAs were selected for 'in depth' case study research. The case study LEAs were located in the north, south, central region and the east, two of which were counties and two were metropolitan districts. Interviews were held with music advisers, instrument teachers, school based staff, parents and pupils. Lessons were observed in a selection of primary, secondary, middle, grammar and comprehensive schools, and rehearsals and performances were observed in music centres. Observations took place during the summer and autumn terms so that school leavers, pupils transferring from primary to secondary, and pupils taking up an instrument for the first time could be observed.

Sharp's (1991) research into the nature and role of instrumental music provision in England and Wales was conducted over a five month period from February 1991. Her main focus was to ascertain how changes in education and funding as a whole had affected music services. Sharp sent questionnaires to all music advisers or heads of music service in 120 LEAs in England and Wales, to which 108 responded. In addition, a number of interviews were carried out with representatives from musical organisations, and with local authority and school based staff in a small number of authorities. Sharp reports on music service funding, the role of instrumental music, instruments taught, the level of provision in schools and music centres, procedures for selecting pupils, the management of Music Services, conditions of employment, the effects of the Education Reform Act 1988, and the role of new music trusts, agencies and foundations.

In 1995, Sharp provided a brief update on the legislation affecting Music Services, and a brief review of research projects carried out since her own in 1991. This publication also includes five short case studies which provide an insight into the diversity of Music Service organisation and funding arrangements. One of these case studies investigates the level of Music Service

provision in a secondary school, and the remaining four case studies investigate Music Service providers.

Coopers and Lybrand and MORI were commissioned to undertake a review of LEA Music Services in England and Wales, focusing on the changes that took place between 1991 and 1994. Their research brief included an investigation of the organisation and management of Music Services, with specific reference to the conditions most likely to produce high quality teaching and learning, and the most efficient and effective service delivery.

MORI surveyed a random sample of four hundred and fifty secondary schools, four hundred and fifty primary schools, and all of the secondary schools in seven areas nominated as potential case studies for Coopers and Lybrand's investigation into Music Service organisation and management. MORI also sent out one hundred and fifteen questionnaires to LEAs in England and Wales. Of the secondary schools surveyed, 58% responded, of primary schools, 46% responded, and of the LEAs, 50% responded.

Darking (1997) provides a short article on the state of LEA maintained Music Services in 1997. She focuses on the health of Music Services separately in England, Wales and Scotland. Her findings reveal that most Music Services in Scotland are still LEA services, and have not been affected in quite the same way as services in England and Wales.

A Brief History of Local Education Authority Maintained Music Services

Local Education Authority maintained Music Services evolved on a piecemeal and ad hoc basis. Some began before 1940, mainly due to the industry and vision of certain individuals, some commercial enterprises, and the development of non-competitive festivals. During the 1950s, music advisers were appointed to many Local Education Authorities (LEAs), and some took the initiative to employ peripatetic musical instrument teachers and to estab-

lish local authority ensembles and youth orchestras, thus forming the basis of current Music Service provision.

During the 1960s and 1970s, musical instrument tuition flourished in schools. Some authorities established after school and weekend music centres where students could receive tuition on instruments that were not available in their schools.

The re-organisation of local authority boundaries in 1974 affected some Music Services adversely. Some authorities became larger, others smaller, and some were merged into new metropolitan districts. Consequently, some Local Education Authorities had to increase their Music Service provision, while others sustained severe cuts. Not only were Music Services subject to budget and staffing difficulties, but new political and pressure group interests within their new geographical boundaries proved problematical in some instances. Philip Emanuel (quoted in Darking, 1997, p.14) describes similar difficulties in consequence of the Local Government Re-organisation in Wales during the Spring 1997.

Financial cuts during the 1970s encouraged some authorities to consider charging parents for lessons in an attempt to minimise the effect of the cuts and to maintain the level of service that schools and students had become accustomed to. In some instances, authorities actually began to charge for their Music Service provision, although on a practical level the collection of money proved problematical. In 1981, a test case was brought against Hereford and Worcester Local Education Authority, which charged for musical instrument tuition. In consequence, it was judged not legal to charge fees for musical instrument tuition provided on school premises during normal school hours. Although this outcome did not affect charges made for tuition at Local Education Authority Music Centres, LEAs which had charged for

tuition during school time needed to find alternative means of funding their services. In most cases, time allocated to schools for musical instrument tuition was either reduced or withdrawn.

In 1984 an HMI inquiry into musical instrument tuition in schools found that most authorities considered instrumental music to be an integral part of the curriculum (DES, 1985a cited in Cleave and Dust, 1989, p.12). The HMI advised that if tuition was largely moved out of schools into music centres, thus enabling fees to be charged for tuition, it could cause hardship to some students. This effectively defeated the perceived purpose of some LEA maintained Music Services, especially if it was considered that all students, or as many students as possible, should have access to the service.

Until 1991, when the Inner London Education Authority was abolished, there had been a single Music Service in London, which offered 'free' tuition (Spencer and Burstall, 1995). This service contributed towards London's reputation for excellence in music education. Since 1991, however, the volume of instrumental tuition has not recovered in the central London Boroughs. Schools in central London now make their own arrangements for instrumental tuition, and as funds are scarce, some need to apply to charities for financial assistance. In the more affluent Outer London Boroughs, Music Service provision has been more stable. This stability, however, is largely due to parental support in the form of financial contributions, and because Music Services have been established as agencies or trusts, responsible for their own survival.

The Purposes of Local Education Authority Music Services

Local Education Authority maintained Music Services are described by Sharp (1991, p.1) as services delivered by peripatetic teachers who visit schools to teach individuals, or small groups of pupils, withdrawn from mainstream lessons. Some pupils receive tuition at Music Centres, which are open after

normal school hours and at weekends. Music Service tuition is described as a scarce resource available only to a small minority of pupils.

Cleave and Dust (1989, p.13ff) found that LEAs held a variety of views concerning the purposes of their Music Services. These purposes included:

i.   Teaching specific instrumental and performing skills

ii.   Developing the potential of students

iii. Providing students with opportunities to experience music-making

iv.   Enhancing music education in general

v.   Contributing to the all round development of the individual.

Sharp's (1991, p.37) findings broadly upheld the five purposes identified by Cleave and Dust, but the priority order had changed. Sharp (ibid. p.39) held that this change in emphasis was brought about largely in response to the implementation of the Education Reform Act 1988. More specifically, she focused on the Local Management of Schools, which heralded a transformation in service provision.

Sharp (1991, pp.37 & 38) identified the following purposes for Music Services:

i.   Providing a Music Service to schools.

ii.   Enhancing class-room music.

iii. Providing children with the experience of music-making.

iv.   Teaching specific skills.

v.   Developing pupil potential

She (ibid. p.2) also lists a range of activities provided by LEA maintained Music Services. In schools, they include:

i.   Tuition for individual pupils

ii.   Workshops for pupils

iii. In Service Training for school staff

iv.   Performances by Music Service staff ensembles

v.   Class-room support

vi.   Opportunities for group music making

vii. Non-Western Music

viii. Music for pupils with Special Educational Needs

ix.   Contributions to the Musical Life of the School.

Local Education Authority Music Centres offer:

i.   Advanced tuition for individuals and groups

ii.   Availability of instruments for practice, and music libraries

iii. Specialist Music Courses

iv.   Provision for young children, parents and other groups

v.   Social enjoyment and interest.

Local Education Authority Youth Bands, Orchestras and Choirs offer opportunities for pupils to:

i.   Develop social, musical and performing skills

ii.   Contribute to the musical life of the community

iii. Take part in national and international performances

iv.   Prepare for a career in Music.

In more recent years, LEA Music Service managers have attempted to define their purposes more articulately, by publishing mission and aims statements.

The Economy and Efficiency of LEA Music Service Inputs

Music Service Funding

Music Service funding is perceived to be a complex issue. This is largely be-
cause the methods of allocating funds have varied widely between authori-
ties. Seventy-three of the Music Services taking part in Cleave and Dust's
survey had their own budget allocation. Music Services in eight authorities
were funded as part of the LEA's General Music Budget which was adminis-
tered by the music adviser. Four authorities had no special budget for Music
Services, but funded their Music Centres either with single payments or with
capitation allowances similar to schools. Other Music Services were funded
indirectly, relying on resource allocation working party (RAWP) bidding
systems, which meant that applications for funds needed to be made to LEA
curriculum development, supplies, and support budget holders.

Funding levels for 1985/86 remained largely unchanged from the previous
year, but 18% of the responding LEAs reported decreases in funding, 27%
reported increases, 50% reported no change, and 5% were not in a position
to respond. At this time, Local Education Authority maintained Music Service
budgets were apportioned in a variety of ways. In most cases, teaching staff
were paid from central staffing funds, the purchase of instruments and the
provision of courses were agreed by an overall vote for musical activities,
and funds for travelling expenses were agreed by special vote. Besides the
purchase of instruments, Music Service budgets had to sustain the costs of
instrument repair and maintenance, the purchase of music for ensembles,
and equipment such as music stands. As funds were scarce, LEAs welcomed
voluntary contributions from parents, and where the Music Service had
loaned, or in some cases hired instruments to pupils, parents were asked to
purchase music and consumables such as reeds, strings and rosin.

In light of the 1981 ruling that it was not legal to charge parents for musical instrument tuition provided in schools during normal school hours, in 1986 approximately 33% of Music Services charged for Music Centre activities but only 5 Music Services requested parental contributions towards tuition in schools.

Sharp (1991, pp.16 & 17) demonstrates a move towards plural funding for Music Services, and Table 2.4 demonstrates the range of sources of funding for Local Education Authority musical instrument tuition and Music Centre activities in 1991. The figures presented in this Table refer to the number of Music Services responding to the survey who adopt the listed form of funding.

SOURCES OF FUNDING FOR MUSIC SERVICE ACTIVITIES IN 1991

	Tuition	Music Centre
LEA only	68	52
LEA and Parents	18	29
LEA and Schools	9	4
LEA, Schools and Parents	4	1
Schools only	3	-
Schools and Parents	2	-
Parents only	2	2
LEA and Fund-raising	-	6
LEA, Parents and Fund-raising	-	5
Parents and Fund-raising	-	5
Other	2	-
Total Number of Music Services Responding	108	104

Table 2.4

Of one hundred and four responding Music Services, seventy-six reported no change in the overall proportion of funding during the five years from 1986 to 1991. Of the twenty-eight respondents reporting a change, twenty-four gave further details. Twenty-one indicated that LEAs were contributing less, and schools and parents needed to make up the shortfall, and three indicated that parents contribute less and LEAs, conversely, contribute more. Changes in the overall level of funding from 1989/90 to 1990/91 were reported by 44% of the responding Music Services: 34%, mainly metropolitan

districts and London authorities, reported reductions in funding, and two

music services had their funding withdrawn completely during the period of

Sharp's research.

In 1994, Coopers and Lybrand and MORI (1994, paragraph 501) found that

public funding for musical instrument tuition had fallen from 70% in

1992/93 to 63% in 1993/94. In consequence, LEA maintained Music Serv-

ices relied on funding from a range of sources (see Table 2.5). Despite in-

creasing reliance on private sources of income, Coopers and Lybrand and

MORI (ibid., paragraph 503) did not feel that there was any danger that

public funding for Music Services would decline dramatically or disappear.

SOURCES OF MUSIC SERVICE FUNDING FROM 1992/93 TO 1993/94

Source of Funding	LEA %[2]
Fees collected from parents	72%
Voluntary Contributions	52%
Endowments or Trust Funds	9%
Other sources such as Sponsorship	19%

Table 2.5

In 1991, reductions in Music Service funding were explained by overall cuts

in education budgets, largely in consequence of poll tax capping. In addition,

it was held that the implementation of Local Management of Schools, which

empowered school governors, and headteachers, to make decisions about the

use of funds delegated from Music Service budgets, had intensified funding

difficulties. The main effects of decreased funding manifested themselves in

reductions in Music Service staffing and reductions in stocks of musical in-

struments.

[2] 58 Responding LEAs

In contrast, a small number of Music Services reported increased levels of funding, but this was largely due to income generated by charging schools and parents for individual tuition.

Since the implementation of the Education Reform Act 1988, which empowered LEAs and schools to charge for individual tuition, some LEAs and schools offered individual tuition exclusively, so that parents could legitimately be charged. The Education Act 1993 empowered LEAs and schools to charge for 'small group' tuition, which has had a positive effect in some circumstances, enabling some Music Services to expand.

In 1993 a survey conducted by the UK Council for Music Education and Training, and the Music Advisers National Association (cited in Sharp, 1995, p.6) found that the number of LEAs charging pupils for musical instrument tuition was increasing, and that free access to lessons was decreasing. Many respondents to this survey expressed anxiety about continued funding for Music Services, and there was little confidence that services would continue to be centrally funded.

Spencer and Burstall surveyed eighty Music Services in 1995, and recorded a 68% response rate. They reported that 75% of metropolitan authority Music Services, and 33% of shire county Music Services charged for tuition. In addition, 33% of metropolitan authority Music Services charged for instrument hire, and a further 48% of metropolitan authority Music Services expressed concern that reductions in funding had adversely affected Youth Orchestras and ensembles.

Richard Hickman (quoted in Darking, 1997, p.11) also expressed concern about the effects of reductions in funding for LEA maintained Music Services.

"If public funding decreases, then clearly there is a danger that levels of access will reduce. With more costs being passed on to parents, instrumental tuition could become largely the preserve of the affluent middle

> class ... Many schools have fee remission policies for tuition, but what is often overlooked is the need for financial help with non-school based activities. Furthermore, the costs of buying and hiring instruments can become a major financial burden."

Reductions in funding for Music Services, in conjunction with delegated funding, have magnified the complexity and diversity of sources of income. Some Youth Orchestras and Choirs receive sponsorship and healthy financial support from their LEA, whereas others find it difficult to survive. In some locations, Music Services maintain prosperous positions and do not need to charge parents for tuition, some Music Services manage to survive only because they receive contributions from parents, and a small number of Music Services have had their LEA funding withdrawn and have subsequently ceased to exist. Hickman (ibid. p.12) considers this disparity in levels of provision, both locally and nationally, to be an increasingly serious issue.

Delegation of Funds

Rogers (1993, cited in Sharp, 1995, p.7) interviewed staff in one hundred and seven English Counties and found that 75% of LEAs had delegated either a proportion, or the whole, of their Music Service funding to schools. In consequence of delegation, Rogers found that some LEAs had experienced an increase in the demand for Music Services while others struggled to operate a reduced level of provision. London Boroughs in particular, had needed to reduce their level of Music Service provision.

In 1994, Coopers and Lybrand and MORI (1994) acknowledged that there had only been limited experience of delegated Music Service funding, but they reported that there was no evidence to suggest that delegation had caused a decline in the number of pupils learning to play an instrument in schools. On the contrary, one authority reported a 17.5% increase in Music Service provision to its secondary schools (ibid. paragraph 206). It was,

however, perceived that delegation had promoted understanding of the nature and scope of Music Services, and had raised the level of awareness of schools' entitlement to provision (ibid. paragraph 212).

In 1995, Spencer and Burstall reported that all of the remaining shire county Music Services were maintained, to some extent, by Local Education Authorities. There was, however, a trend to delegate funding to schools, and nearly 50% of shire county LEAs partially delegated Music Service funding. Many heads of Music Service were fearful of the long term effects of delegation, and of the cuts in central funding for Youth Orchestras and ensembles. Some centrally funded Music Services were able to promote less popular instruments, which helped to maintain a balance for their ensembles. Of the metropolitan authority Music Services surveyed, it was reported that only 8% had experienced a decline in the range of instruments taught, whereas 24% had experienced an increase, although in some cases this was at the expense of traditional orchestral instruments.

Hickman (ibid., p.10) believes that delegation has not had an entirely negative effect on Music Service provision:

> "What the changes have done is forced Music Services to evaluate the quality of their provision. Some schools that have delegated budgets are simply not prepared to have certain teachers in their schools who they consider, for whatever reason, to be inadequate. Further, as more parents are paying for tuition they are also monitoring more keenly what is happening than hitherto."

As Local Education Authority Music Service funding becomes increasingly threatened by the government's continued resolve to reduce public spending, and to delegate the whole, or part, of Music Service funding to schools, concerns have been expressed about the lasting security of Local Education Authority maintained Music Services. The quality of Music Service provision has needed to be raised in order to ensure survival. In consequence, management styles, organisational structures, and portfolios of services have

needed to change. The sustained reductions in school budgets in recent years, has led some schools to actively search for less expensive sources of music tuition. Private teachers, and commercial suppliers, having lower overheads than Local Education Authority maintained Music Services, now find that they are in a strong position to compete for business.

The Externalisation of LEA Music Services

Respondents to the survey conducted by Coopers and Lybrand and MORI (1994) held that the organisational status of Music Services in England and Wales had changed in recent years (see Table 2.6).

DIFFERENT TYPES OF MUSIC SERVICE IN 1994

Service Type	LEA %
LEA Services	60%
LEA Business Units	22%
Independent Companies	7%
Charitable Trusts	7%
Other	21%

Table 2. 6

Further to this, Spencer and Burstall found that in 1995 33% of shire county Music Services were organised as LEA business units, and that only one shire county Music Service had secured charity status.

The deregulation of Local Education Authority maintained Music Services has enabled third party Music Services to develop under the guise of agencies, foundations and trusts, some of which have charitable status, and are therefore enabled to accept gifts of money in the form of covenants. Agencies of this type are able to charge for musical instrument tuition in circumstances where LEAs and schools are not. As agencies rely entirely on income from parents, they may not, however, be viable in locations where parents are unable to pay for their services. Coopers and Lybrand and MORI (1994, paragraph 9) reported that such agencies are few in number and do not appear to have:

" ... broken significant ground in terms of viability, operational style, or range and character of teaching services offered."

Coopers and Lybrand and MORI (ibid. paragraph 213), however, further argue that competition from such agencies could become a particular threat to Local Education Authority maintained Music Services where funding has been delegated to schools. Under these circumstances, schools are not obliged to use LEA services, and may elect to purchase services from commercial suppliers.

Howard Dove (1995) expresses concern that central government pressure on local authorities to reduce public spending has resulted in the fragmentation of Music Services. Some Music Services continue to be supported by LEAs, others have continued to exist as independent trusts, and a small number of others have folded. He argues that this state of affairs has done little to promote equality of access to Music Service provision for all pupils throughout the country. He therefore proposes the establishment of a National Music Service, functioning as a not-for-profit franchising organisation, which gives rise to high quality Music Services which are accessible to all. The holding company, funded by contributions from LEAs, would be responsible for monitoring standards of provision, and the pay and conditions of teachers.

Management and Administration

Cleave and Dust (1989, p.23) identified seven different patterns of Music Service administration, ranging from clear hierarchical structures to those run by a single person. The most common pattern, at that time, consisted of a music adviser, a head of Music Service and a team of middle managers with a range of responsibilities, such as area co-ordinator, head of Music Centre, and head of department. Within this structure there was a considerable variety of detail, for example, Music Services in small urban authorities tended to be administered centrally as a single unit. In contrast, Music Services oper-

ating in large rural authorities were organised into separate geographical areas, each with its own sub-structure. The music advisers, or heads of service, where separate posts existed, however, were ultimately responsible for the administration of the Music Service. All Music Services responding to Cleave and Dust's survey (1989, p.23) had either a music adviser or a head of service, sometimes both, except in two cases where there was neither, and the highest post was head of department. Eleven LEAs had heads of service but no music adviser. These tended to be small authorities, and responsibility for musical instrument tuition came under the auspices of general advisers, directors of expressive arts, or school support services. Seventy-nine Music Services had middle managers within their organisational structure. These positions included area heads, heads of Music Centre, heads of instrumental department, senior instrument teachers, advisory teachers, and others with special responsibility.

Sharp (1991, p.74) identified eight different management structures, largely similar to those reported by Cleave and Dust. One significant change appears to have occurred in the number of Music Services reporting 'three tier' management structures. Cleave and Dust reported that in 1985/86, 47% of their respondents had three tier management structures. These structures consisted of a music adviser, a head of Music Service, and other positions of responsibility. Only 38% of the respondents to Sharp's survey in 1991, reported this structure, indicating a decrease in the number of management positions. Rogers (1993, cited in Sharp, 1995, p.7) also reported a decline in the number of LEA music adviser posts, and in 1995, Spencer and Burstall claimed that 40% of Music Services no longer had a music adviser or inspector.

Quality Control

In 1991, Sharp (p.78) perceived quality control to have become 'a popular concept' within education. Quality control was largely the responsibility of music advisers, music inspectors or heads of Music Service, who employed a range of monitoring systems. These systems included some forms of teacher appraisal, (although not a statutory requirement for peripatetic teachers (DES, 1991)), feedback from schools, pupil progress and retention rates.

Coopers and Lybrand and MORI (1994, para.418) hold that market forces in a delegated system provide, to some degree, a quality assurance system for Music Services. However, since the traditional role of LEA inspectors and advisers has been diluted by the delegation of funds, the externalisation of Music Services as business units, and the restructuring and contraction of LEA support services, no clear pattern of Quality Assurance has emerged. Professional involvement at the staff recruitment level, it was claimed, together with OFSTED inspections, should provide a basic level of Quality Assurance (ibid. paragraph 421).

Teaching

In the context of an HMI study carried out in 1984, Cleave and Dust (ibid. p.18) were able to compare staffing details. From 1983/84 to 1985/86, the number of FTE musical instrument teachers employed by Local Education Authorities remained fairly constant. The 1984 HMI study reported 3,244 musical instrument teachers employed by LEAs in England during 1983/84, and Cleave and Dust estimated that there were 3,240 teachers employed in England during 1985/86 and approximately 260 in Wales. In forty-four LEAs there was no change in FTE staffing, twenty-three LEAs reported increases in FTE staffing by 3% to 8%, fifteen reported decreases in FTE staffing by 5% to 13%, and twelve LEAs were not in a position to provide details. This apparent stability was achieved in spite of falling rolls, but the LEAs that ex-

perienced increases in FTE staffing claimed that the increases were insufficient to meet demand, and the LEAs losing staff claimed that losses exceeded the level of falling rolls.

Eighty-two music services gave full details of staffing from 1989/90 to 1991/92 in response to Sharp's survey in 1991 (1991, p.35). It was estimated that there were 3,500 FTE musical instrument teachers employed in England and Wales in 1991/92 by Local Education Authority Music Services, indicating a decrease in staffing levels since 1989/90 by 129.2 FTE staff or 5% (see Table 2.7).

STAFFING IN ENGLAND AND WALES

	1983/4	1985/6	1989/90	1991/2
Full Time Equivalent Staffing in England and Wales	3244[3]	3500[4]	3629	3500

Table 2. 7

As this figure is the same as Cleave and Dust's estimate for 1985/86, it suggests that during the period from 1986 to 1990, the overall service in England and Wales had expanded. In 1995, however, Spencer and Burstall reported that approximately 50% of shire county Music Services had indicated an increase in overall staffing levels, 15% indicated a decrease, and 35% had remained stable. More than 50% of the metropolitan authority Music Services indicated an overall decrease in staffing.

Both the proportion and actual number of staff teaching for the three main families of orchestral instruments remained stable between 1985/86 and 1991/92 (see Table 2.8, taken from Cleave and Dust, 1989 and Sharp, 1991).

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[3]This figure refers to staffing in England only.

[4]This figure is broken down into 3,240 staff in England, and 260 staff in Wales.

PROPORTION OF FTE STAFF TEACHING ORCHESTRAL INSTRUMENTS

	1985/86	1991/92
Strings	40%	39%
Woodwind	24%	25%
Brass	20%	20%
Percussion, Vocal, etc.	16%	16%

Table 2. 8

Sharp (1991, p.29), however, reported a steady decrease in the FTE staff teaching these instruments from 1989/90 to 1991/92, accounting for 96% of the decrease in total staffing during this period.

Conditions of Employment - Teacher Contracts

Cleave and Dust (1989) found that a range of different contract types were available for instrumental teachers. At the time of their field work, new legislation relating to teachers' pay and conditions was being formulated (GB. DES. 1987). This legislation required full-time staff to work at the direction of the LEA for 1,265 hours in a year. Staff were required to be available for work on 195 days in any year, and on 190 of those days, they would be required to teach pupils in addition to carrying out other duties. Before this legislation was implemented, teachers were paid according to the Burnham scale, which reflected their level of experience and their seniority. Higher salary grades were available for middle managers, and for staff with designated areas of responsibility.

Instructors, or teachers without qualified teacher status, were paid according to a range of different scales. Some authorities paid unqualified staff according to Burnham scales 1 or 2, while others paid them according to the DES approved instructor scales A - D. Other authorities adopted 'special instructor rates' or negotiated an 'agreed instructor scale'.

Part-time staff were either salaried or paid an hourly rate. Less than 25% of LEAs appointing musical instrument teachers offered part-time staff salaried positions, approximately 50% paid part-time staff by the hour, and the re-

maining 25% offered a combination of salaries and hourly payments. Some authorities made a distinction between qualified teachers and instructors by offering qualified teachers salaried contracts and instructors hourly rates, whereas other authorities made the distinction merely on the number of hours worked.

Sharp (1991) does not report on the status of contracts for full-time teaching staff, but like Cleave and Dust, she identifies a range of different part-time contracts (see Table 2.9). The percentages in Table 2.9 refer only to the proportion of responding music services.

THE CONTRACTUAL STATUS OF PART-TIME STAFF

	1985/6	1991/2
Salaried Staff	25%	35%
Hourly Paid Staff	50%	27%
Mixture of Hourly and Salaried Staff	25%	38%

Table 2. 9

There was a high proportion of part-time staff in 1991, and in ninety-five of the responding music services, the total proportion of part-time staff was 60%. The status of part-time staff contracts changed from 1986 to 1991 showing a higher number of salaried staff. These figures indicate a shift towards part-time salaried staff and away from hourly rates. However, it does not give any indication about the actual status of the contracts, or their terms and conditions. There is also no indication whether hourly paid staff are entitled to sickness pay, maternity leave, holiday pay or teacher superannuation.

Coopers and Lybrand and MORI (1994, para.230 & 231) reported that where LEAs have delegated their Music Service budgets to schools, staff productivity and efficiency had assumed greater importance. No significant deterioration in teachers' pay and conditions were identified, nor any reduction in the number of staff with professional qualifications.

Darking (1997, p.11), however, reveals that the reduction in Music Service funding has resulted in a range of employment practices. Some full-time employees have had their contracts terminated, and been re-employed on less favourable terms. Some of these staff are now employed as sessional staff and are paid hourly rates, while others have been made self-employed. Although this practice has enabled Music Services to exercise greater flexibility in matching staff to the changing needs of schools, it has resulted in staff dissatisfaction, which may lead to disaffection, low morale, reduced commitment, and ultimately a decline in the quality of their work.

Staff Qualifications

At the time of writing, Cleave and Dust (1989) estimated there to have been 2,500 full-time teaching staff and 4,000 part-time teaching staff employed by LEA maintained Music Services in England and Wales. Most authorities employed a mixture of full-time and part-time staff with a variety of qualifications. Most staff had trained as specialist performers or teachers on particular instruments at Music Colleges, and some had gained qualified teacher status by studying for a PGCE at a university school of education.

Approximately 80% of the 2,500 full-time staff had qualified teacher status, but this varied between authorities with only 18% of full-time staff in one authority having qualified teacher status to 100% in fourteen authorities. Full-time staffing establishments, with 100% qualified teacher status, tended to be in small authorities. Approximately 24% of part-time staff had qualified teacher status, but again this varied between authorities. Staff without qualified teacher status were usually designated 'instructors' rather than 'teachers'. Although LEA maintained Music Services tended to appoint staff with qualified teacher status in preference to instructors, Music Services were inclined to employ a mixture of qualified teachers and instructors. The tendency to employ qualified teachers in preference to instructors was an

overt attempt to raise the profile of musical instrument tuition, and to strengthen its position within the school curriculum. Some organisations, such as the European String Teachers' Association campaigned for instructors to be given opportunities to gain qualified teacher status by attendance at special courses or through special case representation by Local Education Authority music advisers.

In 1991, Sharp reported that 84% of her sample responded to her question concerning staff qualifications. From this information, Sharp estimated that approximately 50% of the musical instruments teachers employed by LEA maintained Music Services had qualified teacher status. It is not possible to make a direct comparison with Cleave and Dust's findings because their figures are presented separately for part-time and full-time staff. Sharp reported, however, that over 75% of the staff employed to teach musical instruments had either a degree in music, or a diploma from a recognised institute of higher education. There was, however, a large variation between authorities. Eight respondents indicated that all of their teaching staff had degrees in music or diplomas in musical instrument tuition, whereas one other respondent indicated that only 17% of their Music Service's teaching staff had such qualifications.

Job Descriptions

Only 17% of Music Services responding to Cleave and Dust's survey supplied job descriptions for musical instrument teachers and instructors. Approximately 33% of respondents indicated that no job descriptions were supplied for any of their staff, and 66% supplied no job descriptions for part-time staff. This situation, however, was under review in some authorities. Teaching staff were expected to teach individuals and small groups of pupils, to coach ensembles, participate in Music Centre activities, take part in recitals and workshops, and participate in courses held for pupils during school

holidays. Additional payments, worked out on an hourly basis, were available to teachers who did extra work. Teachers needing to travel between schools by car were paid essential car user allowances, and in some circumstances directed time was available for lesson preparation, or in lieu of after school or weekend ensemble rehearsals, but generally there was little slack time.

In 1991, Sharp reported a significant increase in the number of Music Services providing job descriptions for their staff. Approximately 75% of the one hundred and one respondents to this question supplied job descriptions for full-time staff, and about 50% of the ninety four respondents to the same question about part-time staff, indicated that job descriptions were available for part-time staff.

In Service Training

Of the Music Services responding to Cleave and Dust's survey in 1986, 85% provided some form of In Service Training for staff, albeit 'ad hoc' in nature. There seems to have been some confusion concerning the entitlement of part-time staff to attend whole training sessions. In 1991, Sharp reported that the proportion of Music Services providing In Service Training had risen to approximately 91%, but she does not comment on the provision of training for part-time staff.

Darking (1997, p.11) reported that reductions in funding for LEA maintained Music Service has meant that less money is available for staff training and development. As staffing becomes increasingly fragmented, it becomes more difficult to establish unified systems for training and quality control.

Musical Instruments

Most authorities had stocks of musical instruments which were either loaned

or hired to pupils. Cleave and Dust (1989, p.46) identified a variety of

sources of instruments (see Table 2.10).

SOURCES OF INSTRUMENTS

Purchase and Allocation Arrangement	LEAs %[5]
LEA instruments lent to pupils free of charge for an unlimited period	38%
LEA instruments lent to pupils free of charge for a limited period	26%
LEA instruments hired to pupils for a fee	4%
Evenly purchased by pupils and LEA. LEA stock loaned to pupils	4%
Mostly purchased by pupils. LEA stock lent to pupils free of charge	21%
Mostly purchased by pupils. LEA stock hired to pupils for a fee	7%

Table 2.10 (From Cleave and Dust, 1989, p.46)

Some instruments were loaned for a maximum period, ranging from six

months for less expensive instruments, such as the flute or clarinet, to several

years for more expensive instruments, such as the tuba or bassoon. A small

minority of authorities required pupils to provide their own instruments

from the commencement of study, or very soon afterwards. Some authorities

only encouraged pupils to purchase instruments after they had demonstrated

evidence of commitment or sustained progress, whereas other authorities

encouraged pupils to purchase instruments towards the end of their school-

ing, sometimes offering instalment schemes, so that pupils did not suddenly

find that they were left without an instrument when they left school. Some of

the authorities hiring instruments to pupils adopted schemes where hire fees

could ultimately contribute towards the purchase of instruments.

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[5] 94 Responding LEAs

Social Acceptability and Accessibility

Cleave and Dust (Ibid. p. 57) reported that LEAs were able to provide instrumental tuition in approximately 65% of their maintained schools. Metropolitan Districts and the London Boroughs generally reached a higher percentage of schools than the English Counties. The number of schools actually receiving musical instrument tuition varied between authorities from 24% to 100%. Of the LEAs responding to Cleave and Dust's survey, 86% managed to provide instrumental tuition in almost all of their secondary schools. Only 12% managed to provide instrumental tuition in all or almost all of their secondary schools and primary schools; 9% managed to provide services for some secondary and some primary schools; 74% managed to provide instrumental tuition in all or almost all secondary schools and some primary schools; and 1% did not provide instrumental tuition in secondary schools, but provided tuition for secondary age pupils in the authority's Music Centres. More than one third of responding LEAs provided Music Services for their special schools, but these services did not always consist of specialist instrumental tuition. Music Service provision for special schools included a range of activities including music therapy, curriculum support, music tuition for schools without music staff, live music, workshops, concerts and demonstrations.

Cleave and Dust (1989, p.55) asked LEAs to provide information about the number of pupils learning to play instruments through their authority's Music Service. As a proportion of the total number of all school children in England and Wales, it was estimated that between 5% and 6% were learning to play a musical instrument during 1985/86. The level of provision between the responding Music Services, however, ranged from 2% to 29%. In the majority of responding LEAs between 3% and 8% of pupils received instrumental tuition, the highest proportion tended to be in London, and the

lowest in the English Counties. Furthermore, Cleave and Dust (ibid., p.56) observed a relationship between the percentage of pupils learning to play a musical instrument through their authority's Music Service and the percentage of schools within the authority that the Music Service was able to support. In general the LEAs with the highest number of pupils learning to play musical instruments were those able to provide Music Services in a high percentage of their schools. It is necessary, however, to take the size of LEA and its pupil population into account. The smallest LEAs tended to have the highest percentage of pupils learning to play an instrument.

Sharp (1991, p.55) reported that in 1990/91 64% of LEA maintained schools in England and Wales received Music Service tuition, specifically 97% of secondary schools, 63% of primary schools and 16% of special schools. The highest concentration of schools receiving tuition was in the island authorities, who managed to provide Music Service tuition in 90% of their schools. Wales managed to provide Music Service tuition in 85% of its schools, and the English Counties managed to provide Music Service tuition in only 60% of their schools.

Coopers and Lybrand and MORI (1994, paragraph 403) held that the quality of openness and accessibility to Music Services was uneven (and likely to remain uneven) between authorities and within authorities. In paragraph 406 (ibid.) they noted that charging fees for music tuition had enabled some authorities and schools to provide additional hours, thus allowing more pupils to take advantage of the service. They warned, however, that charging fees for tuition would deter pupils from families on low incomes unless operable remission policies are implemented and adequate provision made available. Furthermore, Coopers and Lybrand and MORI advise that provision at the 'area' level, such as Youth Choirs and Orchestras, is sensitive to budget reductions.

Spencer and Burstall (1995) indicated that almost all respondents to their survey expressed concern about the effect of charging for tuition on poorer families, although one Music Service reported that it manages to reach more children as a result of implementing a charging policy.

Equity

The Selection of Schools for Music Service Provision

Cleave and Dust (1989, p.61) indicated that LEAs took a number of criteria into account when making decisions about providing Music Services in schools. These criteria included the perceived level of support for music in schools; the geographical accessibility of schools; the availability of staff time for travel; school facilities; the suitability of accommodation; and the availability of specialist teachers. Conversely, some authorities would provide Music Service provision in schools where it would be expected that pupils would experience difficulty travelling to a Music Centre. Approximately one third of LEAs considered it the responsibility of schools not receiving Music Service provision to take the initiative to make a formal application. Some Music Services, however, were not able to consider new applications from schools as their resources were already over-stretched meeting existing demand.

Sharp (1991) also identified a number of factors taken into account by LEAs when allocating Music Services to schools. These included the historical patterns of allocation; perceived support for music in schools; the type of instruments requested; the geographical location, and the type of school. A small number of authorities indicated that specific clusters of schools were targeted to ensure continuity between phases.

Most LEAs, however, were unable to provide Music Services in all of their maintained schools, and therefore needed to adopt selection policies. The

schools given least priority tended to be infant schools, small rural schools and special schools. Cleave and Dust (ibid. p.61) indicated that 20% of LEA maintained Music Service provision was allocated according to historical patterns of provision. This caused concern for Heads of Music Services who were inclined to distribute services more equitably between schools, but found it difficult to reallocate services without expansion because some schools benefiting from such historical patterns of distribution would not agree to a decrease in their service quota.

In 1991, Sharp (ibid. p.59) also indicated that LEAs were unable to provide Music Services in all of their maintained schools. One third of the respondents to her survey, however, indicated that their LEAs had implemented 'fair shares' schemes, and funding was therefore devolved or delegated to schools by formula.

The Selection of Pupils for Music Service Provision

Cleave and Dust (1989, p.62) indicated that some schools operated selection procedures to identify those children most likely to benefit from musical instrument tuition, even where LEAs offered tuition to all pupils who requested it. Decisions about which pupils would have instrumental lessons were made by a variety of people depending on the LEA. In 66% of LEAs, decisions were made jointly between Music Service staff and school staff, most commonly between the instrumental teacher in consultation with the headteacher, music specialist or class teacher, and sometimes with parents. In some cases, decisions were the sole responsibility of the school, which could elect to screen all pupils, and subsequently enter into discussions with Music Service teaching staff and parents.

Sharp (1991, p.61) also found that the selection of pupils for tuition was a joint decision between instrumental teaching staff and school staff, and similar to Cleave and Dust's findings, a small number of authorities included

parents in the selection process. Both Cleave and Dust (1989, p.63) and Sharp (1991, p.61) identified a range of criteria employed for the selection of pupils for tuition. Although Sharp identified fewer criteria, they are broadly similar to those identified by Cleave and Dust, even though they have a different priority rating (see Table 2.11).

CONSIDERATIONS FOR THE SELECTION OF PUPILS

Considerations	Priority (Cleave & Dust)[6]	Priority (Sharp)
Enthusiasm	1	2
Evidence of Musical Ability	2	1
Physical Suitability	3	3
Evidence of Commitment	4	-
Musical Potential (Aural Tests)	5	-
Parental Support	6	4
Age	7	-
Academic Ability	8	-
Availability of Instruments	-	5
Other	9	-

Table 2.11 - from Cleave and Dust (1989, p.66) and Sharp (1991, pp.62 & 63)

The 'age' category in Table 2.11 also took the size of instruments into account, and the 'other' category included pupils' personal qualities, evidence of sibling success, and support from the school.

Approximately 60% of Music Services provided guidelines for the selection of pupils. These varied from an outline of the administrative procedures for selection to detailed instructions on the whole selection process. Cleave and Dust (1989, p.72) drew attention to the practice of employing criteria other than those listed in Table 2.11 which, in some instances, had considerable bearing on selection outcomes. This conduct was referred to as the process of 'hidden selection'.

For instrumental teaching to be wholly successful, it was perceived that the pupil-teacher ratio needed to be quite low. This meant that only a small

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[6] Priority order is established by the number of responding LEAs mentioning these considerations.

number of pupils were able to take advantage of musical instrument tuition in schools. The costs for lessons, which may be passed on to parents, can also be a restraining factor. Some families fail to meet the threshold to qualify for concessions, even though they are socio-economically disadvantaged, and are therefore genuinely unable to pay. Some pupils may not be presented for selection by school staff for a variety of reasons, for example, if pupils cannot be trusted with expensive musical instruments, or if they are considered disruptive or in some way undeserving. In other cases, transportation for large instruments could be problematical for some pupils.

Relevance to Need

Orchestral woodwind, brass and string teaching formed the main core of Local Education Authority Music Service provision from 1983/84 to 1985/86. Of the pupils learning to play an instrument, 24% studied woodwind, 20% brass, 40% strings, and the remaining 16% studied singing, percussion, harp, piano, guitar, recorder or non-western instruments (see Fig.2.2).

THE PROPORTION OF INSTRUMENTS TAUGHT BY LEA MUSIC SERVICES IN 1985/86
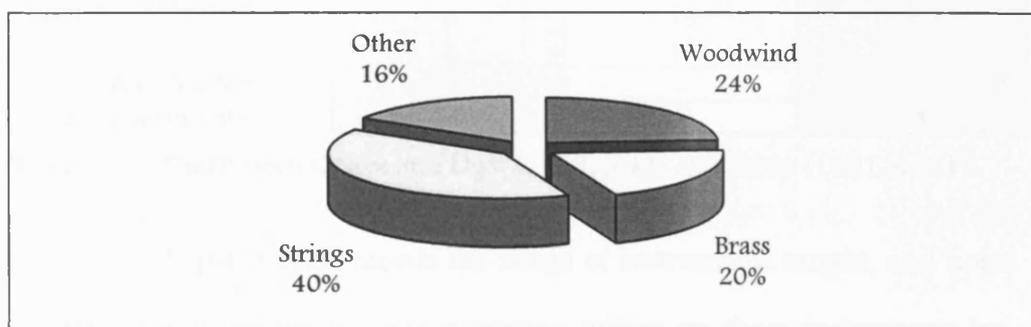
Fig. 2. 2

Music Services were not always able to supply accurate data about FTE teachers, but it is estimated that in 1985/86 there were 840 woodwind teachers, 700 brass teachers, 1,400 string teachers, and 560 vocal and other teachers (Cleave and Dust p.20). Cleave and Dust also established that the main families of orchestral instruments were taught in almost all authorities

taking part in their survey. The range of instruments taught is comprehen-

sive, but few authorities offered tuition on non-western instruments (see Ta-

ble 2.12).

THE RANGE OF INSTRUMENTS TAUGHT BY LEA MUSIC SERVICES

Instruments	LEAs % (1986)[7]	LEAs % (1990)[8]	Percent Change
Flute	100	99	-1
Clarinet	100	98	-2
Oboe	100	95	-5
Bassoon	100	91	-9
Trumpet	100	99	-1
Horn	100	96	-4
Trombone	100	100	
Violin	99	99	-1
Viola	99	94	-5
'Cello	99	99	
Saxophone	99	97	-2
Tuba	99	92	-7
Double Bass	98	92	-6
Brass Band Instruments	90	88	-2
Percussion	86	80	-6
Classical Guitar	68	66	-2
Recorders	48	48	
Piano	38	37	-1
Electric Guitar & Bass	33	45	+12
Synthesizer & Keyboards	30	33	+3
Voice	27	34	+7
Harp	24	21	-3
Early Instruments	19	11	-8
Steel Pans	18	27	+9
Sitar	8	15	+7
Tabla	8	18	+10
Harmonium	8	17	+9
Other Non-Western	2	.	.
Other Instruments	9	5	-4

Table 2. 12- Taken from Cleave and Dust (1989, p.42) and Sharp (1991, p.41)

Sharp (1991, p.41) also records the range of instruments taught, and notes

the percentage change in LEAs providing tuition on those instruments be-

tween 1989/90 and 1991/92. She comments (ibid. p.45) on the trends in

staffing for different instruments, noting that the greatest losses were for

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[7] 93 responding LEAs

[8] 104 responding LEAs

string, woodwind and brass instruments, and some smaller losses for Indian instruments. Small gains were made in staffing for percussion instruments, harp, keyboards, recorder and steel pans. Cleave and Dust (1989, p.44) found that some authorities experienced difficulty recruiting staff to teach specialist ethnic instruments and tuition was often provided by talented and willing, though unqualified, parents. They (ibid. p.43) also produced some evidence to suggest that piano tuition was decreasing in favour of electrical and electronic instruments, such as electric guitar, electric bass, keyboards and synthesizers.

In Cleave and Dust's (1989, p.85) case study schools, musical instrument tuition appeared to be relevant to different clients for different reasons. School staff valued instrumental music as they believed it enriched school life and could enhance their school's public image. Other school based staff and parents needed to be convinced about the benefits of musical instrument tuition, which besides obvious musical benefits, included the development of pupils' self-discipline and self-confidence.

Cleave and Dust (ibid. p.106) found that attitudes towards provision tended to be positive in authorities with well resourced Music Services, but there appeared to be a sense of frustration that the needs of schools could not be met in authorities with less well resourced Music Services. It was felt that the success of instrumental music in schools depended largely upon the development of a partnership between schools and Music Service staff. In some cases liaison between school based staff and Music Service staff was difficult as timetables did not always permit staff to meet. Communication and discussion, however, were felt to be vital if school and pupil needs were to be met.

Instrumental teachers taking part in Cleave and Dust's study (ibid. p.95), shared the view that they should aim to foster a love for music and to enable pupils to enjoy the social benefits of playing together in ensembles rather than merely producing professional musicians. They also found that the vast majority of responding LEAs made special provision for pupils who were considered to be musically gifted. While the level of provision for gifted pupils varied, the range of support included assisted places at specialist music schools or junior departments in music colleges, the payment of travelling expenses, and an assortment of bursaries and awards (ibid. p.79).

Cleave (1989) reported that the content of lessons, and the methods of teaching, were left largely to the discretion of individual teachers. However, in some Music Services, attempts were being made to develop core repertoires and common teaching approaches. Two Music Services planned to develop their own schemes of work for musical instruments, and five other Music Services included projects adopting specific teaching methods such as the Suzuki method.

Sharp (1991, p.111ff) anticipated widespread changes to the content of music teaching with the introduction of Music in the National Curriculum during the autumn 1992. Out of ninety-five respondents, fifty-six had adopted a range of strategies to develop closer links between instrumental staff and class-room based staff in schools. Twenty-six LEAs offered class-room support for Music, and six other respondents indicated that their peripatetic staff had a proportion of their time dedicated to class-room support.

Hickman (1997) believes that there has been a change in emphasis in terms of Music Service provision. In 1997, Music Services offer a wider variety of instruments and musical styles ranging from Asian Music to jazz, swing and pop, to which pupils have demonstrated both interest and commitment. He

reports, however, a decline in uptake for less popular instruments in recent years, which is attributed, in some measure, to the use of commercial suppliers, who may only offer a limited range of instruments, and to the delegation of Music Service funds to schools. In many schools with delegated funding, the choice of instruments is reduced and pupils tend to take up more popular instruments such as the flute or clarinet. Although no explanation is offered for this, he suggests that the effect of reduced choice of instruments is beginning to manifest itself as some Youth Orchestras are finding a dearth of pupils within their authority who are able to play less popular instruments to the required standard, such as the double bass, trombone and French horn, and increasingly need to import players from elsewhere.

Effectiveness (Outputs and Outcomes)

Cleave and Dust (1989, p.74) reported that most teachers expected some pupils to discontinue lessons after a few weeks, or when the work became 'technically more demanding'. It was acknowledged that the most likely time for pupils to discontinue lessons, however, was at the time of transfer from primary or middle school to secondary school. A variety of reasons were proposed for this, including anxiety that pupils should not be withdrawn from examination subjects, increased homework commitments, competition from other activities, peer pressure, and the increase of socio-economic factors due to rising unemployment.

A number of music advisers and teachers held that some pupils discontinued lessons because they had begun to learn their instrument before they were really ready. In consequence, some teachers believed that selection procedures ought to be more rigorous. Cleave and Dust (1989, p.78) found that some authorities reserved the right to discontinue teaching a pupil if insufficient practice was done between lessons. They argued that it was the responsibility of school based staff to ensure that supervised practice sessions

were provided, as recommended in "Music from 5 to 16" (DES, 1985, p.22).

In cases where pupils did not progress rapidly, Cleave and Dust (1989, p.76)

identified a mixture of teacher attitudes. Some teachers advised pupils to dis-

continue lessons, whereas others considered any amount of progress to be

worthwhile and would encourage and nurture pupils through stages where

they would be likely to discontinue lessons.

In Cleave and Dust's (ibid. p.77) interviews with teaching staff, it was re-

vealed that the majority of pupils learning to play an instrument were girls.

This gender imbalance was found to be strongest in the tuition of woodwind

instruments, where between 80% and 90% of pupils opting for lessons were

girls. Of the string teachers interviewed, 75% reported that they taught a

majority of girls, but brass teachers reported either an even gender balance

or a majority of boys.

Cleave and Dust (ibid. p.78) found that approximately 33% of Music Serv-

ices employed systems for recording pupil progress. Records varied from

simple registers of attendance, examinations taken and ensembles joined to

more detailed systems of continuous assessment based on pupils' attitudes,

effort and attainment. Approximately 50% of Music Services issued reports

or profiles on pupil progress to parents.

In 83% of Music Services, pupils were encouraged to take external graded

examinations, but a further 10% neither encouraged nor discouraged pupils

as the decision to enter external examinations was left with individual pu-

pils, parents and teachers (Cleave and Dust, 1989, p.80). Parents were ex-

pected to pay examination entrance fees, and to supply or pay for an accom-

panist. A small number of authorities, however, agreed to pay for Associated

Board of the Royal Schools of Music (ABRSM) examinations. Almost 33% of

LEAs had their own form of graded tests for musical instruments.

All authorities responding to Cleave and Dust's survey (1989, p.81) provided opportunities for pupils to participate in formal group activities. These were usually organised or categorised according to the level of difficulty, and pupils could progress to higher level activities through a structured system of auditions. Youth Ensembles and Choirs were organised by 93% of the Music Services. Youth Orchestras were most often situated at the top of a pyramid, and places in these orchestras were offered only on a competitive basis. The range of Youth Ensembles offered by LEAs, in addition to the traditional Orchestras and choirs, included Jazz Orchestras, Brass Bands, Concert Bands, Dance Bands, Percussion Ensembles, Steel Bands, Guitar Groups, Recorder Consorts, Early Music Groups, and a small number of LEAs had Opera Groups.

Most LEAs, approximately 94%, had instrumental groups which performed outside their authority boundary. Pupils took part in courses, concerts and competitions. Some ensembles had performed in prestigious venues, such as the Royal Albert Hall, while others had performed abroad in a variety of different countries including Australia, Brazil, Canada, the European countries, Hong Kong, the USA and the USSR. In 1997, Hickman (quoted in Darking 1997, p.10) reports that although Youth Orchestras and Choirs are still functioning, and have survived considerable change and reductions in funding, they need to rely increasingly on sponsorship and contributions from parents.

Sharp (1991, p.6) reported that a small number of pupils receiving musical instrument tuition in schools will pursue a career in music. She refers to two small scale investigations which help to confirm this. In 1982 (Mills, J. 1982, cited in Sharp, 1991, p.6) twenty-two out of forty-six responses to a survey of three symphony orchestras had taken up their principal study instrument due to influence from an educational institution. The Association of British

Orchestras (1991, cited in Sharp, 1991, p.6) found that over 50% of respondents to their survey of ten orchestras had received free tuition at some stage in their school life, and in seven of the orchestras surveyed, this figure rose to over 66%.

Chapter 3 ~ Methodology

This Chapter is divided into three main sections. The first section explores the nature of the normative and interpretive research paradigms, and examines their respective strengths and weaknesses. It further considers the advantages and disadvantages of multi-method research designs. The concepts of validity and reliability in research in education are also discussed in this section, together with issues regarding the ethics of research. In the second section, the research questions are identified and the theoretical frameworks employed for the organisation of this research project are presented. The research methods employed are reviewed, and the advantages and disadvantages of each method are discussed in some detail. In the third section, the organisation of the of the field work for this research project is described. Six models of educational management are presented as a useful framework for the interpretation of data, and procedures for the collation and analysis of data are described.

Research Methods

The Nature of Social Research

Denzin and Lincoln (1994, p.2), Burgess (1993, p.2), and Miles and Huberman (1994, p.1ff), have suggested that there is no ideal, formal, or recognised model of conducting social research. The contexts of the research, the nature of the research questions, the time frame and available funding will,

to some extent, dictate the methods of data collection, bound and focus the data to be collected, regulate sample size, and/or the number of cases.

Normative and Interpretive Paradigms

Cohen and Manion (1994, p.5) observe that educational research has absorbed two competing views of social science. The traditional view is well established, and perceives social science to be essentially the same as the natural sciences, which attempt to discover natural and universal laws, regulating and determining individual and social behaviour. The second view is more radical, and although it shares the rigour of the natural sciences, it emphasises how people differ from each other and from inanimate phenomena.

Essentially these views correspond respectively to the Normative and Interpretive research paradigms. Within the normative paradigm, human behaviour is perceived to be governed by rules, and it needs to be investigated using methods normally associated with the natural sciences. Normative researchers strive to develop universal theories of human and social behaviour, and seek to validate them through complex research methodologies designed to collect sets of data which can be analysed using a range of quantitative techniques. In contrast, the interpretive paradigm aims to understand the subjectivity of the human experience, and places an essential emphasis on the individual. Theories emerge from specific situations and are grounded on the data gathered. In consequence, theories can vary widely, and be as diverse as the many different situations and contexts that support them.

Qualitative Research Types

Until the 1950s qualitative research was generally termed "fieldwork", and the methods of data collection regarded as "participant observation". Sociologists associated with the Chicago school may have had individual styles and theoretical orientations, but their approaches were neither distinctly la-

belled nor differentiated, except being designated small group studies or large community surveys (Tesch, 1990, p.21).

During the 1960s numerous qualitative research types began to evolve, although some of these types are not particularly clearly defined. Tesch (1990, p.22ff) catalogues various types of research which have evolved within sociology, psychology and education, each type having a specific purpose. The principal types of qualitative research identified in sociology have their roots in anthropology and phenomenology. In psychology, the various qualitative research types that have evolved are rooted in existential phenomenological psychology, ecological psychology, hermeneutics, and case studies. Finally, in education, the qualitative research types that have evolved are rooted in anthropology, phenomenology, critical theory, and action research.

The Advantages and Disadvantages of Qualitative Research

Anderson and Burns (1989, p.68) suggest that research techniques associated with the normative paradigm have a tendency to neglect or obscure the meanings that humans give to social situations. Cohen and Manion (1994, p.37) observe that as research techniques generally employed by normative researchers to validate theories of human behaviour become increasingly complex, there is a danger that individual experience and understanding of social situations inherent in data may become diffuse. In contrast, interpretive techniques designed to emphasise the subjectivity of human experience within social situations are criticised, firstly by normative researchers for failing to meet positivistic criteria of truth, and secondly by some interpretivists who raise questions about the representativeness and legitimacy of data, and indeed whether interpretivist techniques can actually produce solid findings (Altheide and Johnson, in Denzin and Lincoln, 1994, p.485).

The Advantages of Adopting Both Qualitative and Quantitative Methods

The debate concerning the incompatibility of the normative and interpretive paradigms continues, but Salomon (1991, p.10) considers that quantitative research methods, normally associated with the normative paradigm, and qualitative research methods, normally associated with the interpretive paradigm, may complement each other on a practical level. Galton and Delamont (in Burgess, 1985, p.172) suggest three possible ways of combining qualitative and quantitative material:

- Sets of qualitative and quantitative data should be treated equally

- Quantitative data could be used to reinforce important and/or more controversial points in an argument

- The quantitative data could be used as "the facts" and the qualitative data used to "flesh them out", illustrate them, or "humanise" them.

Robson (1993, p.402) suggests that there is some virtue in adopting multi-method approaches generating both qualitative and quantitative data, which may help to guard against criticisms of qualitative research being unreliable and invalid. He adds, however, that many funding agencies require " 'hard' quantitative data for their money". Hammersley (1995, p.7ff), on the other hand, considers the practice of employing both quantitative and qualitative research methods to be unacceptable, as fundamental philosophical and methodological issues could be ignored.

Issues of Validity and Reliability

The validity and reliability of research methods, data and findings are issues common to both normative and interpretive paradigms. Qualitative methods and associated findings, most often associated with the interpretive paradigm, are perhaps scrutinised more openly, partly due to their subjective nature, but also because positivists enjoy a historical position of power and control. Reliability is concerned with the consistency of data gathering methods, techniques, and strategies; the quality of data generated; and the consis-

tency of data analysis, so that original research can be replicated and achieve similar results, either by another researcher, or by the same researcher on a different occasion. Validity focuses on the extent to which a research method measures or records what it purports to measure or record. There are several types of validity that need to be given due consideration: face validity refers to the extent to which a measure appears to measure what it purports to measure; content validity alludes to whether all relevant subject matter has been included; criterion related validity refers to the extent to which predicted measurements match actual measurements; construct validity alludes to the extent to which measurements reflect the construct in which researchers are interested; internal validity refers to the soundness of an explanation; and external validity is concerned with the generalizability of findings (McCormick and James, 1983, p.188ff).

As interpretivist research focuses on the subjectivities of different individuals with different backgrounds, Altheide and Johnson (in Denzin and Lincoln, 1994, p.487ff) suggest that different audiences will probably assume different positions on the notion of validity. In consequence, they claim that validity ought to be considered from a number of different positions: validity-as-culture; validity-as-ideology; validity-as-gender; validity-as-language/text; validity-as-relevance/advocacy; and validity-as-standards. These positions of validity are representative of some of the problems of validity that have been encountered.

Hammersley (in Burgess, 1993, p.79ff) identifies a number of grounds on which the validity of qualitative research is challenged. Researchers' assumptions about the social world can reduce the chances of discovering data that is incompatible with those assumptions. There is also a danger that data provided by means of questionnaires and/or interviews may be rhetorical, and therefore needs to be checked using some method of verification. Trian-

gulation, a method of validation, is defined by Cohen and Manion (1994, p.233) as "the use of two or more methods of data collection in the study of some aspect of human behaviour." Denzin (1994, cited in Cohen and Manion, 1994, p.236) identifies six types of triangulation. Time triangulation considers factors of change and process by utilising cross-sectional and longitudinal studies. Space triangulation attempts to resolve the parochialism of studies conducted in the same country or sub-culture. Combined levels of triangulation adopt more than one level of analysis. Theoretical triangulation draws on alternative or competing theories to avoid the risk of utilising only one point of view. Investigator triangulation uses more than one investigator. Finally, methodological triangulation is a process employing different methods, or the same methods at different times, in order to check responses on the same subject of study.

Robson (1993, p.402) warns of the potential for bias in the activities of the qualitative researcher: defining problems; sampling; designing data collection methods; collecting data; reducing data; analysis; and reporting findings (Miles and Huberman, 1984, cited in Robson, 1993, p.402).

Lincoln and Guba (1985, cited in Robson, 1993, p.403) consider traditional concepts of validity, reliability and objectivity to be inappropriate for qualitative studies, as they are so firmly rooted in the experimental or normative tradition. They propose four alternatives for consideration: credibility, transferability, dependability, and confirmability. Laurel Richardson (in Denzin and Lincoln, 1994, p.522) refers to the concept of crystallisation: crystals " ... combine symmetry and substance with an infinite variety of shapes, substances, transmutations, multidimensionalities, and angles of approach." Crystallisation, therefore, negates the traditionally accepted concept of validity because there can be no single or triangulated truth.

The Ethics of Research

In all circumstances, researchers need to be aware of the code of ethics in research, especially if participants or respondents are identifiable. Cohen and Manion (1994, p.366ff) stress the need to ensure the anonymity and/or confidentiality of participants if promised, and at all costs to prevent the identification of individuals if it is likely to cause embarrassment or anxiety. Researchers need to be aware of the possibility of legal action if they infringe the rights and dignity of people who may be identified through their research (The Psychologist, January 1993).

Issue Search and Research Questions

The Conservative Administration's (1979-1997) resolve to reduce public expenditure has prompted changes in policy relating to charges made for school activities. Current charging policy is detailed in the Education Reform Act 1988, Circular 2/89 (DES, 1989), and the Education Act 1993. By empowering Local Education Authorities and schools to charge for musical instrument tuition and other non-statutory Music Service provision, the main functions of Local Education Authority maintained Music Services may be protected if further reductions in public expenditure become necessary. In consequence of government policy, however, uncertainty about funding for Music Services has grown significantly in recent years, and this situation seems unlikely to change while non-statutory Music Service provision is perceived by local councillors to be a 'non-essential' public service.

Research Questions

As government legislation has created an environment in which Local Education Authority maintained Music Services need to compete in the 'market-place' in order to prosper or survive, a number of related questions arise.

i. Have reductions in Local Education Authority funding affected Music Service provision?

ii. Has accessibility to Music Service provision improved in consequence of the implementation of the Education Reform Act 1988 and subsequent legislation?

iii. Has Music Service provision been distributed more equitably in consequence of the implementation of the Education Reform Act 1988 and subsequent legislation?

iv. As a component of the wider public education service, to what extent is it acceptable to charge for LEA maintained Music Services?

v. Have Music Services needed to change their portfolios of services in order to meet customer need?

vi. Have Music Services become more effective in consequence of the implementation of the Education Reform Act 1988 and subsequent legislation?

vii. Has the quality of Music Service provision been enhanced in consequence of Education Reform and the implementation of a market system for education?

Theoretical Framework

Miles and Huberman (1994, p.18ff) advocate the construction of conceptual frameworks to enable relationships between variables to be identified and prioritised. This enables researchers to concentrate on the information required and the type of data needed.

Local Education Authority maintained Music Services provide a range of non-statutory provision, although individual portfolios of services may vary between authorities. Their main function, however, is to provide musical in-

strument tuition in maintained and voluntary schools. Fig. 3.1 identifies their

main internal and external customer and supplier relationships.

CUSTOMER ~ SUPPLIER CHAIN OF LOCAL EDUCATION AUTHORITY MUSIC SERVICES

Industry	⇨	Government (need to reduce public expenditure)	⇦	The Electorate

Internal Supplier ⇩ ⇧ Internal Customer

Administration Staff

External Supplier ⇩ ⇧ External Customer

County Councils

Internal Supplier ⇩ ⇧ Internal Customer

Administration Staff

Internal Supplier ⇩ ⇧ Internal Customer

LEA Music Services

Internal Supplier ⇩ ⇧ Internal Customer

Administration Staff & Teaching Staff

External Supplier ⇩ ⇧ External Customer

LEA Maintained Schools

Internal Supplier ⇩ ⇧ Internal Customer

Head of Music & Administration Staff

External Supplier ⇩ ⇧ External Customer

Pupils (End Users) Parents (Customers)

Fig. 3. 1

Ultimately, it is the customer who determines the quality of LEA maintained

Music Service provision. Although pupils are the end users of the service,

tax-payers, central government, local councils, teachers, administrative and

management staff are all customers and suppliers of the service, although

they may not all be direct suppliers or users of the end product.

In an article published in the British Medical Journal, concerning quality

assessment in Health Care, Maxwell (1984, p.1471) claims that care cannot

be measured in a single dimension. He identifies six dimensions of quality

which need to be recognised separately, each requiring different measure-

ment and assessment skills. These dimensions comprise:

• Access to services

• Relevance to need (for the whole community)

- Effectiveness (for individual patients)

- Equity (fairness)

- Social Acceptability

- Efficiency and economy

These dimensions can be applied to the assessment of quality of public services in general, and they have been adapted here to provide a framework for the investigation of the quality of Local Education Authority maintained Music Service provision since 1993 (see Fig.3.2).

DIMENSIONS OF QUALITY AFFECTING LOCAL AUTHORITY MUSIC SERVICES
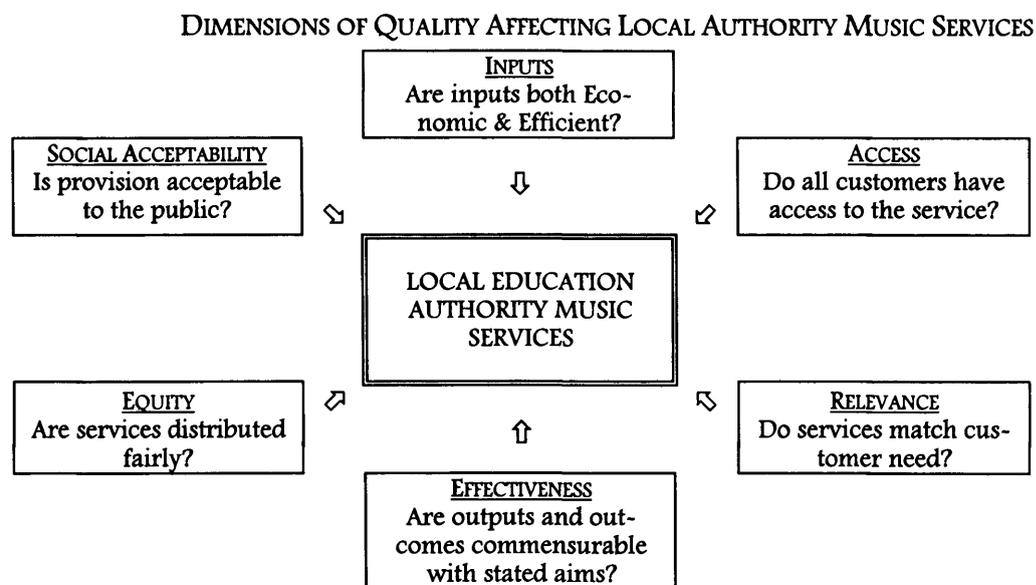
Fig. 3. 2

This framework has been extended to include relationships between the six dimensions of quality and to identify some of the key issues related to current Music Service provision (see Appendix 1).

Personnel management and human resource management are key considerations in quality organisations. O'Neill (1994, p.206) identifies six key areas of strategic human resource management, which have been employed as a framework for investigations into Music Service staffing trends and the terms and conditions of the employment of teaching staff (see Fig. 3.3).

SIX KEY AREAS OF STRATEGIC HUMAN RESOURCE MANAGEMENT

	SOCIAL RESPONSIBILITY	
INDUSTRIAL RELATIONS ⤸	⇩	⤹ EMPLOYMENT
	LOCAL EDUCATION AUTHORITY MUSIC SERVICE STAFFING	
TRAINING ⤴	⇧	⤵ PAY
	PROMOTION	
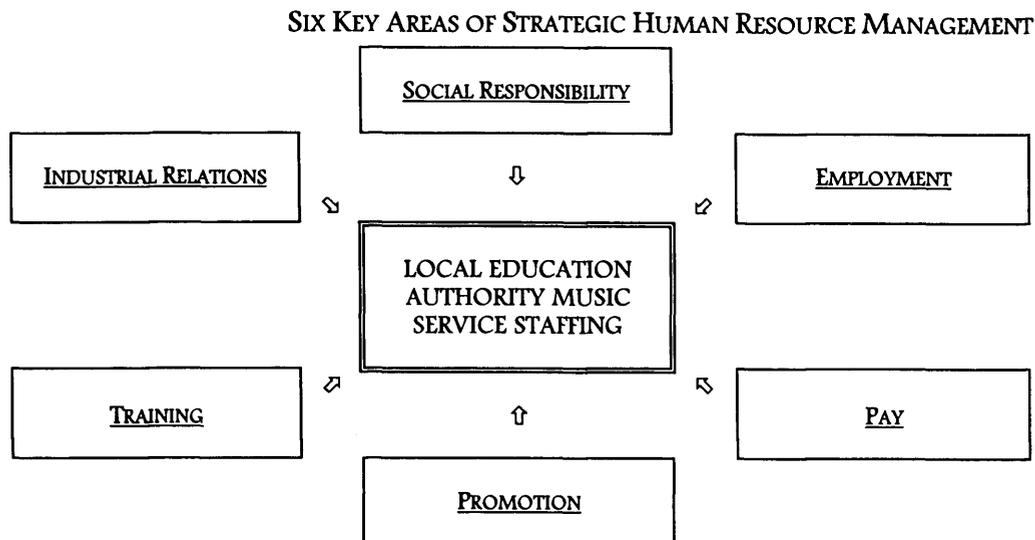
Fig. 3. 3

Research Methods Employed

A number of research methods were considered for this project, but both time and funding proved to be constraining factors. For these reasons, the extensive use of interviews and documentary analysis were not considered feasible options. The major concern about documentary analysis was that of accessibility, and even if Local Education Authorities made documents available for study, it would have taken an inordinate amount of time to identify, classify and code relevant data.

In order to minimise the cost of data collection and to keep the amount of time spent to manageable levels, it was decided to make extensive use of postal questionnaires. In addition, a small number of subjects were asked to supply documents which were relevant to a specific part of the investigation. A small number of semi-structured interviews were also planned, largely for triangulation purposes in order to verify documentary evidence, and the data provided in questionnaire responses.

This section continues with a review of the methods employed for gathering data in this project.

The Case Study

Johnson (1994, p.20) considers case study research to be ideally suited to single-handed project researchers. She offers the following definition of case studies, based on the work of Yin (1984):

> "A case study is an enquiry which uses multiple sources of evidence. It investigates a contemporary phenomenon within its real-life context, when the boundaries between phenomenon and context are not clearly evident."

Similarly, Robson (1993, p.146) describes case study research as:

> " ... a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence."

Stake (1994, p.236), however, maintains a slightly different position, indicating that the case study is not a methodological choice, but the choice of an object to be studied. Research focuses on the case, or cases, optimising understanding, rather than generalising beyond it.

Robson (ibid.) indicates that the case, or contemporary phenomenon, can be virtually anything. He identifies a number of different types of case study, including the individual case study, a set of individual case studies, community studies, social group studies, studies of organisations and institutions, and studies of events, roles and relationships. Furthermore, Stake (ibid.), organises case studies into three categories. Firstly, he identifies the intrinsic case study, which is carried out simply because the case itself is of interest. Secondly, the instrumental case study, which is carried out to provide insight into an issue, or to assist with the refinement of a theory. Thirdly, the collective case study, which he describes as instrumental case study extended to several cases, where cases are studied jointly in order to inquire into a phenomenon, population, or general condition. He also observes that generali-

sations from a single case may prove to be more trustworthy than generalisations made from the differences between two cases.

Robson (ibid., p.148) is of the opinion that case study design has been undeveloped until recently, partly, he asserts, because it has been viewed as 'soft' research, and because practitioners have been averse to pre-structuring, and tight pre-specified designs. Although one of the strengths of case studies is flexibility, they do not need to be emergent or loosely structured in design.

Johnson (ibid.) explains that case study research requires evidence to be gathered systematically while focusing on the case within its context. She acknowledges, however, that the 'rounded picture' provided by case study research is not always sufficient in itself. The elements which construct that picture need to be analysed, either to be used as grounded theory, or to be related to some existing body of knowledge.

Robson (ibid.), observes that while the extremes of tight, pre-structured case study designs, or loose, emergent types, may be justifiable under certain circumstances, the majority of case studies fall between the two extremes. Practicalities, such as the availability of time and funding, often rule out the traditional and emergent case studies practised by anthropologists and sociologists.

Johnson (ibid.) identifies a number of strengths and weaknesses of the case study approach. Their strengths are located in the generation of descriptive data. They address problems of meaning, and they examine the records of past events which can be related to present activity. They use many sources of evidence, which can provide a more complete description of the subject of research than a single research instrument. She acknowledges that while full generalizability cannot be claimed for case studies, they possess the property

of 'relatability', which can be sufficiently life-like for comparability with other examples.

Miles and Huberman (1984, cited in Robson, 1993, p.150) provide a model for case study design. They acknowledge that it is not necessary for the components to be fully developed at the commencement of study, and that the design should be allowed to emerge and to develop during the course of the research. This model includes:

- A conceptual frame-work
- A set of research questions
- A sampling strategy
- Decisions about methods and instruments for the collection of data.

Case studies have been criticised for lack of scientific rigour. There is, however, no set code of practice for case studies because their breadth and compass depend entirely on the subject of investigation and its context. Johnson (ibid.) warns that there may be some danger that case studies focus on unique situations, or phenomena, which may prove to be of 'esoteric interest', but fail to possess the virtue of 'relatability'.

This research project could be described as a collective case study. Two cases are examined to provide insight into the quality of Music Service provision. They were not designed to be used comparatively, but to provide descriptions of Music Service provision in two contrasting locations, during a period of rapid change. The conceptual framework and research questions for this research project were developed prior to the commencement of study. The sampling strategy was also planned well in advance, and pre-structured data collection instruments were employed. Specifically, postal questionnaires and interviews were used to collect data, and some additional data were extracted from a range of documents.

Surveys

Robson (1993, p.121) observes that surveys have been employed for a variety of purposes for many years. He cites the Domesday Book, and the attempts to assess the effects of the plague in London during the 17th Century, as examples. Currently, surveys are commonly employed to elicit information for both market research, and for academic purposes. Robson describes surveys as 'research strategies' rather than methods or techniques, and determines the central features of the survey as:

- The collection of small amounts of data in standardised form from a relatively large number of individuals, and

- The selection of samples of individuals from known populations.

Bryman (1989, cited in Robson, 1993, p.124) defines survey research as a tool which:

> " ... entails the collection of data on a number of units and usually at a single juncture in time, with a view to collecting systematically a body of quantifiable data in respect of a number of variables which are then examined to discern patterns of association."

Robson (ibid.) highlights the difference between survey research and experiments. He describes survey research as passive, which seeks to describe or analyse the world as it is. Research experiments, on the other hand, seek to record the effects of a planned change.

Burgess (1993, p.57) identifies three types of survey, face to face interviews, telephone interviews, and postal questionnaires. To these, Robson (1993, p.123) adds observational surveys, such as traffic surveys, and diaries, where respondents keep a diary of specific events for a fixed period of time. Cohen and Manion (1994, p.83) add standardised tests of attainment or performance, and attitude scales.

Robson (ibid. p.125) believes that researchers harbour strong polarised opinions about the value of surveys. While the survey is perceived by some

as the central 'real world' strategy, others view it as a means of 'generating large amounts of data of dubious value'.

Advantages of the Survey Approach

Robson (ibid.) and Johnson (1994, p.17) identify a number of strengths of the survey approach:

- Once designed, a questionnaire or interview schedule can reach a large number of respondents.

- As data elicited by a survey is standardised, a high level of reliability can be obtained.

- Survey findings can be generalised to wider populations, and if comparable definitions of basic variables have been employed, it may be possible to compare findings with those of other surveys.

- Surveys provide factual information that can be cross referenced to provide a wealth of description.

- They provide a relatively straightforward approach to the study of social phenomena.

Disadvantages of the Survey Approach

- Standardised approaches to data collection may have a limiting effect on the depth of exploration.

- They are unsuitable for the exploration of sensitive issues. Respondents may elect not to provide information of a personal nature.

- If the sample is flawed, the findings may be biased.

- Data are affected by respondents' attitudes, memory, knowledge, experience, motivation and personality.

- Respondents do not necessarily record, or relate, their beliefs accurately.

Surveys can be conducted for any research purpose, whether it is exploratory, descriptive, or explanatory. Robson (ibid. p.127), however, expresses the view that surveys may not be particularly well suited to explanatory work, especially if a large number of open ended questions are deemed necessary. He believes that the majority of surveys are conducted for descriptive purposes, and adds that in some circumstances it is possible to go beyond description to interpretation. Although it may be possible to employ survey

findings to establish causal relationships under some circumstances, he acknowledges that correlation does not imply causation.

Robson (ibid. p.130) identifies three formal survey designs. Firstly, the simple survey, which involves collecting the same standardised data from an undifferentiated group of respondents over a short period of time. Respondents are selected as a representative sample of a larger population. Secondly, the panel survey, a longitudinal design, which elicits information from the same set of respondents at two or more different points in time. The main advantage of panel surveys is the inclusion of a temporal sequence in the data collected, which may prove to be a useful additional tool for interpretation purposes. Thirdly, the rotating sample survey, which Robson describes as a hybrid between a repeated cross-sectional simple survey, and a panel survey. On each repetition of the survey, the sample includes some members from the previous survey and some new members.

Postal Questionnaires

Burgess (1993, p.57) recommends that researchers plan questionnaires carefully, giving full consideration to a number of issues, including:

- The formulation of a field of study
- Constructing the questionnaire
- Piloting the survey
- Finalising the questionnaire
- Conducting the survey.

Miles and Huberman (1994, p.35) emphasise the need for questionnaire and interview schedules to be focused. If they are not, much superfluous information may be collected. Davidson (1970, cited in Cohen and Manion, 1994, p.92) states that the ideal questionnaire needs to be:

" ... clear, unambiguous and uniformly workable. Its design must minimise potential errors from respondents ... and coders. And since people's

participation in surveys is voluntary, a questionnaire has to help in engaging their interest, encouraging their co-operation, and eliciting answers as close as possible to the truth."

When the topics of interest have been established, and specific information requirements have been itemised, the design and structure of the questionnaire need to be decided.

The construction of Self Completion Questionnaires

Robson (1993, p.247) provides guidelines for the construction of self-completion questionnaires. He advocates the use of specific questions rather than general questions. General questions tend to be open to a wider range of interpretation, and elicit a more extensive and less focused response. They are also more susceptible to order effects, rendering responses less predictable. He also recommends the use of closed questions, because open questions are also susceptible to differences in interpretation, and they tend to be much more difficult to code and analyse. He acknowledges, however, that there may be circumstances where open questions are preferable, for example, if too little is known about a topic to write sound response categories. Furthermore, Robson recommends the use of intensity scales in preference to middle alternatives. The inclusion or exclusion of middle alternatives does not significantly affect the proportions of respondents expressing firm opinions. He also recommends the use of forced choice responses in preference to agree/disagree responses, as there is a tendency for respondents to select the 'agree' category, irrespectively of the item content.

Cohen and Manion (1994, p.93) advocate the use of a flow chart to assist with the sequencing of questions. This is because the meaning of a question can be unwittingly altered by the content of preceding questions. Well sequenced questions enable researchers to anticipate the type and range of responses, which can aid the analysis of data. Finally, Robson (ibid.) warns

about wording effects. Small changes in the wording of questions can have a significant impact on responses, and he therefore stresses that conclusions should not be based on findings from a single question. To overcome this effect, he recommends asking multiple questions on the topic, and the use of split sample comparisons.

Questions need to be comprehensible and simple to answer. Cohen and Manion (1994, p.93) advocate the avoidance of certain types of question. These include leading questions, which suggest that there is only one acceptable answer; highbrow, complex questions and questions which use negatives, which may lead to misunderstanding and respondent error; irritating questions; and, open ended questions, which may elicit inappropriate data.

Securing a Good Response Rate

Response rates for self-completion questionnaires are generally considered to be low, but Hoinville and Jowell (1978, cited in Cohen and Manion, 1994, p.96) claim that there is no evidence to suggest that self-completion questionnaire response rates are lower than interview response rates. A number of procedures can be employed to encourage the return of self-completion questionnaires. Cohen and Manion (ibid., p.98) suggest that researchers should expect well planned postal surveys to yield at least a 40% response, which could be further increased to 70% or even 80%, by sending out reminders and duplicate questionnaires.

Robson (1993, p.250) believes the appearance of the questionnaire to be of vital importance. He suggests that it needs to be attractive in design, straightforward to complete, and provide ample space for answers. The language used, both for instructions and questions, needs to be clear, and where there may be some likelihood of confusion, instructions should be repeated. It is also useful to differentiate between instructions and questions, either by us-

ing different colours, or different font styles. The organisation of the ques-
tionnaire can be aided by sub-lettering questions which are grouped to-
gether, and by colour-coding different sections.

Robson (ibid.) stresses the need for questions to be relevant, and to engage
the interest of the respondent immediately. He further suggests that initial
questions need to be interesting and easy to answer. More difficult questions
ought be placed in the middle of the questionnaire, and if the closing ques-
tions are interesting, it may further encourage recipients to respond. A brief
note may be inserted at the end of the questionnaire asking them to check
that they have not omitted any questions, offering respondents an abstract of
the findings, and thanking them for their help.

Questionnaires should be reproduced on good quality stationery, and mailed
in good quality envelopes. They should be sent 1st class to named persons,
postage stamps should be used in preference to franking machines, and
stamped addressed envelopes should be enclosed for the return of the ques-
tionnaire. Both Robson (ibid.), and Cohen and Manion (ibid.), recommend
posting questionnaires to general populations on Thursdays, whereas Mon-
days and Tuesdays are preferred for organisations. December mailings
should be avoided.

A covering letter should accompany the questionnaire, which outlines the
aims of the survey, and conveys its importance. Confidentiality should be
assured where possible, as it will encourage recipients to respond. In cases
where anonymity or confidentiality is promised, questionnaires will still need
to be numbered, or coded, so that they can be registered when returned. This
will enable respondents to be identified if follow-up interviews are deemed
appropriate. This procedure should be outlined in the covering letter. Where
anonymity or confidentiality has been promised, Youngman (1978) advises

that completed questionnaires need to be kept secure, and should be destroyed at the earliest opportunity. This, however, will depend on the efficiency with which questionnaire responses can be coded and recorded.

Headed note-paper should be used for covering letters, which includes the name of the sponsor, or organisation, carrying out the research. This should also be referred to in the main body of the letter. Cohen and Manion (ibid. p.98) claim that pre-survey letters, preparing recipients for the arrival of a questionnaire, may help to increase response rates.

Follow-up letters to non-respondents should re-emphasise the importance of their participation. Tactics, such as conveying surprise at non-response, may be effective in encouraging response, but it should not be suggested that non-response is common. A further copy of the questionnaire, together with a stamped addressed envelope, should be enclosed with the follow-up letter. Up to three reminders are commonly recommended. A typical pattern of response, see Table 3.1, is presented in Cohen and Manion (ibid. p.99):

EXPECTED POSTAL QUESTIONNAIRE RESPONSE RATES

Original dispatch	up to 40%
First follow-up	+20%
Second follow-up	+10%
Third follow-up	+5%
Total	75%

Table 3. 1

Hoinville and Jowell (1978, cited in Johnson, 1994, p.135) comment that despite the best efforts to maximise response rates, some recipients will not respond. Non-response can take two forms in postal surveys: failure to return the questionnaire, or failure to answer all questions. Hoinville and Jowell (ibid.) claim that respondents and non-respondents to postal surveys tend to have certain characteristics. Respondents are inclined to be:

- favourably disposed towards the survey's aims

- involved in the survey subject

- politically or socially active

- in the higher socio-economic groups

- receptive to new ideas

- rapid decision makers

- high achievers, especially educationally

- used to communicating by post

Non-respondents and late respondents are inclined to be:

- elderly, disengaged or withdrawn

- live in urban rather than suburban or rural locations

- feel that they may be judged by the responses they make

- feel that they will be inadequate in supplying the information requested

Hoinville and Jowell (ibid.) maintain that early returns yield a higher proportion of positive responses, and late returns a higher proportion of negative responses. If responses to key questions are analysed by date of return, by plotting the proportion of positive answers over time, an estimate can therefore be made of the likely responses of those who did not respond at all.

Coding Responses

Codes, which are usually numerical, are used to identify responses. This facilitates the organisation of responses, quantification, and analysis of data. Closed questions and intensity scales provide few difficulties, but open response questions need to be treated differently. Individual responses need to be classified, and reduced into a manageable number of categories. This process inevitably means that some information is lost. Robson (ibid. p.253) advocates the coding of open response questions to be based on a substantial sample, about fifty, from the total response set. This sample should not be taken exclusively from early responses, as they may prove to be unrepresentative.

The Advantages of Postal Questionnaires

Robson (ibid. pp.128 to 129) identifies a number of advantages and disad-

vantages of postal questionnaires.

- Postal questionnaires are sometimes the only, or the easiest, means of re-
  trieving information about the history of a large set of people.

- They can be extremely efficient at providing large amounts of data, at
  relatively low cost, in a short period of time.

- They allow anonymity, which may encourage frankness when sensitive
  issues are involved.

The Disadvantages of Postal Questionnaires

- Typically, postal questionnaires have a low response rate. As the charac-
  teristics of non-respondents are not usually known, it may prove difficult
  to establish whether the sample is representative.

- Ambiguities in, and misunderstandings of survey questions, may not be
  detected.

- Respondents may not treat the exercise seriously, and it may prove diffi-
  cult to detect this.

Self-completion questionnaires have certain advantages over interviews. In-

terviews could prove to be time consuming and expensive to conduct, espe-

cially if subjects selected for interview are located in diverse geographical lo-

cations. Centrally prepared questionnaires can be despatched from a single

location.

Interviews

The interview, as a specific research tool, has been defined by Cannell and

Kahn (1968, quoted in Cohen and Manion, 1994, p.271) as:

> " ... a two-person conversation initiated by the interviewer for the spe-
> cific purpose of obtaining research-relevant information, and focused by
> him on content specified by research objectives systematic description,
> prediction or explanation."

Cohen and Manion (1994, p.272ff) propose three purposes for conducting

interviews:

i.　the principle method of collecting data

ii.　to promote the identification of variables and relationships, and

iii.　to follow-up unexpected results, or to validate other methods.

The process of employing different methods to check responses on the same subject of study, is termed methodological triangulation (Denzin, quoted in Cohen and Manion, 1994, p.236). McCormick and James (1983, p.191) use the term 'respondent validation' when the accuracy of information supplied by a respondent is verified using other methods. As an instrument designed to follow-up, or validate, questionnaire responses, interviews would need to be highly structured, and focused on specific questions or issues raised in the response to a questionnaire.

Cohen and Manion (1994, p.273) identify four kinds of research interview: structured interviews; unstructured interviews; non-directive interviews; and focused interviews. In formal structured interviews, the content, wording and sequence of questions are decided in advance, responses are recorded on standardised schedules, and interviewers have little or no scope to make modifications of any kind. The unstructured interview on the other hand, is open, and offers flexibility and freedom. Non-directive interviews are described by Moser and Kalton (1977, cited in Cohen and Manion, 1994, p.273):

> "The informant is encouraged to talk about the subject under investigation and the course of the interview is mainly guided by him. There are no set questions, and usually no predetermined framework for recorded answers."

The focused interview concentrates on the respondent's subjective responses to a specified situation, which may have been previously analysed by the interviewer. Powney and Watts (1987, cited in Robson, 1993, p.231) prefer to categorise interviews as 'respondent' interviews and 'informant' interviews.

In respondent interviews, the interviewer remains in control throughout, typical of both structured and semi-structured interviews. In informant interviews, the focus is concentrated on the interviewee's opinions or perceptions of the subject being researched.

Besides face to face interviews, Robson (1993, p.241) identifies other approaches including group, telephone and 'long' interviews. Fontana and Frey (1994, in Denzin and Lincoln, p.365) describe the group interview as essentially a qualitative data gathering technique, which can be used for the purposes of triangulation. Although group interviews can be attractive in some research contexts, they have some drawbacks. Difficulties may arise in following up individual views, and power relationships and group dynamics may affect what is said, and by whom.

Telephone interviews are increasingly used for research purposes, especially if a high proportion of the target population has telephones. While telephone interviews share many of the advantages of face to face interviews, rapport may be more difficult to achieve, and the lack of visual clues may cause some difficulties in interpretation. Robson (1993, p.241), however, citing Bradburn and Sudman (1979), acknowledges that these disadvantages may be compensated for, as there is evidence to suggest that interviewer effects are smaller in telephone interviews, and there is also a lower tendency for respondents to offer more socially desirable answers. The main advantage of telephone interviews is the comparative low cost in terms of time and money, especially if the sample is dispersed over a large geographical area.

McCracken (1988, cited in Robson, 1993, p.242) advocates the use of the 'long' interview, which is ethnographic in character, and may be used as a substitute for participant observation when there is a constraint, such as lack of time.

Question Types and Response Modes

Cohen and Manion (1994, p.276) and Robson (1993, p.233) identify three types of item, or question, used in research interviews. Fixed alternative questions, allow respondents to select from two or more answers. Open ended items have the advantage of allowing the interviewer to establish rapport, probe responses in more depth, and to clear up misunderstandings. Open ended questions, however, may elicit unexpected responses. Scale items enable respondents to indicate the extent of their agreement, or disagreement, with a statement.

Robson (ibid. p.232) identifies questions to avoid in interviews. The interviewee may not be able to remember long questions, and may just focus on a part of the question that can be remembered. Double-barrelled and multiple-barrelled questions should also be avoided as they may cause confusion. Questions including jargon should be avoided in case it is unfamiliar to respondents. Finally, both Robson (ibid.) and Wragg (1978, p.3) warn of the dangers of leading, and biased questions.

Tuckman (1972, cited in Cohen and Manion, 1994, p.278) identifies four types of question format: direct, indirect, specific and non-specific. Direct and specific questions, may cause interviewees to offer guarded, or cautious, responses. Although indirect and non-specific questions may lead circuitously to the information the interviewer is looking for, they tend to encourage openness and frankness. Tuckman (ibid.) further identifies seven response modes.

i. Unstructured responses allow freedom for the respondent to provide information in the way s/he chooses. Structured responses, in contrast, are more limiting.

ii. Fill-in responses require the respondent to provide information which is usually limited to single words or short phrases.

iii. The tabular response, while similar to the fill-in response, is more highly structured.

iv. Scaled responses require interviewees to select their responses from a list of alternatives.

v. Ranked responses require respondents to rank order a series of words or statements.

vi. Check-list responses allow interviewees to select an appropriate response from a list of alternatives. These are invariably nominal categories.

vii. Finally, the categorical response, which is similar to the check-list response mode, but it only offers two alternatives, such as yes/no or true/false.

When selecting an appropriate response mode, the advantages and disadvantages of each type need to be given full consideration (see Table 3.2).

RESPONSE MODES

Response Mode	Data Type	Advantages	Disadvantages
Fill-in	Nominal	• Less Bias • Greater Response Flexibility	• Difficult to Score
Scaled	Interval	• Easy to Score	• Time Consuming • Can be Biasing
Ranking	Ordinal	• Easy to Score • Forces Discrimination	• Difficult to Complete
Check-list	Nominal or Interval	• Easy to Score • Easy to Respond	• Provides less data and fewer options.
Categorical	Nominal or Interval	• Easy to Score • Easy to Respond	• Provides less data and fewer options.

Table 3. 2 (From Tuckman, 1972)

Constructing an Interview Schedule

Cohen and Manion (1994, p.284ff) provide a useful framework for the construction of interview schedules. At the preliminary stage of an interview based study, the theoretical basis of the study, its broad aims, and practical value need to be established. The general aims of the research should be distilled into detailed and specific objectives. It is only when this has been achieved that it becomes possible for the interview questions to be formulated. Tuckman (1972, ibid.) also specifies the need to establish the variables at this stage, as they provide the essential starting point, and dictate what the researcher is trying to measure. Before interview items are prepared, Cohen and Manion (ibid.) suggest that consideration needs to be given to question format and response mode. A range of factors, such as the objectives of the interview; the substantive content; the type of data required, whether facts, opinions, or attitudes; depth and specificity; the respondent's level of education and understanding, will all, to some extent, dictate the most appropriate question and response format.

Robson (ibid. p.234) attaches considerable importance to the sequencing of questions, and suggests the following procedure:

- Introduction. The interviewer needs to introduce him/herself, explain the purpose of the interview, assure confidentiality or anonymity (if appropriate), and ask permission to take notes, or to tape-record the interview.

- The interview should begin with warm-up questions, which are non-threatening and easy to answer.

- In the main body of the interview, questions covering the main purpose should be asked. These should be presented in a logical sequence, and potentially risky questions left until the end.

- In the cool-off section, straight-forward questions should be asked, which may defuse any tension that has built up.

- At the close of the interview, the respondent should be thanked for his/her co-operation.

The Interview Location

Wragg (1978, p.4) believes that the location for conducting interviews is important. A relaxed environment, in which the interviewee feels comfortable, may be beneficial. Meetings in offices, especially where the interviewer is placed behind a desk, should be avoided. Interviews held in the respondent's home, may elicit false information, as the respondent may feel over-confident, or even assume control. Wragg recommends that the interviewer makes a judgement about the location most suited to the nature of the interview.

Coding Responses

Many questions, such as rating scales and checklists, are pre-coded. The main difficulty is coding and scoring open-ended questions. Cohen and Manion (ibid. p.286) suggest two solutions. During the interview, the interviewer may assign the content of responses to predetermined coding categories. Alternatively, if the interview is recorded, or summarised, the interviewer may subject it to content analysis, and build up a series of appropriate coding categories.

The Potential Weaknesses of Interview Surveys

Robson (1993, p.128ff) discusses some of the strengths and weaknesses of interviews as a data gathering instrument. Data may be affected in some way by the characteristics of the interviewer, such as their apparent level of motivation, personality, skill and experience. This may prove problematical where more than one interviewer is used. Teams of interviewers need to be coached to ensure that interviews are conducted as uniformly as possible.

Cicourel (1964, cited in Cohen and Manion, 1994, p.275) observes a number of potential weaknesses inherent in the interview situation. These include mutual trust and social distance between interviewer and respondent; the

adoption of avoidance tactics if questions become too searching; and the clarity and interpretation of each others meanings.

Bias, which may invalidate findings, may be introduced, albeit unwittingly, where the interviewer influences responses through verbal, or non-verbal, clues about 'correct' answers. Lansing, Ginsberg and Braaten (1961, cited in Cohen and Manion, 1994, p.281) define bias as:

> " ... a systematic or persistent tendency to make errors in the same direction, that is to overstate or understate the 'true value' of an attribute."

The validity of responses can be ascertained to some extent by methodological triangulation and respondent validation (McCormick and James, 1983). Respondent validation is a process where respondents check transcripts of their interview responses for errors. Cohen and Manion (1994, p.282) identify a number of potential sources of bias which could have some bearing on this study. These include the attitudes and opinions of the interviewer and respondent; a tendency for the interviewer to seek responses that support preconceived notions; and the potential for questions and responses to be misinterpreted.

Robson (ibid.) asserts that data may be affected by interactions between interviewers and respondents with diverse characteristics, such as class or ethnic background. Cohen and Manion (ibid. p.282) add that differences of religion, and age, may have significant bearing on interactions between interviewer and respondent in some contexts. Robson (ibid.) also believes that respondents who are not convinced that their answers are confidential, may elect to be more reserved.

Kitwood (cited in Cohen and Manion, 1994, p.282) warns about the conflict between reliability and validity. He perceives that as greater control for bias is brought to the interview in order to increase reliability, the 'distinctively

human element' of the interview, necessary to its validity, can be reduced as 'interviewers become more rational, calculating and detached.'

Recording processes can be problematical. If the interviewer writes responses during interviews, there is a tendency for continuity to be broken. Selective memory can result if interviews are summarised at the end, resulting in some points being forgotten, and others being unconsciously over- or under-emphasised. If permission is granted for interviews to be tape-recorded, consideration should be given to the amount of time required to listen to tapes and to make transcriptions.

Finally, interviews tender more sources of potential error than question-naires. Potential error in questionnaires is limited to the instrument and the sample, but sources of error in interviews include the instrument, sample, interviewer and coding.

<u>The Potential Strengths of Interview Surveys</u>

Robson (ibid.) notes that interviews, however, unlike questionnaires, offer opportunities for questioning respondents and probing more deeply for in-formation. He adds that the presence of an interviewer tends to encourage participation and involvement, and that the interviewer may be in a position to judge the sincerity of the interviewee's responses.

Sampling

There are numerous types of sampling, divided into two groups: probability sampling, and non-probability sampling. Cohen and Manion (1994, p.87) explain probability sampling:

"the probability of selection of each respondent is known"

and non-probability sampling, in which:

"the probability of selection is unknown".

The actual mode of sampling needs to be established at the design stage. A simple random sample provides equal probability for respondents of all classes, ethnicity, and educational backgrounds to be included. A stratified random sample could be useful in order to focus on subjects with similar characteristics. A multi-staged cluster sample involves using a sample in stages. Subjects are randomly selected from a larger sample frame, for example, schools could be selected from a geographical area, classes then selected from the sample of schools, and ultimately, pupils selected from the class-rooms.

There is some debate concerning the levels of accuracy achieved with quota sampling, a non-probability sampling method (see The First Annual Cathie Marsh Memorial Seminar, 1994, *"Quota versus Probability Sampling"*). The essential feature of quota sampling is that it overcomes the difficulties of selecting respondents, which has advantages in terms of cost, and goes some way to ensure that sample-bias is not introduced, especially where there is a danger that the affluent and/or highly educated members of the target population are more likely to respond. Nick Moon (ibid.) demonstrated that quota sampling can produce impressive results, with only small margins of error. Cohen and Manion (1994, p.89) consider a sample size of thirty to be the minimum in cases where researchers intend to employ statistical analyses on their data.

Piloting

In cases where there is strong dependence on the instruments selected for data collection, piloting the instrument is very important. It is essential to check that instructions and questions are clear, and that the response system operates as planned. Piloting questionnaires and interviews will involve conducting a small scale survey to check that subjects have the knowledge needed to answer the questions, and that the responses are as expected. If

changes are required, revised questionnaires and interview schedules will also need to be piloted.

Documentary Analysis

This section briefly explores the constitution of documents, and examines techniques employed to analyse and interpret them.

The Constitution of a Document

There are several forms of documentary evidence, some of which are easily accessible low cost sources of data. Lincoln and Guba (1985, cited in Hodder in Denzin and Lincoln, 1994, p.393) make a clear distinction between rec-ords and documents. Records are described as logs of formal transactions such as marriage, births and deaths, whereas documents are prepared for personal usage, and may include letters, memos, diaries and field notes, which often require contextualised interpretation.

In management, the majority of documentary analyses depend on documents presented in the form of text. Scott (1990, cited in Johnson, 1994, p.25) defines a document as:

" ... any artefact which has as its central feature an inscribed text."

Robson (1993, p.272) presents a number of examples of text based documents used in research, including books, newspapers and magazines. Besides written text, there are other sources of documentary evidence. Hodder (1994), discusses the use of objects of material culture, and Robson (1993, p.270) discusses trace measures and a number of other methods. He adds a number of sources of data which are not text based, such as films, television programmes, pictures, drawings and photographs. Burgess (1993, p.92) also includes audio and audio-visual recordings under the umbrella of documentary evidence: recordings are acceptable particularly where textual evidence is lacking.

The Uses of Documents

Robert Angell (1945, cited in Burgess, 1993, p. 94) puts forward a six-fold scheme to help formally identify uses for documents in social research. They may (quote):

i.   Serve as a means of securing conceptual hunches.

ii.   Suggest new hypotheses to an investigator who is thinking in terms of an established conceptual scheme.

iii. Serve as a source from which to select data which seem important in terms of common-sense, and to formulate rough hypotheses from these facts.

iv.   Serve in the verification of hypotheses.

v.   Secure greater historical understanding of how a particular social unit has developed.

vi.   Serve as a means of exposition in the communication of sociological findings.

Uses of Documentary Analysis

Robson (1993, p. 273) presents a brief history of the uses of documentary analysis in social sciences since the beginning of the twentieth century. The types of analyses carried out on documents include quantitative analyses of newspapers to determine the extent to which news items are increasingly dropped in favour of less worthwhile articles, analyses of school text-books to identify areas of bias or prejudice, and studies of violence on television programmes.

Unobtrusive and Indirect Research

Robson (1993, pp.267, 272) refers to documentary analysis, sometimes called content analysis, as an indirect and unobtrusive or non-reactive re-

search method. Direct research methods, such as the observation of phenomena, interviewing subjects, or requesting subjects to complete questionnaires, are employed to gain specific information. Documentary analysis, however, being an indirect research method, uses documents which are produced for purposes other than specific research projects. Johnson (1994, p.58) adds that:

> "The essence of a document or record is that it already exists in a definitive form ... it cannot be individually designed to suit a particular purpose, but must be drawn on as a source of data in the form in which it stands."

Documents are non-reactive in the sense that they remain unaltered and unaffected when used for the purpose of inquiry.

Deliberate, Inadvertent, Witting and Unwitting Data

Records and personal documents often contain deliberate or inadvertent sources of information about aspects of people's lives. Deliberate sources of information may include autobiographical accounts or personal diaries. Inadvertent sources of data are retrieved from documents originally intended for some other purpose, for example, minutes of meetings, newsletters, timetables, records of financial transactions, memos etc., which may not have specific connections with the research topic, but may never-the-less provide useful information.

Robson (1993, p. 273) distinguishes between witting and unwitting evidence.

> "Witting evidence is that which the author intended to impart. Unwitting evidence is everything else that can be gleaned from the document."

Accessibility of Documents

Johnson (1994, p. 59) considers that the first stage in using documents for research is to ascertain:

i. the range of relevant documentation in existence

ii. where documents are located and can be accessed

iii. the purpose for which documents were originally written.

In order to clarify the types of document that are available and accessible to researchers, Scott (1990, cited in Johnson, 1994, p. 112) puts forward a useful classification of documents. He categorises documents as 'personal' or 'public', and identifies four levels of accessibility:

i. Closed

ii. Restricted

iii. Open-Archival

iv. Open-Published

Scott (ibid.) defines access as:

" ... the availability of documents to people other than their authors."

Closed documents, such as personal diaries, are available only to their authors, or in certain circumstances, such as a patient's medical records, to their partners or immediate bureaucratic superiors. Restricted documents are normally closed, but authors may be willing to grant access under certain circumstances. Archives are generally open to the public but access may be subject to minor administrative procedures. Published documents are the most easily accessible, and are generally produced on a commercial basis for the public.

Access to documents needs to be negotiated with care, especially in the case of gaining access to archives and restricted documents. Researchers cannot assume that they have an automatic right to access, it may be denied. Johnson (ibid.) comments that researchers may need to negotiate access to docu-

ments on two levels: firstly, permission from the author will be required before documents can be consulted, and secondly, on a local level, researchers may need to secure the assistance and goodwill of librarians, secretaries or administrative assistants.

The Analysis of Documents

Hodder (1994, p. 398) raises the point that methodological issues connected with documentary analysis are not unique. Researchers using interactive methods of research are faced with common problems concerning the classification, objectivity, validity and reliability of data. Hodder (Ibid.) warns that texts need to be understood in the contexts of their production and reading. When analysing texts, it is necessary to consider the reliability of documents. Do they represent first hand experience, or are they derived from secondary sources? Are they solicited or unsolicited, edited or unedited, anonymous or signed?

Johnson (1994, p. 59) advocates the use of Scott's four criteria for assessing the quality of documentary evidence. These criteria, to some extent, shadow Lincoln and Guba's alternatives for reliability, validity and objectivity:

- Authenticity
- Credibility
- Representativeness
- Meaning

Authenticity

The authenticity of a document can be important to researchers in gaining information close to the area of interest. To some extent, the authenticity of a document can be established by examining its alleged date together with physical characteristics such as the type of paper, style of handwriting, or the type of printing used. It is important, however, to recognise, as Dymond

(1981, cited in Burgess, 1993, p. 95) points out, that genuine documents may not tell the whole truth, and may reveal the author's assumptions, priorities and prejudices. Secondary sources of information, on the other hand, may contain genuine and valuable data.

Credibility

It is necessary to evaluate information presented in documents, and make decisions about whether the evidence is accurate and credible rather than merely judging whether documents are genuine, copies, forgeries, solicited, unsolicited, anonymous, edited or unedited. Gottschalk et al (1945, cited in Robson, 1993, p. 273) present a checklist of criteria designed to help researchers to establish the accuracy of documents (quote):

i.   Was the source of the detail (primary witness) able to tell the truth?

ii. Was the primary witness willing to tell the truth?

iii. Is the primary witness accurately reported with regard to the detail under examination?

iv. Is there any external corroboration for the detail under examination?

The credibility of a document may be determined by considering a number of factors, including issues raised in connection with its authenticity and the mould of its presentation, for example the document may be an excerpt, abridged or edited version of a book, article, journal, policy document, etc. The credibility of a document may also be determined to some extent by establishing whether the authors or editors have personal or vested interests in its substantive content, such as the minutes of an important meeting.

Representativeness

Bias can be a particular problem if the typicality or representativeness of a document is unknown. Burgess (1993, pp. 91 & 92) raises this difficulty when considering the authorship of historical documents. If it can be assumed that authors are literate, it may suggest that they come from a certain type of background. Knowledge of the social standing of an author may, to some extent, be important when evaluating the content of a document, for example, it may be important to consider whether the author's background has in some way influenced the content of the document, or whether it reflects the author's interests and/or perspectives. The potential for bias in a document must be considered by the researcher, and the extent to which the information accurately represents the issues under investigation must be evaluated. Issues concerning the accessibility and availability of documents can also be a potential source of bias. The absence of documents, for whatever reason, may mean that information vital to the investigation is missing, thus rendering the sample of documents unrepresentative.

Meaning

Deriving meaning from documents may be achieved in a number of ways. Johnson (1994, p. 61) puts forward two methods of content analysis using quantitative and qualitative techniques respectively. The importance attached to an item of content in a document may be determined by the number of times it is referred to, and the number of different contexts in which it appears. Alternatively, Johnson (ibid.) considers the relationship between intended content and received content. Intended content refers to the meaning the author intended to communicate, and received content refers to the meaning constructed by the reader, which may, of course, depend on the reader's own interests, understanding, and past experience.

Purvis (1984, cited in Burgess 1993, p. 101), furthermore, distinguishes between the concepts of descriptive analysis and perspective analysis. Descriptive analysis is primarily concerned with the accuracy and substantive content of the account, whereas perspective analysis is concerned with the representativeness of the document and the perspectives of the author. These forms of analysis may be used to detect bias in the content of documents, for example, when evaluating the content of a document, it is important to consider whether the author's background, business interests or political perspective may have influenced its substantive content.

Dymond (1981, cited in Burgess, 1993, p. 96) suggests a series of questions, designed for use in the analysis of historical documents, which may help to establish meaning (quote):

i.   What parts of the document reflect the personality of the writer (his temperament, knowledge or lack of it, his interests, emotions and prejudices)?

ii. What parts, if any, are determined by administrative procedures or by conventions of the period?

iii. How far is the document apparently based on firsthand experience; or derived at second or third hand? What parts appear to be guess work and opinion?

iv. Does the document contain information that can be corroborated in other sources? Does it contain any unique information?

v.   Do the contents fit current historical opinion; or do they amplify or modify that opinion?

vi. How far can the contents be assessed in terms of truth, ambiguity, omission, distortion and falsehood? (In a single document one or all of these qualities can appear).

Advantages and Disadvantages of Documentary Analysis

There are a considerable number of advantages in using documentary analysis although there are some drawbacks. The following lists of advantages and disadvantages are taken from Robson (1993, p.280), Hodder (1994, p.393) and Johnson (1994, p.26 & 27).

Advantages

i.   Depending on accessibility, documents are potentially low cost sources of data.

ii.   Data are permanent and available for checks and the replication of studies.

iii. The method is unobtrusive.

iv.   The method allows previously unrelated material to be brought together to illuminate a topic.

v.   Inquiry into past events is enabled where participants have moved on.

vi.   Knowledge may be increased by reviewing material which has not had a wide circulation.

vii. Documents may supplement data collected using other methods.

Disadvantages

i.   Documents may be limited, partial and unrepresentative.

ii.   Documents produced for purposes other than research may be distorted and contain bias.

iii. Texts need to be understood in the contexts of their production and reading.

iv.   It is difficult to assess causal relationships.

v. The acceptability of a document cannot be taken for granted, its authenticity, credibility and representativeness need to be evaluated.

vi. Principles underlying classifications in official documents may be difficult to establish.

vii. Administrative documents are not necessarily neutral records of events. They may be shaped by cultural, political and/or ideological issues.

Documentary analysis is usually used in conjunction with other methods of research, often to complement or validate data gathered from other sources. Johnson (1994, p.27) suggests that the following resources are needed for research based entirely or partly on documents:

i. <u>Access</u> to documents which may be kept in specialised libraries or archives.

ii. <u>Time</u> to conduct lengthy searches.

iii. <u>Patience</u> and thoroughness in locating relevant material.

iv. <u>Interpretive</u> and writing skills which may help to bring otherwise dull material to life.

The Field Work

The field work for this research project consisted of detailed investigations into the quality of Music Service provision in two contrasting Local Education Authorities. In addition, postal questionnaires were sent to all Local Education Authority maintained Music Services in England and Wales.

Pseudonyms are used throughout this thesis for the two Local Education Authorities taking part in this project. Hawkshire is a rural English County with some urban districts, and Eagle City has an inner city area with some relatively affluent suburbs. Both Hawkshire and Eagle City Music Services

were investigated using identical methods and instruments. All members of Music Service teaching staff were requested to complete a postal questionnaire, and a small number of the questionnaire respondents were interviewed. The Heads of the two Music Services were interviewed in depth towards the end of the data collection procedure to enable issues raised in the questionnaire responses to be verified. Finally, a postal questionnaire was issued to a sample of LEA maintained and voluntary schools in each authority.

The questionnaires issued to the members of Music Service teaching staff focused on issues connected with their employment, pay and conditions. The questions were organised according to the six areas of strategic human resource management identified by O'Neill (ibid. p.206): Social Responsibility, Employment, Pay, Promotion, Training and Industrial Relations (refer to Fig. 3.3). This questionnaire was designed to investigate changing conditions of employment with a view to identifying whether there is any correlation between staffing establishments and the quality of Music Service provision. Subjects were asked to answer the questions using a three point Likert scale which consisted of the following categories: Not Applicable, No and Yes. Some questions required short text answers and others were open but gave only limited space for answers to encourage respondents to be concise. An additional open section was provided at the end of the questionnaire for respondents to provide further relevant information (refer to Appendix 2).

Data provided in the questionnaires for Music Service staff were verified by interviewing a small number of respondents. The interview schedule employed the same framework as the questionnaire, but also focused on issues classified under the six dimensions of quality identified by Maxwell (1984): Economy and Efficiency, Social Acceptability, Accessibility, Equity, Relevance to need, and Effectiveness of outputs and outcomes (refer to Fig.3.2). The

same interview schedule was used for the Heads of Music Service in order to further verify data collected from teaching staff (refer to Appendix 2).

The questionnaire sent to schools was designed to focus on the quality of Music Service provision. The questions were organised into eight categories, largely reflecting Maxwell's (ibid.) six dimensions of quality. Section one referred to the processes and activities of Music Services, specifically teaching; section two focused on the role and responsibilities of Music Service teaching staff; section three examined issues of equity and social responsibility in terms of the allocation of Music Service funds and musical instruments owned by the Local Education Authorities; section four examined accessibility to Music Services; section five asked for information concerning responsiveness to customer need; section six further focused on issues concerning economy and efficiency; section seven requested information about the effectiveness of Music Service provision; and the final section was open for respondents to provide additional relevant information.

Subjects were asked to rank their responses on Likert scales. In sections one, two, three and five there were six point scales consisting of the following categories: Not Applicable, Very Poor, Poor, Satisfactory, Good and Excellent. In sections four, six and seven, questions required a response on a three point scale: Not Applicable, No and Yes. There were also a number of questions requiring a short text answers for the purpose of clarification or to allow respondents to provide further details.

In addition to the questionnaires and interviews, the two case study authorities were asked to supply section 42 documents for the period from 1992/93 to 1996/97. The Heads of the two Music Services were also asked to supply details of the amount of Music Service time devolved, or the amount of money delegated to each school, together with details of the amount of Music

Service time bought in by each school during the same period. Data extracted from these documents enabled the investigation of relationships between socio-economic factors and the volume of Music Service time bought in by each school. Data concerning all schools in both authorities were used, except for special schools, were relevant data sets were incomplete.

In addition to the two case study authorities, a national survey of Heads of Music Services was conducted. Again, this survey took the form of a postal questionnaire, which was organised into five main sections reflecting Maxwell's six dimensions of quality. Section one focused on the economy and efficiency of inputs, specifically funding and staffing; Social Acceptability, Accessibility and Equity were grouped together in section two; section three examined aspects of the relevance of services to customers; and section four investigated the effectiveness of Music Services. An open section was added at the end of the questionnaire for respondents to contribute further relevant information. This questionnaire asked for a variety of response types, including responses on a three point Likert scale using the categories Not Applicable, No and Yes, some questions required short text responses and there were a series of tables which respondents were asked to complete with specific numerical data for each year during the period from 1992/93 to 1996/97 (refer to Appendix 2).

All questionnaires issued to Music Service staff and schools in the two case study authorities, and to Heads of Music Services in the national survey, were properly piloted. A small opportunity sample, consisting of seven Music Service teachers, piloted the questionnaire designed for issue to Music Service teaching staff. The questionnaire issued to schools was designed for all phases and was piloted by a number of primary and secondary schools. The questionnaire designed for issue to Heads of Music Services was piloted by

three Heads of Music Service representing two English County authorities and one City authority.

Survey Design

When designing the questionnaires, a number of factors were taken into account, firstly, to elicit valid and reliable data, and secondly, to maximise response rates. It was important that the instructions and layout were easy to follow, presentation was attractive, questions were not biased, and that completed questionnaires would be relatively easy to process. The questionnaires were therefore designed using six point and three point Likert scales which had previously been piloted by the author. Questions requiring a text response were direct and asked for factual information, but subjects were given an opportunity to provide further information in a final open section.

Subjects were promised confidentiality and anonymity wherever possible. Questionnaires, however, needed to be coded so that respondents could be identified and contacted if their responses needed clarification or follow-up. It was also important to know who had responded so that non-respondents could be sent second copies of the questionnaire. The system of coding was designed from a practical point of view, each questionnaire was coded by colour and by number (see Table 3.3 on the next page).

In order to maximise the credibility of the project and to encourage a high response rate, the covering letter was printed on University of Leicester headed notepaper, and was signed both by the author and supervisor. First class mail return envelopes were provided with each questionnaire, which were addressed to the author at the University of Leicester.

QUESTIONNAIRE CODES

Subjects	Colour	Numbers
Hawkshire Music Service Staff	Blue	001P[1] - 007P, 001 - 097
Eagle City Music Service Staff	Pink	101 - 153
Hawkshire Schools	Orange	501P, 566P-570P, 502-565, 571-590
Eagle City Schools	Yellow	401 - 442
National Survey	Green	201P - 203P, 204 - 316

Table 3. 3

The interview schedule was semi structured, and rather than presenting specific questions, it referred to the six key areas of strategic human resource management identified by O'Neill (ibid.) and the six dimensions of quality identified by Maxwell (ibid.). Respondents were offered appropriate prompts where necessary.

The Sample

The Local Education Authorities selected for the two case studies were chosen firstly, because of their contrasting circumstances, one being an inner city authority and the other an English County authority, and secondly, because of their geographical accessibility. All of the Music Service teaching staff in both authorities were issued with a questionnaire, and approximately 12% of the respondents to this questionnaire were selected for interview. This meant that the interview sample size in Hawkshire was ten, and in Eagle City, six. Only respondents to the questionnaires were included in the interview sample frame, assuming that if a subject failed to respond to the questionnaire s/he would be unlikely to agree to be interviewed.

The questionnaires designed for issue to schools in the two case study authorities were issued to a random stratified sample of infant, primary, secondary and special schools (see Table 3.4).

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[1] The letter P refers to pilot questionnaires which were included as the questions and format remained unaltered.

SAMPLE OF SCHOOLS IN THE CASE STUDY AUTHORITIES

Type of School	Hawkshire	Eagle City
Infant	30%	-
Primary	30%	30%[2]
Secondary	60%	60%
Special	60%	60%

Table 3. 4

All schools in each authority were numbered and coded according to their status using a spreadsheet program. The percentage of schools in each layer of the sample was selected using the program's random sample facility.

Questionnaires were sent to all one hundred and sixteen Music Services in England and Wales listed in the Music Education Yearbook 1995/96 (p.25ff).

Survey Distribution Procedure

The addresses for the case study schools identified in the sampling process were taken from school lists provided by the relevant Local Education Authority, and the questionnaires were mailed directly to schools. The addresses for the national survey were taken from the Music Education Yearbook (1995/96), and the questionnaires were also mailed directly to Heads of Music Services.

In the case study authorities, the questionnaires for Music Service staff needed to be distributed through the Music Service offices. Due to data protection law, the names and addresses of staff could not be supplied, but the Music Service office managers agreed to mail the questionnaires. In order to preserve confidentiality and anonymity, the office managers agreed to produce a list of teaching staff in random order and assign a questionnaire number to them. These lists of staff were kept secure, and as responses were

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[2] NB No schools are designated Infant in this Authority.

mailed directly to the University, respondents could be guaranteed that Music Service management and administration staff would not have access to individual responses. All follow-up procedures needed to be processed through the Music Service office managers as nobody else had access to the identity codes of the teaching staff. It was agreed, however, that at the end of the field work period, the lists of staff would be destroyed. The relevant number of questionnaires and covering letters were therefore printed, numbered and delivered to the Music Service offices for labelling and posting.

All questionnaires and follow-up questionnaires were sent out on staggered dates between 1st May 1997 and 24th June 1997, and the final cut-off date for all responses was 12th July 1997. This procedure allowed time for general administration, such as printing, folding, coding the questionnaires and addressing envelopes.

The Interview Procedure

The sample of subjects for interview was taken towards the end of June 1997. This was before the final cut-off date for questionnaire responses, but it was considered essential if the interviews were to be completed before the commencement of the summer vacation. The Music Service staff identified for interview were contacted by letter through the Music Service office managers, as respondent numbers were the only means of identifying the staff who had responded to the questionnaire. Interviews were conducted in the place most suited to the subject, which was either at their home or place of work. The interviews were not tape recorded, but notes were taken, typed up and returned to the respondent for verification and correction.

The Interpretation of Data

The six models of educational management identified by Bush (1995, p.24) provide a useful framework for understanding the events and behaviour that

can be observed in educational organisations, and can be successfully employed in the process of interpreting research data. These theories or perspectives of Educational Management include Formal, Collegial, Political, Subjective, Ambiguity and Cultural models.

None of these models are all-embracing, and House (1981, cited in Bush, 1995, p.20) suggests that several perspectives in educational management may be valid simultaneously. There is therefore a danger that reliance on one model will exclude alternative ways of understanding events and the behaviour of people. Bolman and Deal (1984, cited in Bush 1989, and 1995, p.20) advocate the consideration and use of several different perspectives simultaneously, which they describe as conceptual pluralism. This enables behaviour and events to be perceived from a variety of positions. The different perspectives are described as frames which form the basis for management practice:

> "Frames are windows on the world. Frames filter out some things while allowing others to pass through easily. Frames help us to order the world and decide what action to take." (Bolman and Deal, 1984)

Theories in educational management have certain characteristics which may be considered weaknesses. Firstly, they tend to be normative, meaning that they postulate how educational organisations ought to be managed rather than describing precisely how they are managed in practice. Secondly, there is a danger that theories may be selective and over-emphasise events and behavioural traits, or explain aspects of behaviour which may be better explained using a different approach. Thirdly, theories are often based on, or supported by the observation of practice in educational organisations. It is difficult to predict behaviour based on single observations, and therefore theories grounded in systematic observation (Glasser and Strauss, 1967, cited in Bush, 1995) are more likely to be acceptable to practitioners.

Bush (1995) identifies four elements which can serve to distinguish theories, and emphasise the extent to which they may be normative and selective. These elements are:

i. The level of agreement about organisational goals. Different models can emphasise agreement or conflict over goals, and the extent to which they can be considered organisational or individual goals.

ii. The meaning and validity of organisational structure. Hoyle (1986, cited in Bush, 1995 p.25) questions the extent to which personality or role determines behaviour.

iii. The relationship between educational organisations and their external environments.

iv. Theorists have different views on the understanding of leadership in educational organisations.

The following section identifies the essential characteristics of the six models of educational management, as classified by Bush (ibid. p.24). Some of these models will be employed to help understand reasons for change that has taken place in Local Education Authority maintained Music Service provision in recent years.

Models of Educational Management

Formal Models

The formal models of educational management consist of structural models, systems models, bureaucratic models, rational models and hierarchical models. These formal models have seven common features; they tend to treat organisations as systems; they give prominence to official structures; official structures tend to be hierarchical; educational organisations are typified as goal-seeking entities; decision-making is assumed to be rational; authority is

legitimated in roles and official positions within the organisation; and they emphasise the notion of accountability to sponsoring bodies.

Structural models focus on organisational structure, which may, or may not be hierarchical. Formal structures are not necessarily as rigid as organisational charts may indicate. Informal relationships are not documented, responsibilities may be delegated, and decision-making may, to some extent, be participative.

Systems models emphasise unity and organisational coherence by focusing on the interaction between organisational sub-systems and the external environment in the pursuit of systematic objectives. It is, however, necessary to consider the possibility that members of organisational sub-systems harbour individual goals and vested interests, the pursuit of which may stimulate conflict.

Systems theorists usually classify systems as 'open' or 'closed'. Open systems encourage interaction with the external environment, while closed systems tend to take little account of external opinion in defining the organisation's activities and goals.

Weber (1947, cited in Bush, 1995, p.35) argued that bureaucracy, in formal organisations, is the most efficient form of management.

> "The purely bureaucratic type of administrative organisation ... is, from a technical point of view, capable of attaining the highest degree of efficiency and is in this sense formally the most rational means of carrying out imperative control over human beings. It is superior to any other form in precision, in stability, in the stringency of its discipline, and in its reliability." (Weber, 1947)

Bureaucratic organisations usually have hierarchical structures of authority; they tend to be goal oriented; labour is divided between staff with specific skills; they are governed by rules and regulations; relationships between staff are impersonal; and the recruitment and career progression of staff are de-

termined on merit. The bureaucratic model offers some advantages, especially for large organisations, but where 'professional' expertise is concentrated at the base of the bureaucratic pyramid, such as in schools and colleges, there may need to be a consensus on the nature of organisational rules to avoid the risk of generating competitive and conflicting interest groups (Williams and Blackstone, 1983, cited in Bush, 1995, p.37).

Analytical rational models focus on the importance of the management processes in educational organisations rather than the organisational structure of goals. These models are normative in that they idealise the decision-making process. Cuthbert (1984, cited in Bush, 1995, p.38) offers a definition of analytical rational models of educational management.

> "Analytical rational models ... include all ideas of management as a process involving rational and systematic analysis of situations, leading to identification and evaluation of possible courses of action, choice of preferred alternatives, implementation, monitoring and review, in a cyclical repetitive process ... The management process is depicted as a matter of systematic, informed, and rational decision making." Cuthbert (1984).

Hierarchical models emphasise vertical relationships of occupational roles within organisations, and the accountability of organisational leaders to external sponsors (Bush, 1995 p.39). Packwood (1977, cited in Bush, 1995, p.39) defines hierarchical structure and its relationship to the bureaucratic model.

> "One of the basic properties of the bureaucratic organisation is the way in which occupational roles are graded in a vertical hierarchy. Authority to prescribe work passes from senior to junior roles, while accountability for the performance of work passes in the reverse direction from junior to senior. Authority and accountability are impersonal in that they are attached to roles, not to the personalities of the individuals who occupy the roles." Packwood (1977)

The hierarchical model emphasises vertical communication with legitimate power and authority located at the top of the structure. Like the bureaucratic model, it has limitations as 'professional' staff located at the base of the hier-

archy claim professional autonomy and increasing participation in decision-making.

Collegial Models

Collegial models of educational management assume that decision-making and power are shared among the members of the organisation. In 'restricted' collegiality, the leader shares power with a small number of senior colleagues, whereas in pure collegiality all members have an equal voice.

> "Collegial models assume that organisations determine policy and make decisions through a process of discussion leading to consensus. Power is shared among some or all members of the organisation who are thought to have a mutual understanding about the objectives of the institution."
> Bush (1995, p.52).

Advocates of collegial models believe that members of organisations share common sets of values, and therefore management ought to be democratic. Such models may be valuable in organisations containing large numbers of 'professional' staff who possess expertise in a variety of disciplines, and may be willing to share their expertise, and offer advice when needed. Collegial models tend to be highly normative and idealistic, and take little account of the potential for conflict that may arise from the pursuit of personal and vested interests. The size of decision-making bodies is important, groups must either be small enough to allow all members to be heard, or members need to have formal representation within the decision-making body. Collegial processes tend to be slow and cumbersome, and their success depends on the attitude of the participants. Hoyle (1986, cited in Bush, 1995, p.70) claims that:

> " ... bureaucratic and political realities mean that collegiality does not exist in schools."

Participative decision-making does not fit comfortably with the characteristics of bureaucracy, hierarchical structures, and legitimate power. Collegial

models may be difficult to operate successfully in the light of organisational leaders' accountability to external bodies and the requirement to implement national policy.

Political Models

Political activity operates on three levels (Dunsire, 1984, adapted by Pollitt and Murray, 1991, p.56): systems politics, which refers to global issues such as voting systems; public politics or partisan politics; and insider politics or micro-politics. Although consideration of public politics is important for the context of this project, micro-politics is a useful 'frame' for understanding local, organisation based decision-making processes. Political models focus on decision-making as a process of bargaining or negotiation between individuals or groups who have self or vested interests. The notion of ideological interests (Ball, 1987, p.17) may be invoked either legitimately, or to serve in the pursuit of individual or vested interests. It is assumed, therefore, that there are conflicts of interest between individuals and groups within organisations, and that organisational goals are not stable, nor do they remain uncontested. Naturally, power struggles can ensue, and Morgan (1986, cited in Bush, 1995, p.79) observes that:

> "Power is the medium through which conflicts of interest are ultimately resolved [and that it is] power [that] influences who gets what, when and how."

Bush (1995, p.80ff) identifies six forms of power relevant to educational organisations: positional power, the legitimate power of organisational officials; the authority of expertise; personal power; control of rewards; coercive power; and the control of resources. He also distinguishes between the notions of authority and influence: authority refers to the legitimate power vested in organisational officials, whereas influence is a non-legitimate personal power which may be wielded by any member of an organisation to affect decisions and outcomes.

Subjective Models

Subjective models of educational management focus on individuals within organisations and their perceptions of reality within the organisation. Bush (1995, p.93) offers a definition of subjective models:

> "Subjective models assume that organisations are the creations of the people within them. Participants are thought to interpret situations in different ways and these individual perceptions are derived from their background and values. Organisations have different meanings for each of their members and exist only in the experience of those members."

Subjective models focus on the beliefs and perceptions of individuals; the meanings placed on events by individuals, which are naturally tempered by individual values, background and experience; they hold that structure is a product of human interaction rather than something that is predetermined or fixed; and they stress the significance of individual interests and purpose and deny the existence of organisational goals (Bush, 1995, p.94ff).

Although formal models of educational management are useful tools, the perceptions of individuals need to be given full consideration if full understanding of official relationships between organisational members and external bodies is to be attained.

Ambiguity Models

Ambiguity models focus on the uncertainty, instability and unpredictability which are prevalent features of educational organisations in periods of rapid change. The main features of ambiguity models assume that organisational goals lack clarity; that organisations have problematic technologies; organisational sub-systems are fragmented and loosely coupled; organisational structure is problematic; there is fluid participation within the management process; the organisation is operating within a turbulent environment; and decisions are often unplanned. Ambiguity models are considered appropriate

for professional client-serving organisations with decentralised decision-making processes.

As a consequence of the implementation of the Education Reform Act 1988 and the Education Act 1993, educational organisations have become "wild" organisations (Carlson, 1975, cited in Bush, 1995, p.13) in their struggle for survival in market orientated environments. Ambiguity models are useful tools for understanding organisations in this position, but they do have some weaknesses: it is difficult to reconcile the characteristics of the model with the accepted formal structures and processes of organisations; they tend to exaggerate the extent of uncertainty; they are inappropriate for analysing "domestic" organisations (Carlson, 1977, cited in Bush, 1995, p. 13); and they offer little practical guidance for organisational leaders and officials.

Cultural Models

Cultural models focus on the informal aspects of organisations and the importance of considering informal values, beliefs and norms in the management process, especially when implementing change. Bush (1995, p.130) identifies the main elements associated with organisational culture:

> "Cultural models assume that beliefs, values and ideology are at the heart of organisations. Individuals hold certain ideas and value-preferences which influence how they behave and how they view the behaviour of other members. These norms become shared tradition which are communicated within the group and are reinforced by symbols and rituals."

Although cultural models are valuable aids to understanding organisations, they have some limitations. Firstly, they may be seen as mechanistic, assuming leaders can determine organisational culture, and secondly, symbols and rituals, though important features of organisational culture, may subordinate other elements which are of equal importance.

The models of educational management presented in this section may vary in their usefulness depending on the type of organisation or data being exam-

ined and the nature of its environment. Morgan (1986, cited in Bush, 1995, p.150) stresses that:

> "Any realistic approach to organisational analysis must start from the premise that organisations can be many things at one and the same time."

There have been attempts to synthesise models of educational management, such as Davies and Morgan (1983, cited in Bush, 1995, p.152), but no all-embracing model has been developed.

The Data Analysis Process

Sadler (1981, cited in Robson, 1993, p.375) considers potential difficulties that may be encountered in data analysis. These include data overload, where too much data has been generated to process; first impressions which may cause researchers to resist revision; less attention given to information that is difficult to gather; a tendency to ignore information in conflict with preconceived or favoured hypotheses; a tendency to discount the unusual; the uneven reliability of data; and missing information, which could devalue research findings.

To some extent, the production of a conceptual framework, and the formulation of research questions, focuses and bounds the data to be collected, which protects against data overload. Miles and Huberman (1994) suggest building data displays using matrices or networks to aid analysis. By displaying data, potential relationships between variables which have previously not been considered may emerge.

Although Robson (1993, p.384) agrees that data displays are enormously helpful data management tools, he warns that they need to be used flexibly so that they do not undermine the strengths of qualitative research by introducing overly mechanistic procedures of data analysis. Sanger (1994) ques-

tions the traditional approach to data analysis, claiming that its rigidity and conservatism constrains the research activity.

As the questionnaires were returned, they were counted and the percentage response rate was calculated. Responses were edited, in line with Cohen and Manion's recommendations (1994, p.101). This process included checking completeness, accuracy where possible, and uniformity of completion commensurable with the instructions provided.

Text responses were entered on to word processor templates under appropriate question categories and numbers. Respondent identification codes were appended to all entries so that they could be identified and checked. Interview responses were also word processed and categorised according to O'Neill's (ibid.) six key areas of Strategic Human Resource Management and Maxwell's (ibid.) six dimensions of quality (refer to Appendix 3 for an example).

Quantitative data from the questionnaires were entered on to appropriate spreadsheet templates. The number of responses for each question were counted and the percentage of response to each question was calculated (refer to Appendix 3 for examples). In the national survey, complete sets of numerical data supplied in response to certain questions were entered on to a spreadsheet for processing (refer to Appendix 3 for an example), incomplete sets were entered on to a word processor file which would be used later for comparison and to support or negate trends found in the complete sets.

Processing the documentary data proved very time consuming, especially in the case of Hawkshire. Music Service data for 1992/93 were not available, and the volume of time bought in per school during the period 1993/94 to 1994/95 was only available as hand-written financial accounts for each term. Although subsequent data were available on spreadsheet hardcopy,

they were still organised as financial accounts charged to schools for each

term. In addition, problems were encountered in this authority because

schools were re-organised on two separate occasions. Some schools were

closed, some sites were re-opened with different names, some schools were

merged, and some first and middle schools were re-designated primary

schools. For the purpose of this research, all schools in the two case study

authorities were organised and categorised according to their phase (see Ta-

ble 3.5)

SCHOOL CODES IN THE CASE STUDY AUTHORITIES

Type of School	Hawkshire	Eagle City
Nursery Schools	0	0
Infant Schools	1	-
Primary Schools	2	2
Combined Schools	3	-
Middle Schools	4	-
Secondary Schools without 6th Form	5	5
Secondary Schools with 6th Form	6	6
Special Schools	7	7

Table 3. 5

In order to establish relationships between Music Service provision and so-

cio-economic factors in the two case study authorities, the average volume of

Music Service time bought in by each school per week, detailed in decimal

hours, was calculated for each year during the period 1993/94 to 1996/97.

These averages were then compared to data extracted from Section 42

documents supplied by the case study authorities regarding the average

number of pupils on roll in each school, and the average number of free

school meals per school during the same period (refer to Appendix 3 for an

example).

Chapter 4 ~ Analysis of Findings

The two case study Music Services, Hawkshire and Eagle City, are represen-tative of Local Education Authority Music Services in different geographical locations. Hawkshire is a shire county authority, largely rural in character with some urban districts, and Eagle City is a typical inner city authority. In addition to these differences, their Music Service management structures differ. While Hawkshire Music Service remains centrally funded, Eagle City Music Service funding has largely been delegated to schools (refer to Table 4.5.3 in Appendix 4). From the findings of the national survey of Music Services in England and Wales, it is apparent that Music Service organisa-tion, management structures and sources of funding vary markedly between authorities. It was therefore determined that it may be unhelpful to make direct comparisons between Hawkshire and Eagle City Music Services. It should be noted here that Stake (1994) advises against making generalisa-tions from the differences between case studies. This, he asserts, is because generalisations of this nature may not be wholly trustworthy. However, in conjunction with supporting data from the national survey, and from other recent research projects reviewed in Chapter 2, trends in Music Service pro-vision in England and Wales have been described in some detail.

The response rates to interviews and the five postal surveys conducted for this research project are documented in Appendix 4. Response rates to the postal survey of schools in Hawkshire are presented in Table 4.1.1, to the postal survey of Music Service staff in Hawkshire in Table 4.2.1, and to the

interviews conducted with Music Service staff in Hawkshire in Table 4.2.2. Response rates to the postal survey of schools in Eagle City are documented in Table 4.4.1, to the postal survey of Music Service staff in Eagle City in Table 4.5.1, and to the interviews conducted with Music Service staff in Eagle City in Table 4.5.2. Response rates to the National Survey of Music Services in England and Wales are documented in Table 4.7.1.

This chapter is divided into seven sections. Section one is an introductory section which explores relationships between different dimensions of quality, and how issues affecting the management and organisation of Music Services may interact. The remaining six sections correspond to the six dimensions of quality identified by Maxwell (1984, p.1471). Section two examines the economy and efficiency of inputs into Music Service provision. Section three explores issues concerning access to Music Services, principally in terms of funding, geographical location, and the selection criteria applied to pupils. Section four examines the equity of Music Service provision. While this section is framed in terms of equal opportunities for pupils, it also explores the impartiality and fairness with which financial, and other resources, are allocated. Section five examines the social acceptability of issues related to Music Service provision within the context of LEA Music Services being a component of the wider core public education service. Section six explores the extent to which Music Services have needed to change in order to provide services relevant to customer need. The final section explores the effectiveness of Music Service provision, both in schools, and in local communities.

A range of models of educational management have proved beneficial for the analysis and interpretation of data presented in this chapter and in Appendix 4. These models include the cultural, political, subjective and ambiguity models.

The Six Dimensions of Quality

Analysis of Data and the Interaction Between Dimensions of Quality

The Education Reform Act 1988 and the Education Act 1993 empowered schools and LEAs to charge for Music Service provision, enabled commercial Music Service providers to compete against LEA Music Services, and established Music as a foundation subject within the National Curriculum. These changes in legislation have been responsible for far reaching modifications to the management structures and organisation of LEA maintained Music Services, which have been increasingly subjected to the rigours and controls of the market-place.

The environment in which LEA Music Services operated pre-1993 was relatively stable. During the period following the implementation of the Education Act 1993, however, the climate changed, and became increasingly turbulent and unpredictable. In order to survive, LEA Music Services evolved from 'placid' or 'domesticated' organisations into more aggressive and 'wild' organisations (see Carlson, 1975, cited in Bush, 1995). Survival within a market environment, however, cannot be guaranteed, and LEA Music Services needed to employ a range of tactics and strategies in order to endure the turbulent and unpredictable nature of the market-place. In consequence, LEA Music Services have not escaped fundamental change in their organisational cultures.

While the formulation and implementation of Education Acts are products of political debate at central government level, decisions made at local levels about the provision of Music Services result equally from processes of bargaining and negotiation. As individual LEAs and schools are able to make wide ranging decisions about Music Service staffing, whether to charge pu-

pils for tuition, and the precise details of the services offered, service levels and the content of service portfolios tend to vary between authorities.

It is also acknowledged that many questionnaire and interview responses presented in this chapter may be considered highly subjective. While this may be the case, it is necessary to contemplate Laurel Richardson's (in Denzin and Lincoln, 1994, p.522) notion of crystallisation, which infers that there may not be any single or absolute truth.

The employment of the ambiguity model of educational management, however, facilitates understanding of the range and diversity of issues which have affected the management and organisation of Music Services during the period 1993/94 to 1996/97. Cohen and March (1989) indicate that a range of issues, problems, choices and possible solutions may be placed in, what they describe as, a 'garbage can'. This enables the best mix of solutions and choices to be selected to meet the prevailing circumstances at any moment in time. Not all of the relevant issues, however, need to be placed in the same 'garbage can'. Several 'garbage cans' may be employed to group similar issues together. Legislation enshrined in the Education Reform Act 1988 and the Education Act 1993, concerning charges for school activities, may be placed alongside reduced funding for Music Services. LEAs and schools are currently empowered to charge for Music Services, effectively enabling growth, or the replacement of public funds which have been withdrawn. The Education Reform Act 1988 (section 36, (5) (a)) indicates that where budgets have been delegated to schools, the governing body may elect to use the school's budget share as they think fit, for the purposes of the school. This effectively enables commercial providers of educational services to compete against LEA services. Therefore, commercial providers of Music Services may, in some circumstances, be in a position to compete effectively against LEA Music Services (see Fig.4.1).

THE MANAGEMENT OF LEA MUSIC SERVICES POST-1993 (A)

	LEGISLATION The 1988 Education Re- form Act and the 1993 Education Act	
	⇩	
COMPETITION from alternative sup- pliers of Music Services and tuition	⇨ GARBAGE CAN 1 ⇦	REDUCED FUNDING Government Policy to reduce public expen- diture
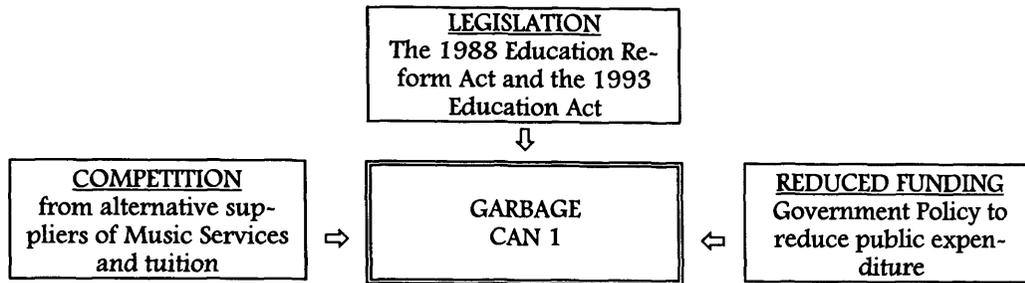
Fig.4.1

The social acceptability of charging for public services, especially for those who are unable to pay, together with issues relating to accessibility and equity, may likewise be grouped together (see Fig.4.2).

THE MANAGEMENT OF LEA MUSIC SERVICES POST-1993 (B)

	SOCIAL ACCEPTABILITY Acceptable use of scarce public funds	
	⇩	
EQUAL OPPORTUNITIES for all pupils	⇨ GARBAGE CAN 2 ⇦	ACCESSIBILITY to Music Services for all pupils
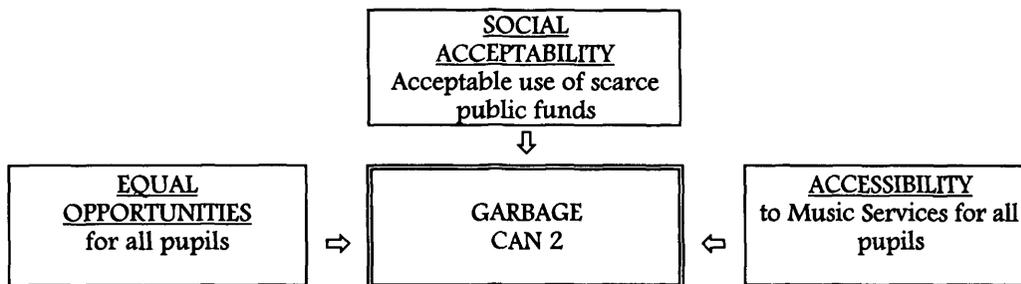
Fig.4.2

Music Services need to respond to customer demand in order to survive, but there may be some tension between customer demands and the professional judgement of Music Service staff. Customer demands are not necessarily compatible with the insight and wisdom of professionally trained teaching staff (see Fig.4.3).

THE MANAGEMENT OF LEA MUSIC SERVICES POST-1993 (C)

CUSTOMER DEMAND	RELEVANCE TO NEED	PROFESSIONAL JUDGEMENT
↘		↙
	GARBAGE CAN 3	
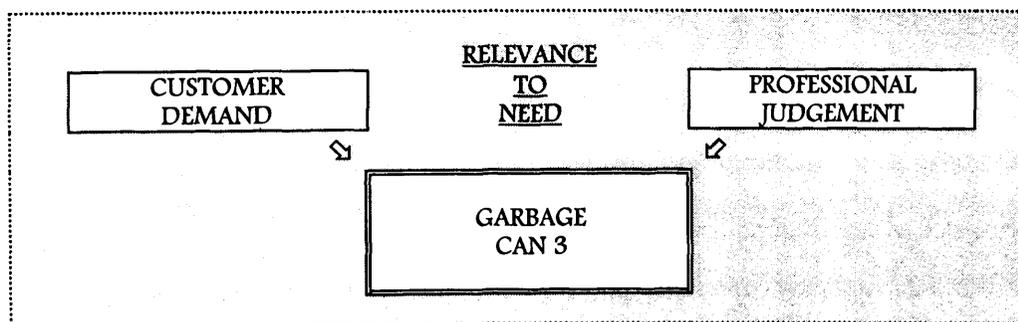
Fig.4.3

All of the issues displayed in Fig.4.1, Fig.4.2, and Fig.4.3 interact with each other, and could be set within one large 'garbage can' labelled 'Effectiveness'. The issues identified above will determine how effective Music Services are in terms of the number of pupils benefiting from enhanced music education.

The Economy and Efficiency of Inputs

This section is divided into two sub-sections. The first sub-section examines Music Service funding. Issues connected with staffing and the quality of teaching are analysed in the second sub-section.

Funding

The reduction of public funding for LEA Music Services has resulted in a change of culture. Economies and efficiencies have been made, which have affected the modes of employing teaching staff and the systems of rewards for their work. In consequence, a large number of staff have become disaffected, a characteristic of the proletarianization thesis, which, ultimately, may have significant impact upon the services provided by LEA maintained Music Services, and on the quality of teaching and learning.

Increases and Decreases in Music Service Funding

During the 1980s, the Conservative Administration attempted to stabilise, and subsequently, to foster the growth of the country's economy. In order to achieve this, a number of strategies were employed, including the reduction, albeit in real terms, of public expenditure. As spending on public services was reduced, or withdrawn, services needed to be rationalised, and their survival became increasingly dependent upon the economy and efficiency with which they were delivered. In some instances, reductions in expenditure were so severe, that public services needed to be severely reduced or withdrawn completely. In consequence, some LEA Music Services have needed to change radically in order to survive, while others have ceased to

operate. In order to minimise the effects of reductions in funding for LEA maintained Music Services, legislation was introduced in 1988, and subsequently in 1993, which enabled LEAs and schools to charge for Music Service provision.

Cleave and Dust (1989) reported that 18% of the LEAs responding to their survey indicated a decrease in Music Service funding during 1985/86, 27% indicated an increase, 50% indicated no change, and 5% were unable to comment on their levels of funding. In 1991, Sharp reported that 34% of the LEAs responding to her survey indicated a decrease in Music Service funding during the period from 1989 to 1991, and 56% indicated no change. Coopers and Lybrand and MORI (1994) reported that Music Service funding had fallen during the period from 1992/93 to 1993/94 from 70% to 63%. In 1997 the survey of Music Services in England and Wales conducted for this research project, demonstrated that 51% of the responding Music Services had experienced a decrease in funding, ranging from 5% to 100%, since 1993. One respondent also indicated that funding had systematically been reduced each year. Of the remaining respondents, 16% indicated an increase in funding, 25% indicated no change, and 8% were unable to comment (refer to Table 4.1 below, and Fig.4.7.2 and Tables 4.7.2, 4.7.3 and 4.7.4 in Appendix 4).

CHANGES IN LEVELS OF MUSIC SERVICE FUNDING

	1985/86	1989 - 1991	1993 - 1997
Decrease	18%	34%	51%
No Change	50%	56%	25%
Increase	27%	10%	16%
Data Unavailable	5%	-	8%
Not Accounted For	-	-	-
Total	100%	100%	100%

Table 4.1

Although the response rates varied for the Cleave and Dust, Sharp and Haughton surveys, the figures presented in Table 4.1 suggest that the per-

centage of Music Services receiving reduced funding has increased, and the percentage receiving an increase has fallen since 1985/86. Despite the Conservative Administration's resolve to reduce public expenditure, there appears to have been a period of stability from 1986 to 1991, where a large percentage of Music Services experienced no change in funding levels. The data presented in Table 4.1, however, do not establish whether individual Music Services that received a decrease in funding, subsequently received an increase, no change, or a further decrease, nor do they take account of Music Services which have ceased to operate. However, clues presented here infer that there is a trend in reduced funding for Music Services, which has increased quite dramatically since 1985/86. It is likely that this trend in reduced funding is a direct product of Central Government's policy to reduce public expenditure.

Sources of Music Service Funding

In 1991, Sharp reported increased diversity in sources of Music Service funding for tuition in schools, and fund-raising activities were important sources of income for Music Centre activities in slightly more than 15% of the responding Music Services (refer to Table 2.4 in Chapter 2). Coopers and Lybrand and MORI confirmed the trend in increasingly diverse sources of Music Service funding in 1994 (refer to Table 2.5 in Chapter 2). In 1997, 65% of responding Music Services indicated that there had been a change in their sources of funding since 1993. It has been demonstrated that Music Services are increasingly dependent upon income from schools, and especially from parents (refer to Fig. 4.7.3 and Tables 4.7.5, and Table 4.7.6 in Appendix 4). Without additional sources of income to complement LEA funding, it is likely that Music Services would need to reduce their overall volume of provision, reduce the range of services offered, or consider a combination of both of these options.

Following the implementation of the Education Reform Act, and the Education Act 1993, LEAs and schools were empowered to charge for non-statutory Music Services. In some instances this enabled provision to grow. In Hawkshire, the number of hours of tuition, in addition to devolved time, increased each year from 1993/94 to 1996/97. The number of teaching staff also increased to accommodate this trend (refer to Fig.4.2.1, Fig.4.2.2 and Fig.4.2.5 in Appendix 4). In Eagle City, provision remained relatively stable during the period 1994/95 to 1996/97 (refer to Fig.4.5.1 in Appendix 4). Although overall staffing in Eagle City was reduced during this period, staff are employed more efficiently, thus enabling the Music Service to maintain its level of service with reduced overheads (refer to Fig.4.5.2, Fig.4.5.5 and Tables 4.5.4 and 4.5.5 in Appendix 4). Overall, the National Survey revealed that the number of hours of provision increased significantly during the period 1993/94 to 1996/97 (refer to Fig.4.7.4 and Tables 4.7.7 and 4.7.8 in Appendix 4).

Music Service Charges

The vast majority of schools which responded to the surveys conducted in Hawkshire and Eagle City, indicated, where appropriate, that the number of teaching sessions provided by their respective Music Services during 1996/97, were adequate for their needs (refer to Fig.4.1.1 and Fig.4.4.1 in Appendix 4). In Eagle City, the cost per teacher hour varied according to the number of sessions schools elected to buy-in during the academic year (refer to Table 4.4.2). The cost of tuition per hour is reduced as the number of sessions schools elected to buy-in increased, effectively encouraging schools to buy-in more time. In Hawkshire, the cost per teacher hour varied according to the type of teaching. Class teaching is more costly than instrumental teaching, although time devolved to schools is used to provide class teaching time in preference to instrumental teaching, which may, in some cases, re-

duce the cost of additional time bought in (refer to Table 4.1.2 in Appendix 4). The majority of schools responding, both in Hawkshire and Eagle City, considered these systems beneficial (refer to Fig.4.1.4 and Fig.4.4.4 in Appendix 4), but some Eagle City respondents expressed dismay that Music Service charges for some activities, such as extra curricular clubs and live music, were prohibitively expensive (refer to Table 4.4.11 and Table 4.4.12 in Appendix 4).

Although the majority of schools responding in Hawkshire and Eagle City indicated that Music Service staff manage to make up lessons missed through circumstances beyond their control, a substantial minority of respondents in Hawkshire expressed concern that they had not been reimbursed for lessons which had been paid for, but not provided (refer to Fig.4.1.2, Fig.4.1.3, Fig.4.4.2 and Fig.4.4.3 in Appendix 4).

The Delegation of Music Service Funding

The Education Reform Act 1988 made provision for LEA funding to be delegated to schools. It has been proposed that decentralised funding enables individual schools to prioritise their spending, and allocate funds according to their need, thus ensuring increased efficiency and effectiveness. In 1993, Rogers found that 75% of LEAs in England and Wales had delegated the whole, or a proportion, of Music Service funds to schools. In 1994, Coopers and Lybrand and MORI reported that the experience of delegated Music Service funding was limited, and that there was no evidence to suggest that delegation was a cause of any decline in the number of pupils learning to play a musical instrument in schools. They believed, however, that delegation, in some circumstances, had raised the level of schools awareness of entitlement to Music Service provision. In 1997, Hickman pointed out that

delegation had one positive attribute, in that it had caused Music Services to evaluate the quality of their provision.

It has been established that schools are not obliged to use LEA services where funding has been delegated, and may elect to use alternative suppliers. Furthermore, funds delegated from Music Services are not earmarked for music education. In consequence, a number of schools in both Hawkshire and Eagle City have elected to use alternative Music Service suppliers (refer to Tables 4.1.3 and 4.4.3 in Appendix 4). In Eagle City, there is some evidence to suggest that funds delegated from the Music Service are not employed for music education. Such practice, as one respondent pointed out, disadvantages pupils in the sense that their accessibility to music education has been reduced (refer to Table 4.5.31, respondents 137 and 154, in Appendix 4).

The Externalisation of Music Services

In 1994 Coopers and Lybrand and MORI reported that commercial Music Service operators had not made significant gains at the expense of LEA Music Services, but competition from the private sector could become a threat to LEA Music Services, especially where Music Service funding had been delegated. There is, however, some evidence which suggests that the status of Music Services has changed since 1994 (refer to Table 4.2).

Service Type	MORI (1994)	Haughton (1997)
LEA Services	60%	39%
LEA Business Unit	22%	33%
Other	21%	-
Charitable Trust	7%	12%
Independent Company	7%	-
Private Tuition	-	6%
Company Limited by Guarantee	-	4%
Education Department	-	2%
LEA Trading Account	-	2%
Agency within LEA	-	2%
Total	117%	100%
Number of Respondents	58	51

Table 4. 2 (From Table 2.6 and Fig.4.7.1)

Although the percentages quoted from the Coopers and Lybrand and MORI report total 117%, the figures presented in Table 4.2 indicate that there may have been a shift in the balance of Music Service types. It is not possible to ascertain whether there has been an increase in the diversity of Music Service types, because MORI did not provide details of the Music Services collected together under their 'other' heading. There appears to have been a decrease in LEA Services, whereas the number of Music Services with LEA Business Unit status and Charitable Trust status has increased. Burstall and Spencer (1995) attributed the success of the Outer London Borough Music Services, at least in part, to their externalisation, and the need to take responsibility for their own survival.

Staffing

Staffing is perhaps the most valuable, and certainly the most costly, Music Service resource. In order to meet increasing customer demand, increasing diversity of customer need, and to cope with reduced LEA funding since 1993, the composition of Music Service staffing establishments has changed (refer to Fig.4.2.4, Fig.4.5.4, Fig.4.7.5 and Tables 4.2.3, 4.5.6 and 4.7.9 in Appendix 4). The changes that have taken place are categorised as economies or efficiencies, although it could be argued that some changes match both categories.

Staffing Economies

The reduction in LEA funding for Music Services has resulted in staffing economies, which have manifested themselves in a variety of ways. In 1994, Coopers and Lybrand and MORI found that there had been no significant deterioration in the pay and conditions of Music Service teaching staff, nor significant reductions in the number of staff with professional qualifications.

In 1997, however, Darking reported a range of practices which had evolved in order to accommodate reductions in funding. Some evidence of these practices was found in both case study authorities. Such practices included terminating contracts and re-employing staff on a sessional basis, reducing staff salaries, increasing the use of sessional staff and increasing the use of part-time staff without qualified teacher status. There is evidence that some staff in both Hawkshire and Eagle City had their contracts terminated, and were subsequently re-employed on a sessional basis (refer to Tables 4.2.17, 4.5.6, 4.5.14 and 4.5.16 in Appendix 4). Two respondents claim to have endured very significant salary cuts, and ten others reported reductions in salaries (refer to Tables 4.5.14, 4.5.20 and 4.5.26 in Appendix 4), and although there is no evidence of reduced salaries in Hawkshire, two respondents indicated that almost all new Music Service staff engaged between 1993/94 and 1996/97 were employed on a sessional basis, and one other respondent held that permanent contracts were no longer available (see Table 4.2.3 in Appendix 4). In Hawkshire during 1996/97 there was a significant increase in the number of part-time staff without qualified teacher status (refer to Fig.4.2.13 in Appendix 4).

In Hawkshire, the number of full-time staff remained fairly static between 1993/94 and 1996/97, while the number of part-time staff increased (refer to Fig.4.2.5 in Appendix 4). In Eagle City, overall staffing was reduced. The number of full-time staff was reduced by almost 50% between 1993/94 and 1996/97, while the number of part-time staff has remained fairly stable (refer to Fig.4.5.5 in Appendix 4). Respondents to the national survey revealed that the number of full-time staff had been reduced by 19% between 1993/94 and 1996/97, whereas the number of part-time staff had increased by 42% (refer to Fig.4.7.6 and Tables 4.7.10 and 4.7.11 in Appendix 4).

The balance of contract types also changed significantly between 1993/94 and 1996/97. In Hawkshire, the number of full-time permanent staff was reduced from twenty-four in 1993/94 to nineteen in 1996/97, but there was an increase in more flexible full time contracts. Four staff were engaged on full-time fixed-term contracts for two years in 1996, and in 1994 there was one full-time sessional member of staff, which was increased to two in 1995 (refer to Fig.4.2.6 and Table 4.2.16 in Appendix 4). Hawkshire also reduced the number of part-time permanent staff from twenty-four in 1993/94 to seventeen in 1996/97, while more flexible contracts were increased. In 1993/94, there were no sessional staff in Hawkshire, but the number of sessional staff grew to forty in 1996/97. The number of staff with part-time fixed-term contracts was increased from fifteen in 1993/94 to twenty in 1996/97 (refer to Fig.4.2.7 and Table 4.2.4 in Appendix 4).

All full-time staff have permanent status in Eagle City. The number of part-time permanent staff, however, rose between 1994/95 and 1995/96, but subsequently decreased, almost to the same level as 1993/94, in 1996/97. In 1994/95 there were two part-time fixed-term staff, but this was reduced to one in 1995/96. The number of sessional staff has remained stable, with just a small reduction from thirty-five to thirty-four in 1994/95 (refer to Fig.4.5.5 and Fig.4.5.6 in Appendix 4). The Head of Music Service indicated that a large number of sessional staff are employed because they are cheaper than staff with contractual status (refer to Table 4.5.7 in Appendix 4).

Response to the national survey also demonstrates a decline in the number of full-time permanent staff, and also in the number of full-time fixed-term staff (refer to Fig.4.7.7 and Table 4.7.12 in Appendix 4). Between 1993/94 and 1996/97 the numbers of part-time permanent and part-time fixed-term staff, although small, fluctuated a little, but remained fairly stable. There was, however, a 45% increase in the number of part-time sessional staff

(refer to Fig.4.7.8 and Table 4.7.13 in Appendix 4). Overall, permanent and fixed-term staffing levels decreased between 1993/94 and 1996/97 while sessional staffing levels grew each year during the same period (refer to Fig.4.7.9 in Appendix 4). Two heads of Music Service explained the increase in sessional staffing. Firstly, it allows maximum flexibility, and secondly it is less costly to employ sessional staff (refer to Table 4.7.14 in Appendix 4).

While there has been a high percentage of part-time sessional staff since 1985/86, evidence suggests that the status of part-time staff has changed in recent years (see Table 4.3).

THE CHANGING STATUS OF PART-TIME STAFF

	1985/86 (Cleave and Dust)	1991/92 (Sharp)	1996/97 (Haughton)
Contracted Staff	25%	35%	5%
Hourly Paid Staff	50%	27%	95%
Mixture	25%	38%	-
Total	100%	100%	100%

Table 4.3

It is acknowledged here that in 1996/97, the percentage of part-time staff with permanent or fixed-term contracts who also engage in hourly paid work is not available. The percentage of part-time staff with permanent or fixed-term contracts in 1996/97 has declined very significantly since 1985/86 despite an apparent growth during the period 1985/86 to 1991/92. The growth in sessional, or hourly paid staff, on the other hand has been quite dramatic (refer to Table 4.3 above).

Rates of pay for full-time and part-time staff in Hawkshire are based on the Common Pay Spine (CPS) for teachers. Sessional rates are also linked to the CPS and vary according to the qualifications and experience of each individual member of staff. Sessional rates are calculated in the same way as supply rates, and include a proportion of pay for staff meetings, Inset, and holidays (refer to Tables 4.2.7 and 4.2.9 in Appendix 4). Staff without qualified

teacher status are paid instructor rates, which is 80% of the CPS (refer to Table 4.2.32 in Appendix 4).

Eagle City has its own pay scales for Music Service teaching staff. Full-time staff with qualified teacher status are paid according to CPS, but the scale does not exceed .7, two points below the highest point on CPS for teachers without a responsibility. Staff without qualified teacher status are paid varying amounts between 85% and 89% of CPS (refer to Table 4.5.21 in Appendix 4). Sessional staff are paid a flat rate, which has no provision for meetings, Inset or holidays.

In response to the national survey, fourteen respondents indicated that staff without qualified teacher status were paid at a lower rate (refer to Table 4.7.17 in Appendix 4), and 43% of respondents indicated that no form of salary progression was operated in their authority for sessional staff (refer to Fig.4.7.16 in Appendix 4).

The practice of employing teaching staff without qualified teacher status is therefore attractive from an economical point of view, as staff can be paid instructor rates which can be significantly lower than CPS. It should be acknowledged here that qualified teacher status refers to a recognised teaching qualification, such as a Cert.Ed. or PGCE, but not to an instrumental teaching diploma awarded by a Music College. A significant number of staff in both Hawkshire and Eagle City have instrumental teaching diplomas, but these members of staff are not entitled to salaries commensurable with the CPS. (refer to Fig.4.2.14, Fig.4.2.15, Fig.4.5.12, and Fig.4.5.13 in Appendix 4).

In Hawkshire, the number of full-time staff without qualified teacher status is relatively small, but it rose from two staff in 1993/94 to three staff in 1996/97 (refer to Fig.4.2.12 in Appendix 4). The number of part-time staff without qualified teacher status rose from fourteen in 1993/94 to fifteen in

1995/96, and increased again in 1996/97 to twenty-eight (refer to Fig.4.2.13 in Appendix 4).

In Eagle City, the number of full-time staff without qualified teacher status has remained stable, with a rise from two members of staff to three in 1994/95 (refer to Fig.4.5.10 in Appendix 4). This, however, needs to be considered in the context of the significant reduction in the number of full-time staff during the period from 1993/94 to 1996/97. The number of part-time staff without qualified teacher status has been very high, but declined from thirty-seven in 1993/94 to thirty-three in 1996/97 in line with the overall decrease in staffing. In 1993/94, there were only three part-time members of staff with qualified teacher status, and although this rose to ten in 1994/95, it has declined each successive year (refer to Fig.4.5.11 in Appendix 4).

The vast majority of respondents to the national survey of Music Services in England and Wales (90%), indicated that they employed teaching staff without qualified teaching status (refer to Fig.4.7.10 in Appendix 4). The percentage of full-time staff with qualified teacher status, however, was relatively high. In 1993/94, 80% of full-time staff had qualified teacher status, but this declined by one percentage point each year to 77% in 1996/97 (refer to Fig.4.7.11 in Appendix 4). Percentages, however, as a measure of staff with qualified teacher status, conceal the decline in numbers of full-time staff (refer to Fig.4.7.12 and Table 4.7.15 in Appendix 4). Conversely, the percentage of part-time staff without qualified teacher status is relatively high, rising from 71% in 1993/94 to 72% in 1996/97 (refer to Fig.4.7.13 in Appendix 4). These percentages, however, conceal the enormous growth in the number of part-time staff. While the actual numbers of part-time staff with and without qualified teacher status continue to grow proportionally, the gap between qualified and unqualified staff grew wider each year be-

tween 1993/94 and 1996/97 (refer to Fig.4.7.14 and Table 4.7.16 in Appendix 4). The overall proportion of staff with qualified teacher status has declined each year since 1993/94 (refer to Fig.4.7.15 in Appendix 4).

Further economies appear to have been made by reducing the number of staff with responsibility points. Cleave and Dust (1989) found that salary enhancements were awarded to teaching staff for a range of responsibilities including area heads, heads of Music Centre, heads of department, senior instrumental teachers, and advisory teachers.

In 1991, Sharp reported a general decline in the number of management positions, and in 1994, Coopers and Lybrand and MORI claimed that the role of LEA inspectors and advisers had been diluted. As a percentage of total staffing, the proportion of full-time staff with responsibility points declined by 1% per year, from 9% to 6% during the period 1993/94 to 1996/97. In contrast, the proportion of part-time staff with responsibility points, as a percentage of total staffing, rose from 0.08% in 1993/94 to 0.99% in 1996/97. This growth, however, does not outweigh the overall decline in the number of responsibility points awarded to staff, and demonstrates that a considerable proportion of responsibility points, approximately 2%, in relation to total staffing, have been lost (refer to Fig.4.7.17 and Fig.4.7.18 in Appendix 4).

Finally, economies have been made by reducing or withdrawing domestic entitlements, such as subsistence allowances and travel expenses. In Hawkshire, the Music Service teaching staff subsistence allowance has been withdrawn (refer to Table 4.2.23 in Appendix 4), and travel entitlements have been reduced (refer to Table 4.2.17 in Appendix 4). Travelling expenses and travel claims are complex issues which are fully documented in Appendix 4. In Hawkshire, staff employed on fixed-term contracts, or as sessional staff, receive travel entitlements which are not comparable to those of permanent

staff (refer to Tables 4.2.29, 4.2.30 and 4.2.31 in Appendix 4). In addition, the higher mileage rates reserved for cars with large engine sizes, are not available to Music Service staff (refer to Tables 4.2.26, 4.2.27 and 4.2.28 in Appendix 4).

In Eagle City, staff can claim a flat rate per mile for journeys made between schools. The same rate is available to all staff, irrespective of their contractual status, but sessional staff have no entitlement to travel time, except for a very small amount offered at the beginning of each academic year (refer to Tables 4.5.18 and 4.5.19 in Appendix 4).

While the majority of respondents to the national survey of Music Services in England and Wales (75%) indicated that staff are entitled to travelling expenses for essential travel between schools, 34% of those respondents indicated that staff had different levels of entitlement according to their contractual status (refer to Fig.4.7.19, Fig.4.7.20 and Table 4.7.21 in Appendix 4).

Staffing Efficiencies

Staffing economy focused on the means of reducing expenditure on staffing. Economies have been achieved by adopting a range of practices, including reductions in the number of full-time staff, reductions in the number of staff with responsibility allowances, reductions in subsistence and travel entitlements, and by adopting the practices of employing less costly part-time, sessional and unqualified staff. Staffing efficiency, by contrast, examines how the cost effectiveness of staffing can be maximised.

In Hawkshire, the full-time staff quota of pupil contact time was increased from twenty-four hours per week to twenty-seven hours per week (refer to

Table 4.2.21 in Appendix 4). In Eagle City, two respondents reported a general increase in their workload (refer to Table 4.5.14 in Appendix 4).

Eagle City introduced flexible contracts in 1996, and Hawkshire intends to follow suit in 1997. Flexible contracts enable staff to work more during the winter months, and less during the spring and summer in order to accommodate the seasonal variation in demand for Music Services. Small numbers of staff in Eagle City regarded flexible working hours advantageous, while others considered it disadvantageous because they may be required to work un-social hours at Music Centres during evenings, at weekends, or during school holidays (refer to Table 4.5.14 in Appendix 4). Flexible working hours, however, tend to be favoured by Music Service managers because staff can be employed far more efficiently, and it minimises the risk of wasted time during the day when staff cannot be actively engaged in profitable work (refer to Table 4.5.15 in Appendix 4).

It has been demonstrated that there has been an overall increase in the use of sessional staff. While this may be viewed as an economy, it may also be considered an efficiency. Sessional staff are paid only for the hours they teach, and therefore, can legitimately be employed for non-consecutive periods of time during a day. Sessional staff can be employed in situations where there is a considerable amount of waiting between sessions, described as 'dead time', for which they are not paid. If full-time, or regular part-time members of staff need to wait between sessions, it is clearly inefficient use of time if they are paid for those periods (Refer to Table 4.5.14 in Appendix 4).

One respondent in Hawkshire indicated that staff had needed to increase the number of schools they visit, and to teach more pupils within a set period of time (refer to Table 4.2.17 in Appendix 4). In Eagle City, respondents indicated that they have been required to accept increasingly varied types of

work (refer to Table 4.5.14 in Appendix 4). Equal numbers of respondents, however, considered this practice advantageous and disadvantageous. Staff who felt uncomfortable teaching relatively unfamiliar curriculum content tended to view increases in the variety of work disadvantageous. The necessity to maximise efficiency by employing versatile staff who were able to teach a range of diverse instruments and skills, however, was acknowledged. This practice minimises the need to send a number of staff with limited skills to schools for relatively short periods of time, thus reducing unnecessary travel overheads.

Proletarianization and Casualization

Evidence is presented in Appendix 4 which indicates that the conditions of employment, and working practices of Music Service staff have changed during the period from 1993/4 to 1996/97 (refer to Fig.4.2.17 and Fig.4.5.15 in Appendix 4). As a result of these changes, Music Service culture has changed significantly, and it will be argued in this sub-section that Music Service staff have, to some extent, been systematically proletarianized and casualized. This may have serious implications for the delivery of quality Music Service provision.

Proletarianization

The two case study Music Services, and the national survey, provided a number of clues commensurable with the proletarianization thesis. In both Hawkshire and Eagle City, there is evidence that teachers' work has been 'intensified' (refer to Tables 4.2.22, 4.2.37, 4.5.16 and 4.5.26 in Appendix 4). Full-time staff have experienced an increase in contact hours (refer to Table 4.2.21 in Appendix 4); both full-time and part-time staff have found that they are expected to teach more pupils within a set period of time (refer to Table 4.2.22 in Appendix 4); some staff have experienced an increase in

the number of schools they are expected to visit (refer to Table 4.2.17 in Appendix 4); bureaucracy has increased (refer to Table 4.2.24 in Appendix 4); the number of staff meetings has increased (refer to Table 4.2.18 in Appendix 4); in Eagle City staff have been requested to teach a greater variety of instruments and skills (refer to Table 4.5.14 in Appendix 4); flexible hours have been introduced, which in some cases will lead to increased periods of 'dead time' and interruptions to school holidays (refer to Tables 4.5.14 and 4.5.15 in Appendix 4); and in both Hawkshire and Eagle City, staff have expressed dismay at, what they perceive to be, poor career prospects (refer to Fig.4.2.20, Fig.4.2.21, Fig.4.2.22, Fig.4.5.18, Fig.4.5.19, Fig.4.5.20, Tables 4.2.33, and 4.5.23 in Appendix 4). All of these issues are congruent with the notion of 'intensification', proposed by Apple (1988), and Larson (1988).

Increases in the number of schools visited, and the number of pupils taught, tends to multiply the volume of paperwork teachers are expected to complete, and as further levels of bureaucracy are introduced, the quantity of paperwork is further magnified (refer to Table 4.2.24 in Appendix 4). As the diversity and volume of teachers' work increase, there is a danger that they may become de-skilled in their main curriculum area, particularly if the range of skills they are required to teach increases. Some respondents indicated that levels of stress had increased, a further characteristic of the proletarianization thesis. The reasons offered for this include an increased sense of accountability or answerability, and increases in workload (refer to Tables 4.2.19 and 4.2.47 in Appendix 4).

Although evidence provided in Appendix 4 (refer to Fig.4.7.17 and Fig.4.7.18) suggests that there has been a decrease in the number of posts of responsibility in Music Services, there is evidence that management controls have increased. The volume of paperwork for documenting records of attendance and the ownership of instruments has increased in both Hawkshire

and Eagle City, and schemes of work for instrumental teaching have been introduced in Hawkshire, with similar plans in Eagle City. Although respondents in Hawkshire do not consider the schemes of work overly prescriptive, (refer to Table 4.2.25 in Appendix 4), the implementation of detailed lesson planning for individual pupils will require lessons to be planned in accordance with the content of the schemes of work. This will enforce greater control over lesson content, thus reducing work-place autonomy, a characteristic of the proletarianization thesis.

A number of issues referred to in this sub-sub-section conflict with models of professionalism, thus strengthening the argument that Music Service staff are being systematically proletarianized. The practice of employing teaching staff without qualified teacher status conflicts with the notion, identified by Murray (1992), that professional status can be acquired by way of gaining qualifications and experience. Such practice does little to enhance the perception of Music Service staff as professionals. While Soder argues that professional status cannot be achieved through examination alone, he does not suggest that knowledge acquired through studies for qualifications is unimportant. The functional model of professionalism proposes that professionals should possess a high degree of generalised and systematic knowledge, which may, of course, be gained through study for suitable qualifications.

The intensification of teachers' work, increased levels of control, and increased numbers of unqualified staff, may have implications for the quality of teaching. Teachers' work cannot be increased or intensified continuously, or indefinitely, without staff becoming inefficient and ineffective.

Casualization

Evidence has been presented in Appendix 4 which indicates that modes of Music Service staff employment changed between 1993/94 and 1996/97.

Although there has been a relatively high proportion of sessional Music Service staff since 1985/86, the number of sessional staff increased very considerably during the period 1993/94 to 1996/97. Conversely, during the same period, the number of full-time and part-time permanent staff was substantially reduced (refer to Fig.4.7.9 in Appendix 4). In recent years, some teaching staff in both Hawkshire and Eagle City had their contracts terminated, and were subsequently re-employed on a part-time sessional basis (refer to Tables 4.2.17 and 4.5.14 in Appendix 4). This practice is consistent with the notion of casualization.

Respondents in both Hawkshire and Eagle City proposed a number of advantages and disadvantages associated with part-time employment. Although subjective in nature, some respondents held that part-time employment had certain practical advantages, such as staff with family commitments, who were not in a position to engage in full-time employment, and staff who had taken early retirement from full-time posts and wished to work part-time to enhance their pensions (refer to Tables 4.2.5, 4.2.6 and 4.5.8 in Appendix 4 for complete lists). In contrast, however, respondents perceived part-time employment to have a much larger number of disadvantages (refer to Tables 4.2.8 and 4.5.9 in Appendix 4 for complete lists). A substantial minority of part-time teachers in both Hawkshire and Eagle City, however, expressed a desire to gain full-time employment (refer to Fig.4.2.8 and Fig.4.5.7 in Appendix 4). Only 7% of respondents in Eagle City, and 34% in Hawkshire, however, held that opportunities existed to gain full-time positions (refer to Fig.4.2.22 and Fig.4.5.20 in Appendix 4).

The national survey of Music Services in England and Wales revealed that overall proportions of staff without qualified teacher status increased between 1993/94 and 1996/97 (refer to Fig.4.7.15 in Appendix 4). This trend is consistent with characteristics of deprofessionalization. It has been ex-

plained that increases in the number of part-time staff, sessional staff, and staff without qualified teacher status, have enabled Music Services to become increasingly economic and efficient. Staffing has become more flexible, which may ultimately contribute towards increased effectiveness, but many staff employed on a sessional basis have expressed dissatisfaction, particularly as they have different employment rights to contracted permanent staff, even though they do essentially the same work. This raises issues of comparability and equity (refer to Tables 4.2.45 and 4.5.13 in Appendix 4).

In Hawkshire, 69% of respondents, and in Eagle City, 80% of respondents, considered their positions to be insecure. The contractual status of the respondents seemed to have little bearing on perceptions of security and insecurity (refer to Fig.4.2.9, Fig.4.2.10, Fig.4.2.11, Fig.4.5.8, Fig.4.5.9 and Tables 4.2.10, 4.2.15, 4.5.11 and 4.5.12 in Appendix 4). Although none of the full-time staff responding to the surveys conducted in Hawkshire or Eagle City indicated that they worked harder to ensure continued employment, there is evidence in Appendix 4 that they have accepted increased workloads, without enhanced salaries. There was a mixed response from some respondents in Hawkshire concerning the security of continued employment of sessional staff. While some respondents indicated that sessional staff have no reason to show commitment to the Music Service (refer to Table 4.2.11 in Appendix 4), others inferred that sessional staff show greater levels of commitment in order to ensure continued employment (refer to Table 4.2.12 in Appendix 4). In instances where sessional staff work hard in order to ensure continued employment, it could be inferred that the Conservative Administration succeeded, at least in part, in its quest to create an environment in which market forces drive Music Services, and ensure quality provision at minimum cost. It should be noted here that in Eagle City, teaching staff have a responsibility to themselves and to the Music Service of generating enough

work to fulfil their contractual obligations (refer to Table 4.5.17 in Appendix 4).

In Hawkshire, 57% of respondents, and in Eagle City, 53% of respondents belonged to a union. Slightly larger proportions, 60% in Hawkshire and 65% in Eagle City, considered the role of unions to be useful (refer to Fig.4.2.25, Fig.4.2.26, Fig.4.5.23, Fig.4.5.24 in Appendix 4). It would appear, however, that the unions have not been particularly successful, or effective, in protecting the conditions of work and the contractual status of Music Service staff. Union inactivity has been explained by the lack of a united stand on the part of Music Service staff, and the lack of time individual staff have to take up relevant issues. Unions, however, are regarded as helpful whenever individual staff issues arise (refer to Table 4.2.36 in Appendix 4), and in helping to ensure the continuance of LEA Music Services in Eagle City, even though decreases in pay needed to be negotiated, and some staff contracts needed to be terminated (refer to Table 4.5.25 in Appendix 4).

The Quality of Teaching

The issues of staffing economies, efficiencies, proletarianization and casualization, raised in this section, presuppose questions related to the quality of teaching. There is a possibility that the over-use of sessional, or casual, staff may have a detrimental effect on the quality of Music Service provision. Some sessional staff perceive themselves to be on 'continuous probation' (Colin Bryson, 1997), and consequently demonstrate a high level of commitment by carrying out more work than is strictly necessary. On the other hand, other sessional staff show little commitment, and only complete the work for which they are paid. In respect of this latter point, excessive use of sessional staff may threaten the quality of provision and educational standards. Similarly, the general increase in the number of staff without qualified

teacher status, may threaten, albeit unwittingly, the quality of teaching and learning. Instructional knowledge is an important component of the model of expertise in teaching proposed by Weinert, Helmke and Schrader (cited in Oser et al, 1992). While it may be more economical to employ 'unqualified' staff, it is questionable whether staff without qualified teacher status are able to deliver the curriculum with the same level of skill or expertise as a teacher who has made a formal study of pedagogy. The cost of implementing and administering management and support systems to ensure 'unqualified' staff perform well may prove a false economy.

It has been demonstrated that the work of Music Service teachers was intensified during the period 1993/4 to 1996/7. There is a danger that the practice of intensification may cause increased levels of fatigue and stress, which, in consequence, may lead to increases in the number of errors, and, in extreme cases, staff illness. The potential consequences of intensification may therefore be considered costs of non-conformance.

Staff expressing discomfort about delivering unfamiliar curriculum content, are evidently not confident about their work. A component of the OFSTED framework (1995) for measuring the quality of teaching states that teachers should have " ... a secure knowledge and understanding of the subjects or areas they teach."

In Hawkshire and Eagle City, some of the components of quality assurance, identified by West-Burnham (1994), have either been implemented, or they are in the process of being implemented. In both of the case study Music Services, the roles and responsibilities of management staff are clearly defined. Job descriptions are in place for all staff in Eagle City, and are currently being formalised in Hawkshire. Documentation to formalise procedures has been published in terms of service contracts, and handbooks for

schools which outline administrative procedures. Systems for the identification of customer requirements are also in place, but evidence has been presented to demonstrate that meeting customer need has not always been possible. Clear work instructions, in terms of the new schemes of work for instrumental tuition, have recently been implemented in Hawkshire, and process control is being formalised with the implementation of staff appraisal, and a new system of partnership reviews between schools and Hawkshire Music Service, which may result in corrective action being taken where appropriate.

In 1997, Hawkshire Music Service conducted a management audit, which resulted in a number of job role changes for heads of department. Heads of department in Hawkshire Music Service are empowered to inspect the work of instrumental teachers by visiting them in schools without prior warning. Although there is no evidence of formal quality policies in Hawkshire or Eagle City Music Services, there are clues which suggest, albeit at varying rates of progress, that both Music Services are working towards Quality Assurance systems which focus on prevention rather than presume failure, and are therefore moving away from a purely inspection based culture.

Accessibility

This section is divided into three sub-sections. Each sub-section examines an aspect of accessibility to Music Services. The first sub-section examines financial accessibility, the second sub-section examines geographical accessibility, and the third sub-section explores access according to pupils' ability.

Financial Accessibility

In Table 2.1 (refer to Chapter 2), Oppenheim and Lister established that between 1979 and 1992/93, there had been an increase in the number of people living on incomes below 50% of the national average. In 1979, this

affected 1.4m children (10%), and in 1992/93 it affected 4.3m children (33%). Coopers and Lybrand and MORI (1994) warned that charging fees for tuition on musical instruments may deter pupils from families with low incomes unless adequate provision is made. In 1997, the Child Poverty Group claimed that the implementation of market forces in education had systematically disadvantaged the poorest children.

In Hawkshire, there was a tendency towards a negative correlation between socio-economic factors and the volume of Music Service time bought-in per school during the period 1993/94 to 1996/97 (refer to Table 4.3.1 in Appendix 4). In Eagle City, this tendency was much stronger, although taken for a shorter period of time, from 1994/95 to 1996/97 (refer to Table 4.6.1 in Appendix 4). In 1994, Music Service funding for tuition had been delegated to schools in Eagle City, whereas in Hawkshire, the Music Service continued to be centrally funded, and devolved funds were earmarked for music tuition. The delegation of Music Service funds to schools in Eagle City may explain, to some extent, the more pronounced inverse relationship between socio-economic factors and the volume of Music Service time bought in by schools. This is particularly so because some schools elected not to take advantage of the LEA's Music Service (see Table 4.5.30), and in some instances chose to utilise delegated funding from the Music Service for the benefit of all pupils in the school, or for other non-musical initiatives (refer to Table 4.4.7 in Appendix 4).

Music Services in Hawkshire and Eagle City were able to provide the vast majority of schools with the services they had requested in 1996/97 (refer to Fig.4.1.5 and Fig.4.4.5 in Appendix 4), and 82% of Music Services responding to the national survey indicated that provision was available in all schools within their authority (refer to Fig.4.7.21 in Appendix 4). This figure is a higher proportion than that reported by Cleave and Dust (1989) and

Sharp (1991) but their surveys had a much higher response rate. Adequate provision, however, was not made available for all special schools (refer to Table 4.7.22 in Appendix 4).

A substantial minority of schools in Hawkshire and Eagle City, however, did not receive the services they had requested, and 6% of respondents to the national survey indicated that they were unable to provide Music Service provision in all schools within their authorities (refer to Fig.4.7.21 in Appendix 4). The explanations offered for non-provision included the non-availability of teachers and instruments; provision of tuition to small numbers of pupils renders it financially non-viable; and a lack of funding and other resources (refer to Tables 4.1.4, 4.2.41, 4.4.4, 4.5.30, 4.7.22 and 4.7.23).

The majority of primary and secondary schools in both Hawkshire and Eagle City charge for instrumental tuition (refer to Fig.4.1.6. and Fig.4.4.6 in Appendix 4). In response to the national survey, 40% of respondents indicated that schools within their authorities charge for tuition, 24% indicated that schools charge at the governors' discretion, 14% of Music Services charge parents directly, and a further 14% made no charge (refer to Fig.4.7.22 in Appendix 4).

A substantial minority of schools in Hawkshire and Eagle City indicated that no charge was made for Music Service provision. These schools indicated that Music Services were funded through devolved and delegated funding. In four schools, two in Hawkshire and two in Eagle City, provision for Music Services was made in the school budget, which probably included devolved or delegated funds, and in one school in Hawkshire, funds were raised specifically for Music Services (refer to Tables 4.1.5 and 4.4.5 in Appendix 4).

The majority of schools in Hawkshire and Eagle City offered tuition to all pupils, irrespectively of their ability to pay tuition fees. A substantial minority of infant, primary and secondary schools made no such offer in Hawkshire (refer to Fig.4.1.7 and 4.4.7 in Appendix 4). In response to the national survey, 66% of Music Services indicated that schools within their authority offered tuition to all pupils irrespectively of their ability to pay tuition fees, but 20% indicated that tuition was not offered to all pupils who could not pay (refer to Fig.4.7.23 in Appendix 4). Tuition for pupils who were not in a position to pay tuition fees, was funded in a variety of ways, including setting aside a proportion of devolved or delegated funds; remissions provided by the LEA or from school funds, the school budget, or the headteachers funds; parental contributions; local charities; and loans offered to parents (refer to Tables 4.1.6, 4.4.6 and 4.7.24 in Appendix 4).

This subsection demonstrates that there is no common policy regarding tuition fees, and some pupils are seriously disadvantaged if they are unable to pay for tuition. In both Hawkshire and Eagle City, a small number of primary schools, and in Hawkshire, a substantial number of secondary schools, indicated that some pupils had been denied access to tuition on the grounds that they could not pay tuition fees (refer to Fig.4.1.9, Fig.4.4.9 and Table 4.4.9 in Appendix 4).

Geographical Accessibility

Respondents in Eagle City considered the public transport network to be relatively good, and in consequence, geographical accessibility to schools was not problematical (refer to Table 4.5.29 in Appendix 4). In Hawkshire, respondents were more concerned about this issue. Two causes for concern were raised, both related to transport. The first issue focused on the manageability of large instruments, and the second highlighted the lack of public transport in some areas of the county. The lack of public transport can cause

difficulties for pupils who need to attend county ensemble rehearsals, which are held in other regions of the county during the evenings or weekends. The related issue of financial accessibility was also raised in connection with transport costs (refer to Table 4.2.40 in Appendix 4).

Accessibility According to Ability

Only a very small number of primary schools in Hawkshire and Eagle City selected pupils for musical instrument tuition according to ability, all other schools made provision for pupils on request (refer to Fig.4.1.8 and Fig.4.4.8 and Tables 4.1.7, 4.4.8 and 4.2.42 in Appendix 4). Only 6% of Music Services responding to the national survey indicated that pupils were selected for tuition according to their ability, although a further 2% indicated that they did not know whether pupils were selected for tuition in this way (refer to Fig.4.7.24 in Appendix 4). The selection of pupils for instrumental tuition effectively removes any sense of equal opportunity. Some schools selecting pupils for tuition according to ability, indicated that they used musical aptitude tests rather than IQ tests as a selection tool, and one respondent indicated that aptitude was the main criterion employed for selection rather than ability (refer to Table 4.7.26 in Appendix 4). Two respondents in Hawkshire expressed some concern that while provision is made for the majority of low ability pupils, adequate provision is not necessarily available for high achievers (refer to Table 4.2.42 in Appendix 4).

With reference to the selection of pupils for instrumental tuition, Cleave and Dust (1989) found that Music Services ranked evidence of musical ability second in order of priority for selection. Sharp (1991) on the other hand, found that the priority of this criterion had changed, and had become most important. Academic ability was ranked eighth in order of priority by Cleave and Dust, while Sharp found that this criterion was not prioritised (refer to Table 2.11 in Chapter 2).

Some of the schools in Hawkshire and Eagle City which operated selection policies, offered some provision for pupils who were not selected for tuition with a member of the Music Service staff. This provision included recorder, ocarina and keyboard tuition in class, and steel pans and the school orchestra as extra curricular activities (refer to Tables 4.1.7 and 4.4.9 in Appendix 4).

In Hawkshire, a small number of primary and secondary schools indicated that Music Service staff had recommended that certain pupils should not receive tuition on an instrument, but no reasons were offered for this advice (refer to Paragraph 1 following Table 4.1.7 in Appendix 4). One respondent to the national survey expressed concern that the general growth in Music Service provision concealed real accessibility problems, which have been aggravated by charging for tuition. Accessibility to Music Services tends to be problematical for boys, pupils from ethnic minority backgrounds, and pupils from socio-economically disadvantaged backgrounds (refer to Table 4.7.25 in Appendix 4).

Equity

The notion of equity within the context of any public service is a broad field of study, and as it is open to interpretation, it is largely subjective in character. This section explores the equity with which Music Services are distributed; how funding for Music Services is distributed; the comparability of fees charged for tuition; the allocation of local authority instruments, and their redistribution after initial loan periods according to the cost of the instrument and the personal circumstances of individual pupils.

Cleave and Dust (1989) found that Music Services were not distributed equally between schools. The types of schools given least priority were infant schools, special schools, and schools in remote locations. Some Music Serv-

ices had attempted to redistribute services more equitably, but encountered

resistance from schools which had benefited from high levels of provision in

the past, and intended to ensure that their level of provision was maintained.

Cleave and Dust (1989) estimated that 65% of LEA maintained schools in

England and Wales benefited from Music Service provision, and in 1990/91

Sharp (1991) estimated this proportion to be 64%. As LEAs were unable to

provide Music Services in all schools, due to lack of resources, a range of

criteria for the allocation of Music Services were applied. In 1997, 82% of

respondents to the national survey indicated that they were able to supply

Music Services in all LEA maintained schools within their authorities (refer

to Fig.4.7.21 in Appendix 4). Two respondents, however, indicated that spe-

cial schools were low priority cases for Music Services (refer to Table 4.7.22

in Appendix 4). Three other respondents indicated that they were unable to

provide services in all LEA maintained schools within their authority due to

lack of funding (refer to Table 4.7.23 in Appendix 4).

The majority of schools in Hawkshire and Eagle City considered the extent to

which Music Service funding is allocated to schools to be satisfactory (refer

to Fig.4.1.10 and Fig.4.4.10 in Appendix 4). It is notable, however, that sub-

stantial minorities of schools in Hawkshire considered the distribution of

funds poor or very poor. A number of respondents in both Hawkshire and

Eagle City expressed concern that there was a lack of equity in the level of

fees charged for tuition. This apparent inequity is brought about because of a

range of issues. Schools receive different levels of devolved or delegated

funds according to the formula employed. Subsequently, school governors

can decide how Music Service funding is employed. In the case of devolved,

or earmarked funding, some schools may elect to use a proportion of funding

to subsidise the costs of tuition passed on to parents. Where funding is dele-

gated, school governors may elect to use funds for Music Services, or provi-

sion other than Music Education (refer to Tables 4.2.43 and 4.5.31 in Appendix 4).

In both Hawkshire and Eagle City, respondents perceived the equity with which Music Service instruments are allocated to schools and pupils, and subsequently, reallocated according to need, to vary enormously. While the majority of schools in both Hawkshire and Eagle City considered degrees of equity to be satisfactory, good or excellent, a very substantial minority of schools considered equity poor (refer to Fig.4.1.11, Fig.4.1.12, Fig.4.4.11 and Fig.4.4.12 in Appendix 4). Two respondents in Hawkshire held that there was no equitable system for the allocation of musical instruments. One other respondent indicated that because some instruments are large and expensive, they are simply unavailable to the vast majority of pupils, and tend to be made available to a select minority. A number of respondents provided views concerning the inequity with which musical instruments are allocated. These included the concentration of instruments in primary schools and the unavailability of instruments for pupils from socio-economically disadvantaged backgrounds (refer to Tables 4.1.8 and 4.2.44 in Appendix 4).

One respondent in Eagle City observed that the quality of learning depended to a large extent upon the availability of good instruments which function properly. Quality learning was hampered due to lack of investment in adequate instrumental resources (refer to Table 4.5.27 in Appendix 4). However, in Hawkshire, one respondent expressed delight that funds had been made available for the purchase of large and expensive instruments in one curriculum area during 1996/97 (refer to Table 4.2.38 in Appendix 4).

Social Acceptability

Social acceptability has been interpreted as the extent to which respondents consider it acceptable for public funds to be deployed for Music Services,

which sometimes benefit just a small minority of pupils, and the extent to which it is acceptable for pupils from socio-economically disadvantaged backgrounds to be expected to pay fees for music tuition.

In Hawkshire, while three respondents held that it was unacceptable to charge pupils for music tuition, four other respondents considered it acceptable when compared to charges made for other public services, providing charges were affordable and that adequate provision was made for those pupils who could not afford to pay. One other respondent held that charging for tuition may have an advantage, in that pupils and parents may attach a higher value to it (refer to Table 4.2.39 in Appendix 4).

In Eagle City, one respondent had perceived a general decline in accessibility to music for children since 1967, and claimed that charging for tuition did little to encourage pupils to engage in musical activities (refer to Table 4.4.10 in Appendix 4). Three other respondents expressed the view that pupils ought not to be charged for music tuition, but two of these respondents acknowledged that unless charges were made, the very existence of LEA Music Services may come under threat (refer to Table 4.5.28 in Appendix 4).

Another respondent expressed concern that delegated funds, originally intended for Music Services, were being utilised for other purposes. In consequence, pupils may have to pay more for tuition, which has probably contributed to declining numbers of pupils learning to play instruments (refer to Table 4.5.28 in Appendix 4). Furthermore, one respondent indicated that delegated funding ought to be utilised for the benefit of all pupils, rather than a select few who may have aspirations to learn to play a musical instrument (refer to Table 4.5.32 in Appendix 4).

Relevance to Need

This section is divided into three sub-sections. The first sub-section examines the quality of instrumental tuition, the quality of other music service provision, and general administrative procedures. These issues could equally have been discussed in connection with the economy and efficiency of inputs. However, where customers perceive services to be poor in quality or irrelevant, it is of little importance whether they are economic or efficient if there is no market for them. Music Services which fail to conform to customer expectations are wasteful of valuable public resources, and measures need to be implemented to ensure that services change in accordance with customer requirements and expectations. The second sub-section explores how Music Service provision has changed in response to customer demands, and the final sub-section explores the extent to which staff development and training is planned to enable Music Service provision to change in accordance with customer requirements.

Perceived Quality of Music Service Provision in Hawkshire and Eagle City

In Hawkshire and Eagle City, schools responding to the survey concerning the quality of Music Service provision, indicated that the perceived quality of tuition on instruments was generally satisfactory, good or excellent (refer to Fig.4.1.13 and Fig.4.4.13 in Appendix 4). Large numbers of schools in both authorities, however, indicated that tuition on minority instruments did not take place. The rating for the quality of tuition on the most popular instruments, flute, clarinet, brass and violin, is mainly rated satisfactory, good or excellent, with just a small number of respondents in Hawkshire indicating that quality is poor (refer to Fig.4.1.14 and Fig.4.4.14 in Appendix 4). Under these circumstances, Music Services need to ascertain why some respondents rated tuition poor, and why so many rated it satisfactory, and not good or excellent.

Both Hawkshire and Eagle City have enhanced their tuition services in schools by offering support for extra-curricular musical activities, programmes of live music, and specialist curriculum advice and training. Support for extra-curricular music appears to be well received in Eagle City (refer to Fig.4.4.15 in Appendix 4), but less so in Hawkshire (refer to Fig.4.1.15 in Appendix 4). A relatively small number of schools take advantage of this service in Hawkshire, and while the majority of those rated the service satisfactory, good or excellent, a substantial minority of primary and secondary schools considered it poor. The under-use of this service may be explained by one respondent in Eagle City, who indicated that the service is expensive, and perhaps irrelevant where school based staff are expected to provide programmes of extra-curricular music, without incurring additional costs (refer to Table 4.4.11 in Appendix 4). Where extra curricular musical activities are provided in schools by Music Service staff for more than four pupils at a time, costs cannot by charged to parents, although voluntary contributions could be requested.

Live music visits in schools tend to be popular in both Hawkshire and Eagle City (refer to Fig.4.1.16, Fig.4.4.16 and Table 4.1.9 in Appendix 4), but this service is considered too expensive to use often in Eagle City (refer to Table 4.4.12 in Appendix 4). A small minority of schools in Hawkshire rated this service poor and very poor, and the Music Service management team will undoubtedly need to seek reasons for this, and take necessary corrective action.

Response to the quality of curriculum advice and training was more varied. Although the majority of schools in both Hawkshire and Eagle City considered this satisfactory, good or excellent, a substantial minority of infant, primary and secondary schools in Hawkshire rated it poor and very poor, and no secondary school respondents awarded it an excellent rating. Two special

schools, one in Hawkshire and one in Eagle City, also rated the quality of this service poor (refer to Fig.4.1.17 and Fig.4.4.17 in Appendix 4). The responsiveness of Music Service management teams to requests for support and planning was largely rated satisfactory, good and excellent both in Hawkshire and in Eagle City (refer to Fig.4.1.18 and Fig.4.4.18 in Appendix 4), although a small minority of primary and secondary schools in Hawkshire rated it poor, one special school in Hawkshire rated it poor, and one special school in Eagle City rated it very poor.

The second part of this sub-section examines the quality of Music Service support and administration procedures. The quality of advice offered by Music Service staff on the appropriateness of timetables, the duration of lessons, initial assessment of pupils and the setting of pupils are grouped together. In both Hawkshire and Eagle City, the majority of schools rated advice about timetabling satisfactory or good, a minority of schools in Hawkshire rated it excellent, and a small minority of primary and secondary schools rated it poor or very poor (refer to Fig.4.1.19 and Fig.4.4.19 in Appendix 4). A larger percentage of schools in Hawkshire rated advice about the duration of lessons satisfactory, substantial minorities of schools in both Hawkshire and Eagle City rated this advice good, and small numbers of infant and primary schools in Hawkshire rated it excellent. A small minority of primary and secondary schools in Hawkshire, and one secondary school in Eagle City rated this advice poor (refer to Fig.4.1.20 and Fig.4.4.20 in Appendix 4). The vast majority of schools in Hawkshire and Eagle City rated initial assessment of pupils satisfactory, good or excellent (refer to Fig.4.1.22 and Fig.4.4.22 in Appendix 4). Only a small minority of primary schools in Hawkshire, and one special school in Eagle City rated this service poor. Again, the quality of advice about setting pupils was largely perceived to be satisfactory, good or excellent in both authorities, with just a small minority

of primary and secondary schools in Hawkshire rating this service poor or very poor (refer to Fig.4.1.21 and Fig.4.4.21 in Appendix 4).

In both Hawkshire and Eagle City, Music Service communication with schools was largely perceived satisfactory, good or excellent, but a substantial minority of schools in both authorities rated it poor or very poor (refer to Fig.4.1.23 and Fig.4.4.23 in Appendix 4). Although the majority of respondents in Hawkshire and Eagle City indicated that information provided about pupil progress was satisfactory or good, with a small minority of primary and secondary schools in Hawkshire rating it excellent, the proportion of schools in Hawkshire rating it poor is much higher, and one primary school in Hawkshire, and the secondary school in Eagle City rated it very poor (refer to Fig.4.1.24 and Fig.4.4.24 in Appendix 4). Good communication between supplier and customer is a pre-requisite for the provision of a quality service. It therefore, seems appropriate that procedures relating to communication should be reviewed.

Schools in Hawkshire and Eagle City rated advice about musical activities, concerts and productions largely satisfactory, good or excellent, although a substantial minority of schools in both authorities rated this advice poor, and in the case of one primary school in Hawkshire, and one secondary school in Eagle City, very poor (refer to Fig.4.1.25 and Fig.4.4.25 in Appendix 4). Music Service staff contributions to musical activities in schools, however, were viewed more favourably, especially in Eagle City, but a substantial minority of schools in Hawkshire rated it poor, and one primary school rated it very poor (refer to Fig.4.1.26 and Fig.4.4.26 in Appendix 4).

Opportunities for pupils to make music together with pupils from other schools was largely rated satisfactory, good or excellent in Eagle City, although a small minority of primary schools and one secondary school rated

provision poor (refer to Fig.4.4.27 and Table 4.4.13 in Appendix 4). In Hawkshire, however, this provision was rated less favourably (refer to Fig.4.1.27 in Appendix 4). One respondent claims that this service has declined in response to changes in funding (refer to Table 4.1.10 in Appendix 4), and the cost of transport for schools in remote rural areas may be one significant restraining factor (refer to Table 4.2.40 in Appendix 4).

While the majority of schools in Hawkshire and Eagle City rated assistance from Music Service staff to develop suitable and appropriate schemes of work, satisfactory, good or excellent, a very substantial minority of infant and primary schools in Hawkshire rated it poor, the secondary school in Eagle City, two special schools, one from each authority, rated it poor, and one secondary school in Hawkshire rated it very poor (refer to Fig.4.1.28 and Fig.4.4.28 in Appendix 4). One respondent in Eagle City indicated that this service is only available if paid for (refer to Table 4.4.14 in Appendix 4). Schools in both authorities, however, overwhelmingly rated the extent to which Music Service tuition meets the needs of pupils, satisfactory, good or excellent. Only one special school in Hawkshire considered the match between tuition and pupils' needs, poor (refer to Fig.4.1.29 and Fig.4.4.29 in Appendix 4).

The vast majority of schools in Hawkshire and Eagle City rated Music Service staff punctuality and time-keeping good or excellent. Only a small minority of schools rated it satisfactory, poor or very poor (refer to Fig.4.1.30 and Fig.4.4.30 in Appendix 4). While the perceived quality of tuition, support services and administration have largely been rated satisfactory, or better, Hawkshire and Eagle City need to address those areas of provision considered poor or very poor, and perhaps consider why services are perceived satisfactory, and not good or excellent. Munro-Faure and Munro-Faure

(1992) perceive quality to be the total conformance to customer require-
ments, and not merely conformance to a service specification.

Change in Music Service Provision in Response to Customer Needs

In 1991, Sharp demonstrated how the balance of tuition had changed on a
range of instruments between 1986 and 1990 (refer to Table 2.12 in Chap-
ter 2). The percentages presented in this table relate to the number of Music
Services providing tuition on the instruments listed. The national survey
conducted for this research project, required Music Services to provide de-
tails of the percentage change in balance of provision on instruments, or-
ganised by orchestral family, woodwind, brass, percussion, strings, and ad-
ditionally, ethnic instruments, guitar, keyboards and 'other'. As percentages
were requested, they do not necessarily show whether there has been an in-
crease or decrease in the actual number of hours of provision, or the number
of pupils being taught, but they show the percentage of total provision dur-
ing the period 1992/93 to 1996/97. Therefore a decline in the percentage
of woodwind tuition, may actually conceal a growth in the number of hours
taught, but growth elsewhere, in other areas of the curriculum, may out-
weigh the growth in woodwind tuition.

In response to the national survey, 74% of respondents indicated that their
Music Service's portfolio of services had changed between 1993/94 and
1996/97. Only 14% indicated that there had been no change (refer to
Fig.4.7.25 in Appendix 4). A considerable number of respondents in Hawk-
shire and Eagle City indicated that their portfolios of Music Services had also
changed in recent years (refer to Tables 4.2.46 and 4.5.32 in Appendix 4).
Respondents to the national survey provided an indication of how their pro-
vision had changed, the most notable being an increase in class-room sup-
port, and the introduction of alternative instruments (refer to Table 4.7.27 in
Appendix 4). Again, the majority of respondents, 67%, indicated that the bal-

ance of uptake for orchestral instruments had changed between 1992/93 and 1996/97 (refer to Fig.4.7.26 in Appendix 4).

The percentage balance of uptake for woodwind instruments remained stable during this period (refer to Fig.4.7.27, and Table 4.7.28 in Appendix 4), although one respondent noted that there had been a move towards smaller instruments (refer to Table 4.7.29 in Appendix 4). In contrast, the percentage balance of uptake for brass instruments declined during this period (refer to Fig.4.7.28 and Table 4.7.30 in Appendix 4), and again, one respondent indicated a move towards smaller instruments (refer to Table 4.7.31 in Appendix 4). The overall volume of percussion tuition has increased, and this is reflected in a small increase in the percentage balance of uptake (refer to Fig.4.7.29 and Table 4.7.32 in Appendix 4). Overall the percentage balance of uptake for string instruments has declined (refer to Fig.4.7.30 and Table 4.7.33 in Appendix 4). The percentage balance for non-orchestral instruments, ethnic instruments, guitar, keyboards, and other instruments has increased, particularly in the cases of guitar and keyboard tuition (refer to Fig.4.7.31, Fig.4.7.32, Fig.4.7.33, Fig.4.7.34, and Tables 4.7.34, 4.7.35, 4.7.36 and 4.7.37 in Appendix 4). One respondent indicated that pupils tend to be learning more inexpensive instruments, such as flutes, clarinets and guitars, as larger instruments are too expensive (refer to Table 4.2.46 in Appendix 4). This may be of strategic importance, when considering the supply of performers for traditional orchestras in the future.

Staff Training

Darking (1997) points out that as LEA funding is reduced, there is less money available to fund staff development and training. Although the vast majority of Music Service staff in Hawkshire and Eagle City have had opportunities to attend In·Service Training days (refer to Fig.4.2.23 and Fig.4.5.21 in Appendix 4), smaller percentages of staff, 30% in Hawkshire,

and 49% in Eagle City, have had opportunities to attend external training programmes (refer to Fig.4.2.24 and Fig.4.5.22 in Appendix 4). While opportunities exist in both authorities, sessional staff, in particular, find it difficult to take time off work to attend courses, especially if they need to make up the tuition time they miss (refer to Tables 4.2.35 and 4.5.24 in Appendix 4). While Eagle City encourages staff development and training in a range of areas (refer to Tables 4.5.15 and 4.5.24 in Appendix 4), funding for individual courses in Hawkshire was withdrawn during the summer 1997.

Although Circular 12/91 stipulates that Peripatetic Music Staff are not required to be appraised:

> "The regulations do not apply to ... specialist/peripatetic teachers ... [although] those responsible for managing those teachers may wish to consider how far appraisal arrangements comparable with those which apply to teachers within the scope of the Regulations can be applied to them ... "

From September 1997 all funds earmarked for staff development and training in Hawkshire Music Service will be concentrated on the implementation of teacher appraisal and the development of training in line with aspirations to attain the Investors in People quality management system standard (refer to Tables 4.2.34 and 4.2.35 in Appendix 4). Munro-Faure and Munro-Faure (1992) consider a number of benefits associated with the attainment of a recognised quality management system standard, but there is a danger that the purpose of continuous improvement in Music Service provision may be lost if the excitement and energy expended in gaining the award become more important than providing the service.

Effectiveness (Outputs and Outcomes)

The head of Music Services in Hawkshire indicated that no formal systems had been implemented to measure the effectiveness of Music Service provision. Bearing this in mind, this section examines a number of issues, which

may provide clues about the effectiveness of Music Service provision, post Education Reform.

In the first place, schools in Hawkshire and Eagle City were asked to indicate whether Music Service staff completed registers of pupil attendance, and whether pupil profiles, or reports on their progress, were issued to parents at appropriate times. While it is acknowledged that these data do not actually report attendance numbers, or communicate levels of pupil progress, they do indicate whether such systems are in place, which could be utilised to provide detailed indicators of effectiveness. The vast majority of schools in Hawkshire and Eagle City indicated that up-to-date registers of pupil attendance to lessons were taken by Music Service staff (refer to Fig.4.1.31 and Fig.4.4.31 in Appendix 4). A substantial minority of schools, however, reported that registers were not kept up to date, thus rendering them only partially accurate performance indicators.

Only 33% of Music Services responding to Cleave and Dust's survey had systems in place for recording pupil progress. A substantial number of schools in Hawkshire, and one primary school in Eagle City indicated that although Music Service pupil profiles are well established, they are not processed in time for issue with school reports. Parents need to be informed about pupil progress, and although it may not matter that profiles are distributed separately from school reports, their value may be enhanced if distribution could be arranged at the same time (refer to Fig.4.1.32, Fig.4.4.32 and Table 4.4.15 in Appendix 4).

Change in the pattern of uptake for music examination courses, may provide some clues about the effectiveness of Music Service tuition in schools. Since 1993, however, some lower school pupils benefiting from Music Service provision may not have reached the age for commencement of examination

courses. The majority of secondary schools in Hawkshire indicated an increase in uptake for music examination courses, such as GCSE and A Level, a substantial minority indicated no change in uptake, and a small minority indicated a decrease. One special school in Hawkshire indicated an increase in uptake (refer to Fig.4.1.34 in Appendix 4). In Eagle City, the responding secondary school indicated a decrease, and two special schools indicated no change in uptake (refer to Fig.4.4.34 in Appendix 4). Response to the national survey was less well defined because 29% of respondents did not have access to this information. However, 41% indicated an increase in uptake for examination courses, and 29% indicated that there had been no increase (refer to Fig.4.7.36 in Appendix 4).

Cleave and Dust (ibid.) reported that all Music Services responding to their survey made provision for pupils to participate in LEA ensembles, the range of which was quite diverse. The number of pupils auditioning for county ensembles has changed during the period from 1993/94 to 1996/97. In Hawkshire, a small number of infant and primary schools indicated an increase in the number of pupils auditioning, and 26% of secondary schools indicated an increase. The majority of primary and secondary schools, however, indicated no change, and a small number of primary and secondary schools indicated a decrease (refer to Fig.4.1.35 in Appendix 4). In Eagle City, the majority of schools indicated no change, but an equal number of primary schools indicated an increase, and a decrease (refer to Fig.4.4.35 in Appendix 4). Two other respondents in Eagle City indicated that there had been a decline in the number of pupils auditioning for LEA ensembles, and the Music Service was putting on show-case concerts in order to raise interest (refer to Table 4.5.33 in Appendix 4). In response to the national survey, 43% of respondents indicated an increase in pupils auditioning for LEA en-

sembles, 20% indicated no change, 22% indicated a decrease, and 16% did not have access to relevant information (refer to Fig.4.7.37 in Appendix 4).

In 1997, Darking and Hickman reported that although LEA ensembles had survived reductions in funding, they depended increasingly on funding from alternative sources. In general, the number of LEA ensembles increased between 1993/94 and 1996/97. Although a substantial number of schools in Hawkshire perceived no change, a substantial minority of primary schools, and a majority of secondary schools indicated an increase (refer to Fig.4.1.36 in Appendix 4). In Eagle City, only one primary school had perceived an increase, whereas two other primary schools and one secondary school perceived no change, and two primary schools indicated a decrease (refer to Fig.4.4.36 in Appendix 4). In response to the national survey, 66% of respondents indicated an increase in the number of LEA ensembles, 14% considered there to be no change, and 12% indicated a decrease (refer to Fig.4.7.38. Details of increases and decreases in LEA ensembles are documented in Tables 4.1.11, 4.4.16, 4.4.17, and 4.7.38 in Appendix 4).

Overall, there appears to have been an increase in the number of musical events. In Hawkshire, a considerable number of schools indicated an increase in the number of events, although a substantial number of primary and secondary schools indicated no change, and a substantial minority of primary and secondary schools indicated a decrease (refer to Fig.4.1.37 in Appendix 4). One other respondent in Hawkshire, however, indicated that the number of musical events in the community had increased. A number of other respondents acknowledged increases in the number and diversity of LEA ensembles and musical events (refer to Table 4.2.47 in Appendix 4).

In Eagle City, two primary schools and one special school indicated an increase in the number of musical events, but one primary school and one sec-

ondary school indicated no change, and one other primary school indicated a decrease (refer to Fig.4.4.37 in Appendix 4). In response to the national survey, 60% of respondents indicated an increase in the number of musical events, 26% indicated no change, and 4% indicated a decrease (refer to Fig.4.7.39. Details of increases in musical events are documented in Tables 4.1.12, 4.4.18, and 4.7.39 in Appendix 4).

Where applicable, the majority of Music Service staff in Hawkshire and Eagle City, encouraged pupils to enter for external examinations, such as ABRSM and Guildhall School of Music and Drama. Only a small number of primary schools and secondary schools in Hawkshire indicated that Music Service staff did not encourage pupils to take examinations (refer to Fig.4.1.38 and Fig.4.4.38 in Appendix 4). While such examination results are not published within Music Services, they could be compiled, together with details, such as length of study, and previous examination results, for use as a measure of effectiveness.

The majority of schools in Hawkshire and Eagle City indicated that the levels of skill pupils had attained on musical instruments had increased, although substantial minorities of schools indicated that this was not the case (refer to Fig.4.1.33 and Fig.4.4.33 in Appendix 4). In response to the national survey, 76% of respondents indicated that skill levels had been raised, and only 24% indicated that they had not perceived increased levels of skill (refer to Fig.4.7.35 in Appendix 4).

Four respondents, two in Hawkshire and two in Eagle City, indicated that although more pupils have gained some basic knowledge of playing an instrument, they held that actual standards of playing had declined (refer to Tables 4.2.48 and 4.5.34 in Appendix 4). One respondent in Eagle City held that this apparent decline in standards was not a consequence of the diffi-

culties experienced by the Music Service in recent years, but because pupils tend to have a greater range of interests. One other respondent in Hawkshire held that there had been no increase in the number of pupils opting to study music in colleges of Further Education or in Higher Education, and the question remains, why not? (refer to Table 4.2.47 in Appendix 4).

General increases in the numbers of pupils taking examination courses in music, auditioning for LEA ensembles, increases in the number and diversity of LEA ensembles and musical events, provide some clues about the effectiveness of Music Services. However, there have been decreases in provision, and further study would be necessary to establish patterns of decline, and whether decline is associated with certain circumstances, such as socio-economic disadvantage. Musical activity, however, has increased in many schools, and to some extent, within the community. In some locations, this demonstrates a possible increase in the quality of provision in response to customer demand. Some 'professional' staff, however, have expressed concern that standards of playing have declined in recent years.

Chapter 5 ~ Conclusion

It has been argued in this thesis that during the period 1993/94 to 1996/97, the organisation and management of LEA maintained Music Services have changed significantly. While some Music Services have prospered within the education market, others have declined. Some Music Services have needed to reduce their level of provision, and in a small number of instances, LEA maintained Music Services have been withdrawn completely.

In consequence, it may not be possible to propose straightforward answers to all of the research questions documented in Chapter 3. It is, however, the purpose of this chapter to explore the extent to which these questions can be answered, and where appropriate, to suggest how current practice may be improved.

In Chapter 3, seven research questions were proposed. These questions refer to different aspects of the quality of Music Service provision, each equating with one of the six dimensions of quality proposed by Maxwell (1984, p.1471). In this chapter, each research question is discussed in turn.

Economy and Efficiency

The first research question asked whether reductions in Local Education Authority funding had affected Music Service provision. It has been demonstrated in this thesis that funding for LEA maintained Music Services has been reduced in a number of LEAs during the period 1993/94 to 1996/97 (refer to Fig.4.7.2 and Tables 4.7.3 and 4.7.4 in Appendix 4). As previously

stated in the introduction to this chapter, a small number of LEA maintained Music Services have ceased to operate because their LEA funding has been withdrawn (refer to Tables 4.7.3, 4.7.5 and 4.7.9 in Appendix 4).

The reductions in funding for LEA maintained Music Services are consistent with the Conservative Administration's (1979-1997) objective to reduce public expenditure. Core public services, or those determined 'essential' public services, have maintained a higher priority for funding than 'non-essential' public services. This renders LEA maintained Music Services more susceptible to reductions in funding at times when there is a shortage of funds, and when funding for core public services needs to be preserved.

Reductions in funding for LEA maintained Music Services have been countered by a range of practices designed to minimise the impact of lost income. These practices, which have been discussed at some length in Chapter 4, include:

i.   The introduction of charging for musical instrument tuition and other non-statutory Music Services in schools.

ii. Increased diversity in sources of funding.

iii. The externalisation of LEA maintained Music Services.

iv. The introduction of measures to ensure economic and efficient staffing.

v.   The curtailment of investment in essential teaching resources.

vi. The withdrawal of Music Service provision.

Such practices have been adopted by many LEA maintained Music Services, irrespective of whether their funding has been reduced. In some instances a range of these practices have been adopted to enable Music Services to broaden their portfolios of services and to increase their volume of provision. Music Services have also adopted a range of measures to increase the econ-

omy and efficiency of their operations, which help to ensure that services are delivered at minimum cost. Where customers perceive Music Service provision to represent good value for money, there is less likelihood that they will switch to alternative providers, thus reducing the threat of competition.

While 51% of respondents to the national survey indicated that they had experienced reductions in funding (refer to Fig.4.7.2 in Appendix 4), a large percentage of respondents asserted that they now generate income from alternative sources, mostly by charging schools and parents for tuition (refer to Fig.4.1.6, Fig.4.4.6 and Fig.4.7.22 in Appendix 4).

Charging for Musical Instrument Tuition

Following a test case brought against Hereford and Worcester in 1981, it was judged not legal to charge for musical instrument tuition taking place in schools during normal school time. This situation, however, changed in 1988 when the Education Reform Act 1988 empowered LEAs and schools, under certain circumstances, to charge parents and pupils for individual tuition. The Education Act 1993 further empowered LEAs and schools to charge parents and pupils for musical instrument tuition delivered to small groups of pupils. In consequence, funds which had been lost through budget cuts could now be replenished by charging schools and parents for tuition. It is precisely section 280 in the Education Act 1993, which enabled some Music Services to maintain their level of provision, or, in some instances, to expand. In cases where charging for tuition enabled Music Services to expand, the volume of services they were able to deliver has grown, and in some cases the range and diversity of those services has also increased. In cases where LEAs and schools do not charge for tuition, reduced funding for Music Services has resulted in the reduction and withdrawal of services. The social acceptability of this practice, however, is questionable, especially as opportunities become inequitable.

Sources of Funding

In 1997, 65% of Music Services responding to the national survey, indicated that their sources of income had changed (refer to Fig.4.7.3 in Appendix 4). Charging schools and parents for musical instrument tuition, and other Music Service provision delivered both in schools and in Music Centres, is perhaps the most important alternative source of income (refer to Table 4.7.5 in Appendix 4). Reductions in funding have caused a great deal of concern for the short-term to mid-term survival of LEA maintained Music Services. This applies equally to the delivery of core Music Service tuition in schools, and to area Music Centre activities, such as area Choirs, ensembles and Youth Orchestras. Darking (1997) indicated that the survival of such ensembles is increasingly dependent upon sponsorship and parental contributions.

Where sources of Music Service funding have become diverse, especially in circumstances where they continue to fragment, the short-term, mid-term and long-term security of Music Services will remain shrouded in uncertainty. If the financial burden of maintaining Music Services should become the responsibility of parents, it needs to be acknowledged that there may be a limit to the amount of goodwill they are prepared to offer in terms of paying for tuition, offering voluntary contributions for area ensembles, and the amount of time and effort they may need to devote to fundraising activities.

The Externalisation of Music Services

It has been demonstrated that Music Services have been increasingly externalised from central LEA control during the period 1993/94 to 1996/97 (refer to Table 4.2 in Chapter 4). Where Music Services have been externalised, management teams have needed to assume increased responsibility and accountability for their performance. Spencer and Burstall (1995) indicated that the success of some of the Outer London Borough Music Services is due, at least in part, to their externalisation and establishment as agencies or

trusts, which are responsible for their own survival and success. This infers that, where there is a demand for Music Services, exposure to market forces may encourage enterprise and entrepreneurial activity, which, in turn, may help to ensure survival, and, in some cases, stimulate growth.

In some instances where LEA maintained Music Service funding has been reduced or withdrawn, opportunities have arisen for private musical instrument teachers and commercial providers of Music Services to compete effectively for business. In some instances, where Music Service funding was reduced or withdrawn, teaching staff were re-designated 'free-lance' teachers, who have subsequently found an appropriate niche.

The Economy and Efficiency of Staffing

Reductions in funding for LEA maintained Music Services have had a serious effect on staffing. In Chapter 4, it was demonstrated that reductions in funding had led to staffing economies and efficiencies, which included a range of practices which equate with aspects of the proletarianization thesis, and with the notion of casualization. These practices included the reduction of staff with permanent contracts; a reduction in the overall number of full-time staff; a reduction in the percentage of staff with responsibility allowances; reductions in travel allowances; the withdrawal of subsistence allowances; an increase in the number of part-time staff paid by the hour; an increase in the use of teaching staff without qualified teacher status; and an increase in the number of contact hours for full-time staff. Management control, and levels of bureaucracy have also increased, and where newly appointed staff are unsure what is expected of them, schemes of work have been introduced in some authorities, which, although not wholly prescriptive, enable staff to plan and structure their lessons accordingly.

The range of staffing economies and efficiencies, together with their consequences, have been discussed at length in Chapter 4. The implementation of

these practices, however, has resulted in high levels of teacher dissatisfaction and disaffection, which are characteristics of the proletarianization thesis. Important questions have been raised concerning the impact these issues have had on the quality of teaching and learning. It may be pertinent, for example, to contemplate the extent to which dissatisfied and disaffected teachers are able to enthuse pupils, and whether they are able to inspire pupils to the same extent as teachers who are satisfied and content with their conditions of employment.

In general, the number of hours of Music Service tuition delivered in schools increased during the period from 1993/94 to 1996/97 (refer to Fig.4.7.4 in Appendix 4). This increase in the volume of Music Service provision has largely been accommodated by an increase in the number of part-time sessional staff, many of whom do not have qualified teacher status. This practice has also compensated for the overall decrease in the number of full-time staff.

Weinert, Helmke and Schrader (cited in Oser et al, 1992) proposed a model of expertise in teaching, of which instructional knowledge is an inherent component. The practice, therefore, of employing staff without qualified teacher status in order to reduce costs, is questionable. It is acknowledged, however, that in some instances qualified staff specialising in certain instruments may not be available in some locations, and that some 'qualified' staff may not, for a variety of reasons, fulfil the person specification for the position.

The overall number of staff with responsibility allowances has also decreased as a percentage of total staff numbers. While it is likely that this practice has been adopted in order to reduce costs, it has resulted in a decrease in the number of opportunities for suitably qualified and ambitious staff who may

have aspirations to gain positions of responsibility. This practice, in some instances, may significantly add to levels of frustration, dissatisfaction and disaffection amongst highly motivated staff.

Investment in Resources

In section four of Chapter 4, the issue of investment in teaching resources was raised, albeit briefly. Investment in the maintenance of Music Service instruments, and in the acquisition of additional instruments is essential, especially in areas where Music Service provision continues to expand. Where pupils do not have access to instruments which are in full working order, the quality of learning will be seriously depressed.

The Uncertainty of Continued Funding

It is apparent that reductions in funding for LEA maintained Music Services have had considerable impact on a number of related issues. In many cases, it is perceived that Music Services have managed reductions in funding very well, using current legislation to generate additional income by charging for tuition and other non-statutory services (refer to Fig.4.1 in Chapter 4). Some of the employment practices which have been adopted in consequence of reduced funding, however, have raised questions concerning the effect they have had upon the quality of teaching and learning. While schools in Hawkshire and Eagle City indicated that they were largely satisfied with standards of tuition and administration, it needs to be considered how much further funding for LEA maintained Music Services can be reduced without impairing the quality of provision.

It is therefore important to understand the critical balance of Music Service funding. In the event of further reductions in funding, Music Services may need to consider a range of options, or a combination of those options, to ensure survival, and to maintain the quality of their provision. These options may include increases in the fees charged for non-statutory services, musical

instrument tuition and service overheads; a reduction in the length of lessons offered; an increase in the number of pupils taught together in a group; further economies and efficiencies in staffing; the withdrawal of services in certain schools, or school phases; or the withdrawal or postponement of planned investment in new and essential resources.

This range of options, while not exhaustive, would most likely prove unpopular with both staff and customers. If reductions in funding are necessary, they should be planned in advance where ever possible, even though expenditure on public services is planned only a short while ahead. David Mellor (cited in Swanwick, 1995) warns of the danger of "... sudden reductions or breaks in funding which can so easily destroy continuity." Two respondents to the national survey indicated that all staff had been made redundant following massive reductions in Music Service funding, thus eliminating any concept of continuity or progression for their pupils.

Where Music Service funds are delegated to schools, and used for purposes other than music education, it needs to be acknowledged that some pupils may be seriously disadvantaged if instrumental tuition is not offered, or if tuition is provided at cost, without subsidy, rendering it prohibitively expensive.

Accessibility

The second research question focused on accessibility, and asked whether access to Music Service provision had improved in consequence of the implementation of the Education Reform Act 1988 and subsequent legislation. Three distinct areas of accessibility were identified: financial, geographical and ability.

Financial Accessibility

Cleave and Dust estimated that 65% of schools in England and Wales bene-

fited from Music Service provision, and in 1990/91, Sharp estimated it to be

64%. In response to the national survey of Music Services in England and

Wales conducted for this research project, 82% of respondents indicated that

all LEA maintained schools within their authorities had access to Music

Service provision, but in some instances, not all schools elected to use them.

While these percentages are not directly comparable, response to the na-

tional survey suggests that a high percentage of Music Services are now in a

position to provide tuition and other non-statutory services in all maintained

schools within their authorities.

A substantial minority of schools, however, for a variety of reasons, do not

have access to Music Services. Some Music Services were unable to provide

all of the services that schools requested. The main reasons offered for non-

provision included the unavailability of teachers and the unavailability of

instruments. In some instances where small numbers of pupils requested tui-

tion on particular instruments, it did not make economic sense for Music

Services to provide the service. Where tuition is provided under these cir-

cumstances, it could be rendered prohibitively expensive where costs are

passed on to pupils or their parents in full. In a small number of authorities it

was indicated that Music Services were not provided for special schools. This

practice raises questions with regard to the equity with which services are

provided, and the extent to which it is ideologically sound and socially ac-

ceptable to deprive pupils with a range of moderate to severe learning diffi-

culties from Music Service provision. In Hawkshire, it appears that there is a

dearth of instrumental tuition in infant schools (refer to Fig.4.1.13 and

Fig.4.1.14 in Appendix 4). While infant schools are offered musical instru-

ment tuition, they are not obliged to accept it, and in many instances prefer

to use devolved time for class-room support for the delivery of Music in the National Curriculum.

In Hawkshire and Eagle City, there is a tendency towards an inverse relationship between socio-economic factors and the volume of Music Service provision supplied to schools. The correlations presented in Appendix 4 (refer to Tables 4.3.1 and 4.6.1) suggest that there is a likelihood that many pupils who are unable to pay tuition fees, may not be able to benefit from Music Service provision. This, of course, assumes that pupils from socio-economically disadvantaged backgrounds have an interest and desire to learn to play a musical instrument. A number of respondents in both case study authorities, together with 20% of respondents to the national survey, indicated that pupils were denied access to Music Services, or that tuition was not offered to them, if it was felt that they could not afford to pay tuition fees. It can therefore be demonstrated that, while provision is made for many socio-economically disadvantaged pupils, from a variety of sources, including LEA and school remissions, Music Services and schools continue to experience considerable difficulty in providing services which are financially accessible to all pupils.

Geographical Accessibility

The issue of geographical accessibility was only raised in the two case study authorities. In Eagle City it was not considered problematical. In Hawkshire, however, some pupils living in remote rural locations, where public transport was unavailable, experienced difficulties attending area rehearsals for county ensembles on occasions. .

Accessibility According to Ability

Both Hawkshire and Eagle City Music Services, together with a small number of respondents to the national survey of Music Services, indicated that a minority of schools within their authorities operated selection policies for pu-

pils wishing to learn to play a musical instrument, where the criterion for selection is ability. In some schools, however, where such policies were operated, alternative provision was provided for pupils who were not selected. While small numbers of schools operate selection policies, which may disadvantage some average to low ability pupils, two respondents in Hawkshire expressed concern that accessibility to higher level activities proved problematical for some high ability pupils.

It has proved difficult to judge whether access to Music Service provision has improved during the period 1993/94 to 1996/97. While there are some clues which suggest that more schools have access to services, the implementation of charging for tuition has, in all likelihood, deterred some pupils from taking lessons. It has been reported that a substantial minority of pupils from socio-economically disadvantaged backgrounds are not offered tuition if they are not in a position to pay tuition fees. In addition, one respondent to the national survey expressed grave concern that the general increase in Music service provision had concealed problems of accessibility, especially for boys, pupils from ethnic minorities, and again, for pupils from socio-economically disadvantaged backgrounds.

While some pupils living in remote rural areas may be disadvantaged if transport difficulties inhibit regular attendance at area rehearsals, geographical accessibility is probably less problematical than financial accessibility. A number of clues suggest that a high percentage of Music Services are able to provide tuition in all schools within their authorities, even though some schools may elect not to take advantage of such provision.

The issue of accessibility according to pupils' abilities, however, may be considered ideologically and ethically unsound. Pupils who are not selected to benefit from Music Service provision, based on the result of some measure of

ability, may be denied access to an area of the curriculum in which they could benefit from small group tuition, where they could gain in self-esteem by attaining worthwhile musical skills, experience opportunities to develop crucial social skills, increase levels of confidence, and perhaps derive a great deal of pleasure.

Equity

The third research question asked whether Music Service provision had been distributed more equitably in consequence of the implementation of the Education Reform Act 1988 and subsequent legislation. It has already been documented that Cleave and Dust (1989) estimated 65% of LEA maintained schools to have access to Music Service provision in 1986/87, and Sharp (1991) estimated the figure to be 64% in 1991. All LEA maintained schools responding to surveys conducted in Hawkshire and Eagle City in 1997 had been offered a full range of LEA Music Services. It has also been documented that 82% of Music Services responding to the national survey indicated that they could provide a range of services for all LEA maintained schools within their authorities. This suggests that a substantial number of Music Services are able to provide musical instrument tuition, and a range of non-statutory music services in the majority of LEA maintained schools within their authorities. On a more pessimistic note, however, a small number of respondents indicated that Music Services could not be provided in all LEA maintained schools within their authorities. Some authorities indicated that services were not offered to special schools, and it has been observed that in Hawkshire there is a tendency for the majority of infant schools to decline the offer of instrumental tuition.

There are a number of clues here that suggest Music Services may be distributed to schools more equitably than in 1986/87 and 1990/91. It needs to be acknowledged, however, that while Music Services have prospered in some

locations, they have been withdrawn in others, rendering the national distribution of services inequitable.

The introduction of decentralised funding has undoubtedly had some effect on the distribution of Music Services. In both Hawkshire and Eagle City, devolved and delegated Music Service funding is allocated to schools by an Age Weighted Pupil Unit formula, which goes some way to ensuring schools receive equal shares. The majority of schools in these two authorities were largely satisfied that Music Service funds had been distributed fairly during 1996/97. It has been established, however, that the cost of services to schools varies between authorities (refer to Tables 4.1.2 and 4.4.2 in Appendix 4). While individual schools are able to employ devolved and delegated funds in the way considered most appropriate, where funds are used to subsidise the actual cost of tuition, tuition fees will vary according to a range of details. These include the amount of devolved or delegated funding schools receive; the proportion of those funds allocated to subsidise tuition costs passed on to parents; and the actual volume of tuition bought in. Where the cost of tuition is fixed, any increase in the volume of services bought in will reduce the effect of the subsidy, making tuition more expensive. This means that fees charged for tuition can vary enormously between schools within the same authority, creating a further imbalance.

Even though the majority of schools in Hawkshire and Eagle City rated the allocation of musical instruments satisfactory, this issue was viewed less favourably. Some respondents held that there was no equitable system for the allocation of musical instruments, and in consequence, some schools may be disadvantaged.

In authorities where Music Service funding is devolved or delegated by formula, there is no reason to suspect that funding is allocated inequitably, un-

less there is a flaw in the formula. However, where authorities have not developed equitable systems for the allocation of musical instruments, this issue will need to be given full consideration, and where the numbers of musical instruments are not available for equitable distribution to schools, a policy for allocation will need to be developed.

In 1995, Howard Dove proposed the establishment of a National Music Service which would " ... [function] as a non-profit-franchising operation" administered by a new central holding company. This would enable a more equitable distribution of services, with the same levels of quality and excellence throughout the country. The new company would assume responsibility for setting and monitoring standards of work, pay and the conditions of service. All existing LEA Music Services, however, together with LEAs where Music Services no longer operate, would need to be in agreement with the details of such a proposal. Many issues would need to be considered, including the management and organisation of the service, both nationally and locally; and how current LEA Music Service resources, such as instruments and scores, would be employed.

Social Acceptability

The fourth research question asked to what extent it is acceptable to charge for LEA maintained Music Services, as a component of the wider public education service. While equity focuses on the fairness and impartiality with which resources are distributed between schools and pupils, the issue of social acceptability centres on the extent to which stakeholders consider it acceptable for public resources to be utilised for the provision of Music Services, and the extent to which service users should contribute towards the service costs. Equal distribution of resources may be considered inappropriate in certain circumstances, and therefore socially unacceptable. Where resources are scarce, there may be a case for targeting areas of particular

need, rather than distributing resources equally according to a formula, even if the distribution is weighted in favour of socio-economically disadvantaged pupils. Tensions between accessibility to Music Services, equity of provision and issues pertaining to social acceptability have been previously identified (refer to Fig.4.2 in Chapter 4).

Owing to the subjective nature of this issue, it is very difficult to make any sound critical judgements. Some respondents clearly found the issue of charging for Music Services unacceptable. Others accepted it from the points of view that it is not uncommon to be charged for public services, and that pupils tend to value the service more if they have to pay for it. Respondents also held that survival was clearly a key issue for Music Services. In consequence, charging for tuition was accepted as a necessary evil to help ensure long-term survival.

Where respondents have accepted charging for Music Services, they may still have a social conscience. Charging for musical instrument tuition actively deters pupils if they cannot afford to pay tuition fees. In some authorities, pupils are actually denied access to tuition if they are not in a position to pay fees. It therefore needs to be considered whether there is any sense of social justice in denying pupils tuition on the grounds that they, or their parents, genuinely cannot afford to pay tuition fees. If there is no justice in this practice, it needs to be considered, with some urgency, whether reliable measures can be implemented to overcome this problem.

Relevance to Need

The fifth research question focused on relevance to the customer, and asked whether it had been necessary for Music Services to change their portfolios of services in order to meet customer requirements. Literature concerning the management of quality, reviewed in Chapter 2, stresses how important it

is that products or services match customer requirements and expectations. If products or services fail to meet customer requirements or expectations, the survival of the producer will be brought into question unless appropriate remedial action is taken.

In Chapter 4, it was documented that 74% of respondents to the national survey of Music Services in England and Wales, including Hawkshire and Eagle City Music Services, had indicated that their portfolios of services had changed significantly in response to customer demand during the period 1993/94 to 1996/97. Munro-Faure and Munro-Faure (1992) propose that quality products or services should conform totally to customer requirements, and not merely to product or service specifications. It should be pointed out here, however, that customer requirements may not always be consistent with sound educational practice, particularly in a specialised field such as music education, where customers may be misinformed. There is, therefore, potential for conflict to arise between the customer, whose requirements may not be wholly commensurable with sound 'professional' practice or wisdom (refer to respondent 154 in Table 4.5.32 in Appendix 4, and Fig.4.3 in Chapter 4).

Perhaps the most notable change has occurred in the development of classroom support for Music in the National Curriculum at Key Stage 1 and Key Stage 2, where infant and primary schools do not employ regular staff with expertise in music. The range of instruments offered by Music Services has become increasingly diverse, and some Music Services are now able to offer tuition on a range of ethnic instruments, and in a variety of world music styles. There has also been an increase in the volume of vocal work, and in the number of workshops and concerts, both in schools and in Music Centres. Some Music Services are now in a position to offer advisory and consultancy services, produce curriculum materials such as vocal and instru-

mental scores for use in the class-room, and they are also able to offer administrative services, such as invoicing parents for tuition, and collecting tuition fees.

The balance of uptake for traditional Western orchestral instruments changed during the period 1992/93 to 1996/97 (refer to Fig.4.7.26 in Appendix 4). Of the Music Services responding to the national survey, 67% indicated changes in provision. The percentage uptake for brass and string instruments tended to decline during this period in favour of increases in guitar tuition, keyboard tuition, percussion tuition and class-room support.

Some respondents expressed concern that there appears to have been an increase in the uptake of tuition on more popular and less expensive instruments. It should therefore be asked whether total responsiveness to customer demand is always appropriate. From a strategic point of view, this alleged imbalance may cause a shortage of musicians with relevant skills on certain expensive and less popular instruments in the future, which may be needed to satisfy the requirements of the music industry. If the Music Industry can be considered a customer of musicians, it may be appropriate for LEA maintained Music Services to consider a range of tactics which may encourage pupils to learn to play the more expensive, and perhaps less popular instruments. It should be acknowledged here that Britain's music industry provides a major source of income for the nation.

It is quite clear that the majority of respondents to the national survey of Music Services conducted in England and Wales, have changed their portfolios of services in response to customer demand. It was, however, demonstrated earlier that some Music Services have not always been in a position to provide all schools with the services they have requested.

It is quite commendable that Eagle City Music Service provides opportunities for staff training and development, in order to enable staff to deliver a wider range of services. Provision for individual staff training programmes and professional development in Hawkshire, however, has recently been withdrawn while the Music Service concentrates its efforts on gaining the lucrative Investors In People award. While such awards carry considerable kudos, it needs to be understood that the attainment of such awards can be very costly, not only in terms of finance, but also in the amount of time and effort that needs to be expended. In consequence, there is some danger that the key functions of an organisation may be lost as efforts to gain the award become increasingly important, and all pervading.

Effectiveness

The sixth research question referred to the issue of effectiveness and asked whether Music Services had become more effective in consequence of the implementation of the Education Reform Act 1988 and subsequent legislation. The Head of Music Services in Hawkshire commented that no formal systems have been established for measuring the effectiveness of Music Services. Both Hawkshire and Eagle City, however, are developing systems which could measure performance in some areas, such as pupil attendance, reporting to parents, and staff punctuality and time-keeping. There appear to be no systems in place, however, for measuring pupil attainment or value added, except where pupils enter external graded examinations. Although schools in Hawkshire and Eagle City reported that the vast majority of Music Service staff encourage pupils to enter external examinations, the examination results are not collated for use as indicators of performance. In general, they tend not to be published, although in some schools pupils are presented with their certificates during an assembly, or during an awards ceremony, in recognition of their achievements.

Information has been gathered, however, which may provide clues about the effectiveness of some aspects of Music Service provision. A substantial minority of respondents to the national survey of Music Services in England and Wales, indicated that there had been an increase in uptake for music examination courses, such as GCSE, A Level and Vocational Performing Arts courses. There is, however, no evidence to confirm that increases in uptake for these courses are a direct result of increased Music Service provision. This issue, however, would be worthy of further investigation.

Small, but substantial, numbers of respondents reported increases in the number and diversity of LEA ensembles; increases in the number of pupils auditioning for LEA ensembles; and an increase in the number of musical events organised by the Music Service within their authority. It is acknowledged, however, that these reported increases were not uniform as substantial numbers of respondents indicated that there had been no change, and small numbers of respondents reported decreases. This information suggests that musical activity has only increased in some locations as a result of Music Service interaction.

The seventh, and final research question asked whether the quality of Music Service provision has been enhanced in consequence of the implementation of the Education Reform Act 1988 and the development of a market for education. Having examined six dimensions of the quality of Music Service provision in some depth, it is not possible to offer a dichotomous response to this question. In some respects, the answer to the question is affirmative. Many Music Services have survived the rigours of the market place, even though, in some cases, survival has been tenuous. Some Music Services have managed to expand, despite cuts in funding, but growth has only been possible because Music Services are now empowered to charge for the services they provide.

There are some clues which suggest that Music Services are distributed more equitably, even though LEA Music Services in some locations have ceased to operate. The debate concerning the social acceptability of charging for Music Services, however, remains unresolved. Even though some respondents understand that it is necessary to charge pupils and parents for tuition in order to ensure the short, medium and possibly long term survival of Music Services, there is no agreement concerning fundamental principles.

It is clear that Music Services have become increasingly responsive to customer demands. In this sense, some of the data gathered can be interpreted as an indication that some Music Services have become increasingly effective. In some Music Services, the number of hours of tuition delivered each week has increased; the range and diversity of services offered has increased; uptake for examination courses has increased; and the range and diversity of LEA ensembles pupils can audition to join has increased.

Despite these positive interpretations, there are, however, a number of less favourable outcomes. As LEA funding for Music Services has been reduced, economies and efficiencies have needed to be implemented. As staffing is the most costly of Music Service inputs, economies and efficiencies have affected staffing establishments quite radically, and the numbers of sessional staff and 'unqualified' staff have increased markedly. These employment practices have raised questions about the quality of teaching and learning. If the quality of teaching and learning has not already been depressed, it is likely that it will be in the future if these staffing trends continue unabated.

While it is possible that increased numbers of LEA maintained schools have benefited from Music Service provision, it is certain that increased numbers of pupils have benefited during the period 1993/94 to 1996/97. It has been suggested, however, that accessibility to Music Services is problematical for

boys, and pupils from ethnic minorities. This situation, however, needs further investigation. There is also a substantial body of evidence which suggests that accessibility is still problematical for socio-economically disadvantaged pupils, despite the implementation of equal opportunity policies and remission policies.

The majority of schools responding to the surveys conducted in Hawkshire and Eagle City, together with 76% of respondents to the national survey of Music Services in England and Wales, indicated that the levels of attainment on musical instruments have increased. Some respondents, however, expressed the view that while levels of attainment may have increased, it is likely that more pupils had acquired basic skills on instruments rather than an overall increase in the standards of playing.

Four respondents, two in Hawkshire, and two in Eagle City, expressed views that standards of playing in the higher end of the spectrum, had either not risen, or they had actually fallen in recent years. It was also the view of one respondent that fewer numbers of pupils had reached the required level of attainment for inclusion in LEA ensembles. In consequence of this apparent decline in standards, the level of difficulty of the repertoire for LEA ensembles had needed to be adjusted to accommodate the lower standards of playing.

This raises a fundamental question concerning the relationship between standards of attainment and the quality of provision, which is worthy of further investigation. Where quality is defined in terms of meeting, or exceeding customer requirements and expectations, and standards are defined by 'professional' teaching staff, it is possible that while some dimensions of quality meet customer expectations, actual standards may remain static, or

even decline, especially if the customer has no notion of what standards should be expected.

While economies, efficiencies, and the implementation of equal share formulas enable Music Services to reach more schools and pupils on an equitable basis, it may be perceived that these dimensions of quality have risen. Increased economies and efficiencies, particularly in staffing, however, may mean that actual standards of attainment are unwittingly depressed where pupils receive short lessons in large groups with staff who may have no formal qualifications in pedagogy, and in some cases feel little commitment due to relatively poor conditions of service.

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Education Reform: Working Towards Quality

Music Service Provision

Thesis submitted for the degree of Doctor of Education

at the University of Leicester

Volume 2

by

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Appendix 1

Theoretical Framework

Maxwell's six dimensions of quality in health care can be applied to the assessment of quality in public services in general. They have been adapted for use in this research project to provide a framework for the investigation of the quality of Local Education Authority Music Service provision since 1993 The framework presented in Chapter 3 (see Fig. 3.2) has been extended to include relationships between the six dimensions of quality, and to identify the key issues related to current Music Service provision (see Fig.1.1.1).

Raising Standards and the Quality of Musical Instrument Tuition and other Non-Statutory Music Services Provided by Local Education Authorities
Maxwell's Six Dimensions of Quality

⇩　⇩　⇩　⇩　⇩　⇩

SERVICE STRUCTURE

Economy and Efficiency-Inputs	Social Accept-ability	Access	Equity	Relevance	Effectiveness out-puts/outcomes

⇩　⇩　⇩　⇩　⇩　⇩

Funding

⇩　⇩　⇩　⇩　⇩

| Business demands to control econ-omy | ⇨ | Govt. Need to reduce Spending | ⇦ | Pressure from Electorate to re-duce Tax | ⇦ | **EQUAL OPPORTUNITIES** | ⇨ | The balance of Music Services available needs to be relevant to the needs of pupils, schools and the wider community | ⇨ | Output - pupils with expertise and qualifications | ⇨ | Supply - Higher Edu-cation Institutions and the Music Industry |

Policy to Reduce Public Spending

Utilization of Public Funding to Subsidize Musical Instrument Tui-tion for a Minor-ity of Pupils

Implementation of ERA 1988 and EA 1993

Effectiveness
LEA and Community Musical Life Enriched

1981 Ruling ~ not legal	⇨ ⇨	Schools Charge for Tuition	⇦ ⇦	Parent Demand for Service	⇦ ⇦	Accessibility of Services irrespective of Geo-graphical Location

Uncertainty over LEA Funding	⇦	⇦	⇦	Financial Accessibility for all Pupils

Reduce Costs	Quality Im-provement Pro-grammes	⇦	⇦	⇦	Accessibility to the Service irrespective of Ability

Reduce Staffing Costs	Charge Instru-ment Hire

Accessibility and Progression to LEA and National Ensembles

Employ less costly staff	Increase hours of FT staff.
Introduce Spot Contracts	Does PT employ-ment hide unemployment?

COMPARABILITY ISSUE

⇨ | Casualization | ⇨ | Bureau-cratization | ⇨ | Proletarian-ization | ⇨ | Effect on Raising Standards and the QUAL-ITY of Provision |

⇨ | Intensification | ⇨

Fig. 1.1.1

Appendix 2

Research Tools

Three different questionnaires were employed to gather data for this research project. The first questionnaire was sent to a sample of schools in Hawkshire and Eagle City, the second questionnaire was sent to all peripatetic Music Service teaching staff in Hawkshire and Eagle City, and the third questionnaire was sent to all LEA maintained Music Services in England and Wales.

In addition to these three questionnaires, an interview schedule was designed to gather further data from a small sample of peripatetic Music Service teaching staff in Hawkshire and Eagle City.

Education Reform:

Working Towards Quality Music Service Provision

Instructions

Please place a tick ✓ in the appropriate box in the top row of the Likert Scale, appropriate Yes/No box, or add comments in the spaces provided. The abbreviations should be read:

- N/A   Not Applicable (in some circumstances the question may not apply to your school)
- VP   Very Poor
- P   Poor
- S   Satisfactory
- G   Good
- Ex   Excellent

1. Processes & Activity (Management, Teaching & Learning)

The LEA Music Service aims to provide highly skilled specialist teachers. How do you rate the teachers who visit your school in the following curriculum areas:

	N/A	VP	P	S	G	Ex
1.a) Flute Tuition						
1.b) Oboe Tuition						
1.c) Clarinet/Saxophone Tuition						
1.d) Bassoon Tuition						
1.e) Brass Tuition						
1.f) Percussion Tuition						
1.g) Violin/Viola Tuition						
1.h) 'Cello Tuition						
1.i) Double Bass Tuition						
1.j) Guitar Tuition						
1.k) Keyboard Tuition						
1.l) Tuition on Ethnic Instruments						
1.m) Vocal Tuition						
1.n) Pop music tuition (may include Blues, Jazz etc.)						

How do you rate:

1.o) Music Service support for extended curricular music in schools (for example Music Service time <u>bought in</u> for assistance with school orchestras, choirs and concerts)?

| N/A | VP | P | S | G | Ex |

1.p) Visits from Music Service Recital Groups (Ensembles, Live Music in school)?

| N/A | VP | P | S | G | Ex |

1.q) Specialist curriculum advice and training from Music Service staff?

| N/A | VP | P | S | G | Ex |

2. Responsibilities and the Role of LEA Music Service Teachers

<u>How do you rate Music Service staff advice on the following issues:</u>

2.a) Appropriateness of timetables (e.g. day, time, length of teacher's stay)?

| N/A | VP | P | S | G | Ex |

2.b) The duration of pupils' lessons?

| N/A | VP | P | S | G | Ex |

2.c) Setting or grouping of pupils for tuition?

| N/A | VP | P | S | G | Ex |

How do you rate:

2.d) The Music Service's initial assessment of new pupils?

| N/A | VP | P | S | G | Ex |

2.e) Music Service staff communication with your school?

| N/A | VP | P | S | G | Ex |

2.f) Information from Music Service staff regarding the progress and achievement of pupils receiving instrumental tuition?

| N/A | VP | P | S | G | Ex |

2.g) Music Service advice on school musical activities or events (For example, Musical Productions or Concerts)?

| N/A | VP | P | S | G | Ex |

2.h) Music Service staff contributions to the school's musical activities and events?

| N/A | VP | P | S | G | Ex |

2.i) Opportunities for pupils to make music together with pupils from other Schools?

| N/A | VP | P | S | G | Ex |

2.j) Assistance from Music Service staff to develop suitable schemes of work in relation to the needs, ability, expectations and interests of pupils?

| N/A | VP | P | S | G | Ex |

2.k) The extent to which Music Service tuition matches the needs and abilities of pupils?

| N/A | VP | P | S | G | Ex |

2.l) The punctuality and time-keeping of Music Service Staff?

| N/A | VP | P | S | G | Ex |

3. Equity (Fairness) and Social Acceptability

How do you rate:

3.a) The extent to which Music Service time is fairly devolved to schools?

| N/A | VP | P | S | G | Ex |

3.b) The extent to which Music Service instruments are fairly allocated to individual pupils (according to need)?

| N/A | VP | P | S | G | Ex |

3.c) Reviews of Music Service instrument allocation in the light of special circumstances, such as financial hardship, after pupils have had the use of an instrument for the initial twelve month loan period?

| N/A | VP | P | S | G | Ex |

4. Access to the Service

4.a) Is your Music Service able to supply tuition on all of the instruments requested in your school?

| N/A | No | Yes |

4.b) If the answer to question 4.a) is No, why not?

_____

_____

_____

4.c) Does your school charge parents for musical instrument tuition?

| N/A | No | Yes |

4.d) If the answer to 4.c) is No, how is musical instrument tuition funded?

_____

4.e) Is tuition on musical instruments offered to all pupils, irrespective of their ability to pay?

| N/A | No | Yes |

4.f) If the answer to 4.e) is Yes, what arrangements are in place for pupils unable to pay for tuition?

_____

_____

_____

4.g) Are pupils selected for musical instrument tuition only if they are of average or above average ability?

| N/A | No | Yes |

4.h) If the answer to 4.g) is Yes, what arrangements are in place for low ability pupils wishing to learn to play a musical instrument?

_____

_____

_____

4.i) Have any pupils been denied access to musical instrument tuition or any other non-statutory music services during the current academic year as a result of advice from Music Service staff?

| N/A | No | Yes |

4.j) Have any pupils been denied access to musical instrument tuition during the current academic year as a result of tuition cost?

| N/A | No | Yes |

5. Responsiveness

5.a) To what extent has the Music Service management team been responsive to requests for support and planning for the future?

| N/A | VP | P | S | G | Ex |

5.b) To what extent are Music Service teachers responsive to the needs of your school?

| N/A | VP | P | S | G | Ex |

6. Economy and Efficiency

6.a) The LEA Music Service provides 33 teaching sessions per academic year, from the beginning of the Autumn

| N/A | No | Yes |

Term to the end of the Summer Term. Is this adequate for your needs?

6.b) If fewer than 33 teaching sessions are provided over an academic year, have Music Service staff managed to make up the time?

| N/A | No | Yes |

6.c) In cases where schools purchase additional hours to those devolved, and the Music Service has been unable to provide 33 sessions, has the amount paid for the additional hours been reimbursed?

| N/A | No | Yes |

6.d) Do you consider the scaled charges for peripatetic class music tuition and instrumental tuition to be useful?

| N/A | No | Yes |

7. Effectiveness, Outputs and Outcomes

7.a) Do CMS staff keep up-to-date registers of pupils' attendance?

| N/A | No | Yes |

7.b) Do CMS staff complete the annual pupil profiles or reports in time for issue with end of year school reports?

| N/A | No | Yes |

7.c) Do you consider that an increased number of pupils in your school have gained expertise on musical instruments since 1993?

| N/A | No | Yes |

7.d) Has uptake for A Level, AS Level, GCSE Music or vocational Performing Arts courses increased in your School since 1993?

| N/A | No | Yes |

7.e) Has uptake for A Level, AS Level, GCSE Music or vocational Performing Arts courses decreased in your School since 1993?

| N/A | No | Yes |

7.f) Has the number of pupils at your school auditioning for Local Authority Orchestras, Ensembles or Choirs increased since 1993?

| N/A | No | Yes |

7.g) Has the number of pupils at your school auditioning for Local Authority Orchestras, Ensembles or Choirs decreased since 1993?

N/A ☐ No ☐ Yes ☐

7.h) Has the number of Orchestras, Ensembles or Choirs organised by your Local Authority Music Service increased since 1993?

N/A ☐ No ☐ Yes ☐

7.i) If the answer to 7.h) is Yes, please could you give details?

_____

_____

_____

_____

7.j) Has the number of Orchestras, Ensembles or Choirs organised by your Local Authority Music Service decreased since 1993?

N/A ☐ No ☐ Yes ☐

7.k) Has the number of musical events organised by your LEA Music Service increased since 1993?

N/A ☐ No ☐ Yes ☐

7.l) If the answer to 7.k) is Yes, please could you give details?

_____

_____

_____

7.m) Has the number of musical events organised by your LEA Music Service decreased since 1993?

N/A ☐ No ☐ Yes ☐

7.n) Do Music Service staff actively encourage pupils to enter External Music Examinations when appropriate?

N/A ☐ No ☐ Yes ☐

8. Further Information

If you wish to add any further comments regarding the quality, outputs, outcomes and effectiveness of LEA Music Service provision, please use the space below.

Thank you for taking the time to complete this questionnaire

Local Education Authority Music Service Staff

Education Reform: Working Towards Quality Music Service Provision

This questionnaire is designed to examine the human resource management of Local Education Authority Music Services and focuses on the six areas of strategic human resource management identified by O'Neill (1994): Employment, Social Responsibility, Pay, Promotion, Training and Industrial Relations.

Background

Since the implementation of the Education Reform Act 1988 and the Education Act 1993, which empower local authorities and schools to charge for non-statutory music services, my research has indicated a number of changes in the composition of County Music Service staffing establishments. By completing this questionnaire, you will enable me to gain an overview of the changes that have taken place.

Instructions

Please tick (✓) the appropriate box (N/A = Not Applicable) or add comments if required in the spaces provided.

1. Employment

I have recently been engaged in a research project which revealed that Local Authority Music Service provision has increased each year from 1993/4 to 1995/6. Firstly, I need to verify this trend, and secondly to establish the impact any increase has had upon staffing establishments.

1.a) Are you aware of any increases in staffing since September 1993? [ ] N/A [ ] No [ ] Yes

1.b) Are you aware of the existence of some or all of the following contracts? Full-time permanent, full-time fixed term, part-time permanent, part-time fixed term, and supply (hourly rate) contracts. [ ] N/A [ ] No [ ] Yes

1.c) Which of the above contract types best describes your own position? _____

1.d) Do you have qualified teacher status from a recognised University? [ ] N/A [ ] No [ ] Yes

1.e) Have you been awarded a teaching diploma for your instrument by a recognised college of music? [ ] N/A [ ] No [ ] Yes

1.f) Do you consider that your local
authority music service staffing es-
tablishment has changed in recent
years? (If no, please move on to ques-
tion 1.h)

[N/A] [No] [Yes]

1.g) If your answer to question 1.f is yes,
how has it changed? For example,
more full-time permanent staff and
fewer part-time or supply (hourly
paid) staff?

_____

_____

1.h) If you are employed part-time, would
you welcome the opportunity to work
full-time?

[N/A] [No] [Yes]

1.i) If you are employed part-time, could
you list the advantages and disad-
vantages of part-time or hourly paid
contracts?

Advantages_____

_____

_____

_____

Disadvantages_____

_____

_____

_____

1.j) After a period of rapid change and
turbulence in Local Education
Authority administration in recent
years, do you now feel that your po-
sition is secure?

[N/A] [No] [Yes]

2. Social Responsibility

Social responsibility refers to issues of equity, individual needs and fears, and
the quality of working life. Examples may include travel and contact time.

2.a) Does your job require you to drive a
car?

[N/A] [No] [Yes]

2.b) Do you need to use your own car for
work?

[N/A] [No] [Yes]

2.c) What allowances are you entitled to
claim for travelling? (Please tick the
appropriate boxes)

• Essential car user allowance   ❑
• Essential car user mileage rate   ❑

- Casual car user mileage rate   ❑
- Mileage between schools   ❑
- Mileage from home to first school   ❑
- Mileage from last school to home   ❑ •
- Travelling time   ❑

2.d) If you have been employed by the Local Education Authority as a musical instrument tutor for four years or more, have there been any significant changes to your terms and conditions?

| N/A | No | Yes |

2.e) If your answer to question 2.d is yes, please could you describe the changes and indicate whether you think they have been positive, negative or neutral.

_____

_____

_____

_____

_____

_____

3. Pay

This issue refers to the rewards you are paid for your work.

3.a) Does your salary reflect the published pay spine for qualified teachers?

| N/A | No | Yes |

3.b) If your answer to question 3.a is no, what scale is used to determine your salary?

_____

3.c) Are you entitled to any of the following? (Please tick the appropriate boxes)

- Sickness Pay   ❑
- Holiday Pay   ❑
- Teachers' Superannuation   ❑

4. Promotion Opportunities

This section refers to your long-term career structure and prospects.

4.a) Do you consider the role of the Music Service Management Team to be of use?

| N/A | No | Yes |

4.b) Do opportunities exist in your authority for staff to apply for posts of responsibility?   [N/A] [No] [Yes]

4.c) Have there been opportunities in your authority for promotion to the music service's management team during the last five years?   [N/A] [No] [Yes]

4.d) If you are a part-time or supply (hourly rate) member of staff, has an opportunity arisen for you to apply for a full-time contract?   [N/A] [No] [Yes]

5. Training Opportunities

This section refers to opportunities for in service training.

5.a) Do you have opportunities to attend in service training (Inset) days?   [N/A] [No] [Yes]

5.b) Have you had an opportunity to attend external courses since 1993?   [N/A] [No] [Yes]

5.c) If your answer to 5.b is yes, were you allowed time off work to attend the course?   [N/A] [No] [Yes]

5.d) If your answer to 5.b is yes, did you have to pay for the course yourself?   [N/A] [No] [Yes]

5.e) Have you had an opportunity to take part in teacher appraisal?   [N/A] [No] [Yes]

6. Industrial Relations

6.a) Are you a member of one of the recognised teacher unions?   [N/A] [No] [Yes]

6.b) Are you a member of the Musicians Union, the Incorporated Society of Musicians, or a similar organisation?   [N/A] [No] [Yes]

6.c) Do you find the role played by unions or other professional organisations useful?   [N/A] [No] [Yes]

7. Further Comments

If you have any further comments that you wish to add, relevant to any of the above six areas of strategic human resource management (Social Responsibility, Employment, Pay, Promotion, Training and Industrial Relations), please use the space below.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Thank you for taking the time to complete this questionnaire.

Local Education Authority Music Services.

Education Reform: Working Towards Quality Music Service Provision

This questionnaire is designed to examine aspects of the quality of Local Education Authority Music Service provision and uses Maxwell's (1984) six dimensions of quality as a framework.

Background

Since the implementation of the Education Reform Act 1988 and the Education Act 1993, which empower local authorities and schools to charge for non-statutory music services, my research has indicated a number of changes in the composition of County Music Service staffing establishments. Music Services are increasingly being induced to operate in the marketplace, where only the fittest will survive. By completing this questionnaire, you will enable me to gain an overview of the changes that have taken place.

Instructions

Please tick (✓) the appropriate box (N/A = Not Applicable) or add comments if required in the spaces provided.

1. Inputs

I have recently been engaged in a research project which revealed that Local Authority Music Service provision has increased each year from 1993/4 to 1995/6. Firstly, I need to verify this trend, and secondly to establish the impact any increase has had upon staffing establishments.

1.a) How would you best describe the status of your Music Service (e.g. LEA Business Unit, Charitable Trust, etc.)?   _____

1.b) Has your Music Service received an overall increase in budget since 1993?

☐ N/A   ☐ No   ☐ Yes

Amount_____ %

1.c) Has your Music Service received an overall decrease in budget since 1993?

☐ N/A   ☐ No   ☐ Yes

Amount_____ %

1.d) Has the composition of your Music Service funding changed since 1993?

☐ N/A   ☐ No   ☐ Yes

1.e) If your answer to question 1.d) is Yes, how would you best describe the change? (For example, previously 100% LEA funding, Currently 50% LEA, 25% Parents, and 25% local business).   _____

_____

_____

1.f) Has the composition of your local authority music service staffing establishment changed in recent years?

N/A☐   No☐   Yes☐

1.g) If your answer to question 1.f) is Yes, how has it changed? (For example, more full-time permanent staff and fewer part-time or supply (hourly paid) staff)

_____

_____

1.h) If your authority employs part-time hourly paid staff, do they have any form of salary progression?

N/A☐   No☐   Yes☐

1.i) Does your authority permit the employment of musical instrument tutors without qualified teacher status?

N/A☐   No☐   Yes☐

1.j) If the answer to question 1.i) is Yes, could you explain the essential difference between <u>teacher</u> and <u>instructor</u> contracts?

_____

_____

1.k) Are peripatetic musical instrument teaching staff entitled to claim travelling expenses?

N/A☐   No☐   Yes☐

1.l) If the answer to question 1.k) is Yes, are all staff, full-time, part-time and supply or sessional staff entitled to the <u>same</u> travel entitlements?

N/A☐   No☐   Yes☐

1.m) In order to gain an overview of the changes in staffing establishments since 1993, please could you complete the following table:

	1993/4		1994/5		1995/6		1996/7	
	Part Time	Full Time	Part Time	Full Time	Part Time	Full Time	Part Time	Full Time
I. Total number of teaching staff employed by the music service								
II. Total number of staff with Qualified Teacher Status								
III. Total number of teaching staff with "Instructor" Status								
IV. Total number of staff with responsibility allowances (e.g. HoD)								
V. Total number of teaching staff with permanent contracts								

(Continued)	1993/4		1994/5		1995/6		1996/7	
	Part Time	Full Time	Part Time	Full Time	Part Time	Full Time	Part Time	Full Time
VI. Total number of teaching staff with fixed-term contracts								
VII. Total number of teaching staff paid by the hour								

1.n) Please could you indicate the gross number of hours of Music Service time bought in by schools since 1993/4.

93/4	94/5	95/6	96/7

2. Social Acceptability/Accessibility and Equity

2.a) Is your Music Service able to offer tuition on instruments in all of the LEA's maintained and voluntary aided schools? [N/A] [No] [Yes]

2.b) If the answer to question 2.a) is No, why not, and what proportion of schools do not have access? _____

2.c) Do schools within your local authority charge parents for musical instrument tuition? [N/A] [No] [Yes]

2.d) If the answer to 2.c) is No, how is tuition funded? _____

2.e) Is tuition on musical instruments offered to all pupils, irrespective of their ability to pay? [N/A] [No] [Yes]

2.f) If the answer to 2.e) is Yes, what arrangements are in place for pupils unable to pay for tuition? _____

2.g) Are pupils selected for musical instrument tuition only if they are of average or above average ability? [N/A] [No] [Yes]

2.h) If the answer to 2.g) is Yes, what provision   _____
is made for those pupils of low ability who
desire to learn to play a musical instru-   _____
ment?

_____

3. Relevance

Survival in the market-place requires producers or service providers to en-
sure that they are able to <u>meet</u> or <u>exceed</u> customer requirements and expec-
tations.

3.a) Has the pattern of uptake for instrumental
families changed since 1993?

| N/A | No | Yes |

3.b) If the answer to question 3.a) is Yes, could you indicate how it has
changed completing the table below. (For example, in 1992/3 30%
Woodwind, 20% Brass, 30% Strings, 10% Percussion, 10% Ethnic. In
1994, 40% Woodwind, 15% Brass etc.). If it has not changed, please
could you indicate the proportion of tuition in each instrumental
group in the 1996/7 column only.

	1992/3	1993/4	1994/5	1995/6	1996/7
I. Woodwind					
II. Brass					
III. Percussion					
IV. Strings					
V. Ethnic Instruments					
VI. Guitar					
VII. Keyboards					
VIII. Other					

3.c) In order to meet customer requirements, has
your Music Service changed its portfolio of
services since 1993? (For example, more in-
strument tuition in schools, fewer concerts,
more peripatetic class-room teaching or In-
set for class music teachers)

| N/A | No | Yes |

3.d) If the answer to question 3.c) is Yes, could you describe those changes? _____

_____

_____

4. Effectiveness/Outputs and Outcomes

4.a) Do you consider that an increased number of school children in your authority have gained expertise on musical instruments since 1993?   [N/A] [No] [Yes]

4.b) Has uptake for A Level, AS Level, GCSE Music or vocational Performing Arts courses increased in your LEA's maintained Schools since 1993?   [N/A] [No] [Yes]

4.c) Has the number of pupils auditioning for Local Authority Orchestras, Ensembles or Choirs increased since 1993?   [N/A] [No] [Yes]

4.d) Has the number of pupils auditioning for Local Authority Orchestras, Ensembles or Choirs decreased since 1993?   [N/A] [No] [Yes]

4.e) Has the number of Orchestras, Ensembles or Choirs organised by your Local Authority Music Service increased since 1993?   [N/A] [No] [Yes]

4.f) If the answer to 4.e) is Yes, please could you give details.   _____

_____

4.g) Has the number of Orchestras, Ensembles or Choirs organised by your Local Authority Music Service decreased since 1993?   [N/A] [No] [Yes]

4.h) Has the number of musical events organised by your LEA Music Service increased since 1993?   [N/A] [No] [Yes]

4.i) If the answer to 4.h) is Yes, please could you give details.   _____

_____

4.j) Has the number of musical events organised by your LEA Music Service decreased since 1993?   [N/A] [No] [Yes]

5. Further Comments

If you have any further comments that you wish to add concerning the quality and effectiveness of Local Education Authority Music Service provision, please use the space below.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Please send a summary of the research findings ❑

Thank you for taking the time to complete this questionnaire.

Education Reform:

Working Towards Quality Music Service Provision

<u>Interview Schedule</u>

A. Contents of the Questionnaire

- Issues related to <u>Employment</u> (Staffing Establishment Structure)

- Issues related to <u>Social Responsibility</u>

- Issues related to <u>Pay and Rewards</u>

- Issues related to <u>Promotion and Career Structure</u>

- Issues related to <u>Training Opportunities</u>

- Issues related to <u>Industrial Relations</u>

B. Previous interview data to be verified (if appropriate)

C. Other data concerning Maxwell's (1984) Six Dimensions of Quality

- Any issues related to the <u>Economy or Efficiency of Inputs</u> (for example: Teaching, Instruments, Time, Money, Meetings). Also Bureaucratisation and Intensification – increased paperwork, autonomy in the teaching situation, use of Schemes of Work, prescribed teaching, increased work-load?

- Any issues related to the Social Acceptability of Charging for Public Services.

- Any issues related to Accessibility (financial, geographical, ability).

- Any issues related to Equity & Equal Opportunities.

- Any issues related to Relevance (Meeting Customer Need). Any particular trends: do pupils continue/give up easily on certain instruments? Inset for school staff etc.

- Any issues related to Effectiveness (Outputs and Outcomes) Increased expertise, accessibility to FE & HE, increase in the number of musical events in the community, the number of ensembles and choirs, number of pupils auditioning/taking part, opportunities to make music together.

Appendix 3

Sample Data Displays

Hawkshire County Music Service Staff Questionnaire Analysis (Sample)

1b	• Supply arrangement not a "Contract" - nothing written down concerning responsibilities or privileges. (004 Pilot)
1c	<u>FTP</u> *16 (007 Pilot) (001 Pilot) (006 Pilot) 045, 029, 066, 086, 083, 058, 057, 049, 034, 004, 030, 076, 044

<u>FTFT</u>   *6 (002 Pilot) (005 Pilot) 078, 024, 082, 092

<u>PTP & Supply</u> *4 094, 001, 055, 088

<u>PTP</u>   *1 014

<u>PTFT</u>   *7 087, 020, 056, 067, 019, 033, ***

<u>PTFT & Supply</u> *9 064, 006, 008, 075, (043 PTFT Class Teaching & Supply Keyboards), 052, 040, (050 Supply 95% and PTFT 5%), 060

<u>Supply</u>   *36 (004 Pilot) (003 Pilot) 069, 010, 061, 084, 077, 016, 005, 003, 011, 002, 051, 085, 013, 028, 071, 031, 063, 035, 048, 081, 009, 047, 018, 097, 039, 053, 054, 017, 026, 065, 080, 022, 038, 095

1d • QTS from Local Education Authority 015

1e • Diploma in Music in Education but not for instrument teaching.

1g • *1 Greatly Increased but largely hourly paid staff (002 Pilot)

• *10 More Supply Staff fewer Permanent Full Time Staff (007 Pilot) 045, 084, 094, 003, 066, 051, 004, 030

• *7 More Supply and Part-time staff and fewer Full-time Permanent (001 Pilot) (006 Pilot) (005 Pilot), 055, 058, 050, 034

• A few full-time fixed term staff (2 years) 034

• *1 More staff 060

• *1 More PTFT 033

• *1 Greater range of instruments 060

• *1 More peripatetic class music teachers 060

• *1 Few opportunities for full-time permanent staff. 088

• *1 No opportunities for part-time permanent staff 088

• *1 Many more supply staff and fewer full-time and part-time permanent staff 082

• *3 More supply and part-time staff fewer full time staff 085, 086, 028

• *2 More supply and fixed-term contracts 029, 071

• *1 Fewer full time permanent staff 014

• *1 Fewer full-time staff 095

• *1 Fewer permanent staff more supply staff 001

• *1 Permanent contracts are no longer available 078

Interview Response (201) {Sample}

Social Responsibility

The actual contact time has risen to 27 hours per week with three hours for travelling and two hours preparation. This makes 32 hours per week for full-time staff. Some staff complain that we have meetings for the sake of filling up directed time, but I feel that it is essential for staff to understand management issues, particularly financial issues, and although staff cannot see the connection between these issues and the children they teach, they are highly relevant, albeit indirectly. (201)

On the whole staff are loyal to the service. (201)

Employment

There have been no new full-time permanent jobs, and a large increase in the number of part-time hourly paid staff. This is to allow maximum flexibility as the number of hours part-time "supply" staff work can vary from one half term to another. (201)

It is difficult to get the balance right, but with the new full-time fixed-term contracts our full-time staffing is up 20%, which is up against national trends. (201)

There is a very great range of contracts. (201)

The management structure has recently changed and Heads of Department now have new responsibilities. (201)

Generic Job Descriptions have now been written for all staff and they are currently being vetted by the Unions (201)

Staffing has just been increased from 104 to 115 (201)

Hawkshire Secondary Schools Instrumental Tuition Ratings

Question	N/A	VP	P	S	G	E	Total	%
1a	2	0	0	4	3	10	19	100%
	10.53%	0.00%	0.00%	21.05%	15.79%	52.63%		
1b	12	0	1	0	3	3	19	100%
	63.16%	0.00%	5.26%	0.00%	15.79%	15.79%		
1c	2	0	0	1	6	10	19	100%
	10.53%	0.00%	0.00%	5.26%	31.58%	52.63%		
1d	17	0	1	0	0	1	19	100%
	89.47%	0.00%	5.26%	0.00%	0.00%	5.26%		
1e	1	0	1	4	7	6	19	100%
	5.26%	0.00%	5.26%	21.05%	36.84%	31.58%		
1f	5	0	2	3	5	4	19	100%
	26.32%	0.00%	10.53%	15.79%	26.32%	21.05%		
1g	0	0	0	4	8	7	19	100%
	0.00%	0.00%	0.00%	21.05%	42.11%	36.84%		
1h	4	0	1	2	8	4	19	100%
	21.05%	0.00%	5.26%	10.53%	42.11%	21.05%		
1i	16	0	1	1	1	0	19	100%
	84.21%	0.00%	5.26%	5.26%	5.26%	0.00%		
1j	8	0	0	0	8	3	19	100%
	42.11%	0.00%	0.00%	0.00%	42.11%	15.79%		
1k	14	0	0	1	3	1	19	100%
	73.68%	0.00%	0.00%	5.26%	15.79%	5.26%		
1l	17	0	0	0	1	1	19	100%
	89.47%	0.00%	0.00%	0.00%	5.26%	5.26%		
1m	19	0	0	0	0	0	19	100%
	100.00%	0.00%	0.00%	0.00%	0.00%	0.00%		
1n pop	13	0	1	0	2	0	16	84%
	68.42%	0.00%	5.26%	0.00%	10.53%	0.00%		

Total	117	0	7	20	53	50	247
Prop.	9	0	0.538462	1.538462	4.076923	3.846154	19
%	47.37%	0.00%	2.83%	8.10%	21.46%	20.24%	100.00%

Eagle City Primary School Instrumental Tuition Ratings

Question	N/A	VP	P	S	G	E	Total	%
1a	7	0	0	0	3	1	11	85%
	63.64%	0.00%	0.00%	0.00%	27.27%	9.09%		
1b	11	0	0	0	0	0	11	85%
	100.00%	0.00%	0.00%	0.00%	0.00%	0.00%		
1c	7	0	0	0	3	1	11	85%
	63.64%	0.00%	0.00%	0.00%	27.27%	9.09%		
1d	11	0	0	0	0	0	11	85%
	100.00%	0.00%	0.00%	0.00%	0.00%	0.00%		
1e	7	0	0	0	2	2	11	85%
	63.64%	0.00%	0.00%	0.00%	18.18%	18.18%		
1f	9	0	0	1	1	0	11	85%
	81.82%	0.00%	0.00%	9.09%	9.09%	0.00%		
1g	3	0	0	3	4	1	11	85%
	27.27%	0.00%	0.00%	27.27%	36.36%	9.09%		
1h	8	0	0	1	1	1	11	85%
	72.73%	0.00%	0.00%	9.09%	9.09%	9.09%		
1i	10	0	0	1	0	0	11	85%
	90.91%	0.00%	0.00%	9.09%	0.00%	0.00%		
1j	4	0	0	1	4	2	11	85%
	36.36%	0.00%	0.00%	9.09%	36.36%	18.18%		
1k	10	0	0	0	0	1	11	85%
	90.91%	0.00%	0.00%	0.00%	0.00%	9.09%		
1l	11	0	0	0	0	0	11	85%
	100.00%	0.00%	0.00%	0.00%	0.00%	0.00%		
1m Vocal	11	0	0	0	0	0	11	85%
	100.00%	0.00%	0.00%	0.00%	0.00%	0.00%		
1n pop	11	0	0	0	0	0	11	85%
	100.00%	0.00%	0.00%	0.00%	0.00%	0.00%		

	N/A	VP	P	S	G	E	Total
Total	109	0	0	7	18	9	143
Prop.	8.38462	0	0	0.53846	1.38462	0.69231	13
%	64.50%	0.00%	0.00%	4.14%	10.65%	5.33%	84.62%

| | | | | Correlation between Free School Meals per Pupil and the amount of Music Service Time bought in per Pupil | | | | |

School	Type of School	Average NoR	Average FSM	1994/5 - 96/7 Economic %	Average FSM Per Pupil	Average Music Time Per Pupil	Average Music Time Per Week	Correlation
1	1	194.00	20.67	10.7%	0.1065292	0.002670389	0.518055556	
2	2	207.67	112.33	54.1%	0.540931	0.01221444	2.536531987	
3	2	331.33	159.67	48.2%	0.4818913	0.012611909	4.178745791	
4	2	350.00	202.00	57.7%	0.5771429	0	0	
5	2	190.00	69.33	36.5%	0.3649123	0.005674287	1.078114478	
6	2	290.67	44.00	15.1%	0.1513761	0.001988636	0.578030303	
7	2	222.67	13.67	6.1%	0.0613772	0.04265987	9.498930976	
8	2	184.00	18.67	10.1%	0.1014493	0.000118943	0.021885522	
9	2	362.67	258.00	71.1%	0.7113971	0.011380348	4.127272727	
10	2	357.00	147.33	41.3%	0.4126984	0.003021697	1.078745791	
11	2	215.33	23.00	10.7%	0.1068111	0.049957978	10.75761785	
12	2	230.67	155.67	67.5%	0.6748555	0.005275935	1.216982323	
13	2	239.00	20.67	8.6%	0.0864714	0.020663539	4.938585859	
14	2	240.67	8.67	3.6%	0.0360111	0.015572099	3.747685185	
15	2	336.33	124.33	37.0%	0.3696729	0.001182539	0.397727273	
16	2	470.33	43.00	9.1%	0.0914245	0.010017879	4.711742424	
17	2	426.33	151.00	35.4%	0.354183	0.005012893	2.1371633	
18	2	392.33	31.33	8.0%	0.0798641	0.006033079	2.366978114	
19	2	214.00	11.33	5.3%	0.0529595	0.043519472	9.313167088	
20	2	237.33	154.67	65.2%	0.6516854	5.32005E-05	0.012626263	
21	2	197.00	61.00	31.0%	0.3096447	0.005638235	1.110732323	
22	2	354.33	67.67	19.1%	0.190969	0.016661904	5.903867845	
23	2	395.67	42.00	10.6%	0.10615	0.014486302	5.731746633	
24	2	304.33	62.33	20.5%	0.2048193	0.009692766	2.94983165	
25	2	491.33	244.00	49.7%	0.4966079	0.011354856	5.57901936	
26	2	379.00	101.67	26.8%	0.2682498	0	0	
27	2	433.33	141.33	32.6%	0.3261538	0.010344318	4.482537879	
28	2	212.00	9.33	4.4%	0.0440252	0.036819254	7.805681818	
29	2	420.33	80.33	19.1%	0.1911182	0.012792477	5.377104377	
30	2	323.67	67.33	20.8%	0.208033	0.011109889	3.595900673	
31	2	549.67	186.67	34.0%	0.3395998	0.014133053	7.768468013	
32	2	424.67	125.00	29.4%	0.2943485	0.007391022	3.138720539	
33	2	329.33	21.33	6.5%	0.0647773	0.014091848	4.640915404	
34	2	370.33	84.00	22.7%	0.2268227	0.013950372	5.166287879	
35	2	387.00	98.33	25.4%	0.2540913	0.010937236	4.232710438	
36	2	448.67	200.67	44.7%	0.4472511	0.007369854	3.306607744	
37	2	306.33	132.00	43.1%	0.4309032	0.010449297	3.200968013	
38	2	346.00	138.67	40.1%	0.4007707	0.004878506	1.687962963	
39	2	311.33	34.00	10.9%	0.1092077	0.015101564	4.70162037	
40	2	216.00	50.33	23.3%	0.2330247	0.024884805	5.375117845	
41	2	320.67	102.67	32.0%	0.3201663	0.008789821	2.818602694	
42	2	200.67	69.00	34.4%	0.3438538	0.006094322	1.222927189	
43	2	331.33	112.67	34.0%	0.3400402	0.008027871	2.659901094	
44	2	408.33	36.67	9.0%	0.0897959	0.026530076	10.83311448	
45	2	365.67	102.67	28.1%	0.2807657	0.008000003	2.925334596	
46	2	313.00	22.67	7.2%	0.0724175	0.025369577	7.940677609	
47	2	259.33	109.00	42.0%	0.4203085	0.023782166	6.167508418	
48	2	294.67	23.33	7.9%	0.0791855	0.021169586	6.23797138	
49	2	477.67	105.67	22.1%	0.2212142	0.003359943	1.60493266	
50	2	250.00	38.00	15.2%	0.152	0.010232458	2.558114478	
51	2	404.33	57.33	14.2%	0.1417972	0.012171134	4.921195286	
52	2	219.67	104.00	47.3%	0.4734446	0.008190785	1.799242424	
53	2	410.00	35.00	8.5%	0.0853659	0.010346647	4.242125421	
54	2	513.33	104.67	20.4%	0.2038961	0.012707022	6.52293771	
55	2	253.00	54.67	21.6%	0.2160738	0.016151934	4.086439394	
56	2	349.67	90.67	25.9%	0.2592946	0.002226628	0.778577441	

School	Type of School	Average NoR	Average FSM	1994/5 - 96/7 Economic %	Average FSM Per Pupil	Average Music Time Per Pupil	Average Music Time Per Week	Correlation
57	2	253.67	109.67	43.2%	0.4323259	0.017791997	4.513236532	
58	2	220.00	111.33	50.6%	0.5060606	0.009436218	2.075968013	
59	2	199.00	57.00	28.6%	0.2864322	0.010863662	2.161868687	
60	2	290.67	124.33	42.8%	0.4277523	0.008556175	2.486994949	
61	2	241.33	52.33	21.7%	0.2168508	0.020105754	4.852188552	
62	2	155.67	10.33	6.6%	0.0663812	0	0	
63	2	173.67	77.33	44.5%	0.4452975	0.000436224	0.075757576	
64	2	331.33	76.67	23.1%	0.2313883	0.011740328	3.889962121	
65	2	366.00	119.33	32.6%	0.3260474	0.010099745	3.696506734	
66	2	219.00	112.00	51.1%	0.5114155	0.000792745	0.173611111	
67	2	438.33	43.67	10.0%	0.0996198	0.022131563	9.701001684	
68	2	203.33	100.33	49.3%	0.4934426	0.022761322	4.628135522	
69	2	213.00	33.00	15.5%	0.1549296	0.007334693	1.562289562	
70	2	401.00	59.67	14.9%	0.1487947	0.022769885	9.130723906	
71	2	191.00	63.33	33.2%	0.3315881	0.006029492	1.151632997	
72	2	215.67	16.00	7.4%	0.0741886	0.035831655	7.727693603	
73	2	221.33	6.00	2.7%	0.0271084	0.046536335	10.30004209	
74	2	259.67	122.00	47.0%	0.4698331	0.004974407	1.29168771	
75	2	283.67	93.00	32.8%	0.3278496	0.014376254	4.078063973	
76	2	237.67	105.33	44.3%	0.4431978	0	0	
77	2	340.67	37.00	10.9%	0.1086106	0.000370634	0.126262626	
78	2	298.00	142.33	47.8%	0.4776286	0.001608154	0.479229798	
79	2	461.00	24.67	5.4%	0.0535069	0.021177451	9.762805135	
80	2	453.00	79.00	17.4%	0.1743929	0.00809126	3.665340909	
81	2	438.33	198.33	45.2%	0.4524715	0.008379422	3.672979798	
82	2	516.67	143.00	27.7%	0.2767742	0.011038612	5.703282828	
83	2	322.33	70.67	21.9%	0.2192347	0.013439854	4.332112795	
84	2	188.67	20.00	10.6%	0.1060071	0.019464187	3.672243266	
85	2	564.33	129.67	23.0%	0.2297696	0.015106991	8.525378788	
86	2	178.67	48.33	27.1%	0.2705224	0.005420341	0.968434343	
87	2	285.00	102.00	35.8%	0.3578947	0.020597791	5.87037037	
88	2	425.00	253.33	59.6%	0.5960784	0.002766934	1.17594697	
89	2	579.00	59.33	10.2%	0.1024755	0.008193569	4.744076178	
90	6	514.67	164.33	31.9%	0.3193005	0.037399685	19.24837121	
91	6	739.67	309.00	41.8%	0.4177557	0.004658459	3.445707071	
92	6	969.00	211.00	21.8%	0.2177503	0.00211934	2.053640572	
93	6	952.33	114.67	12.0%	0.120406	0.040492875	38.56271465	
94	6	1389.67	159.33	11.5%	0.1146558	0.015533816	21.5868266	
95	6	1079.33	268.67	24.9%	0.2489191	0.007601942	8.205029461	
96	6	1351.67	315.67	23.4%	0.2335388	0.01446654	19.55393939	
97	6	1563.67	180.33	11.5%	0.1153272	0.01356726	21.21467172	
98	6	968.33	304.33	31.4%	0.3142857	0.021806699	21.1161532	
99	6	1411.00	73.33	5.2%	0.0519726	0.030214342	42.63243687	
100	6	954.33	327.00	34.3%	0.3426476	0.000984963	0.939983165	
101	6	642.67	286.33	44.6%	0.4455394	0.002413352	1.55098064	
102	6	1459.33	358.33	24.6%	0.2455459	0.018158845	26.4998085	
103	6	742.00	404.33	54.5%	0.5449236	0.006689991	4.963973064	
104	6	1065.67	237.67	22.3%	0.2230216	0.008387065	8.937815657	
105	6	1090.00	183.67	16.9%	0.1685015	0.008050488	8.775031566	
106	6	927.67	186.00	20.1%	0.2005031	0.011730528	10.8820202	
107	6	886.33	244.67	27.6%	0.2760436	0.003250349	2.880892256	
108	6	784.00	285.33	36.4%	0.3639456	0.006123227	4.800610269	

Primary schools - Shows an Inverse Relationship to a moderate degree   -0.4550062

Secondary schools - Shows an Inverse Relationship to a moderate degree   -0.4445767

Overall - Shows an Inverse Relationship to a moderate degree.   -0.4497265

Types of School

0 = Nursery	3 = Combined now Primary	6 = Secondary with 6th Form
1 = First or Infant	4 = Middle now Primary	
2 = Primary	5 = Secondary without 6th Form	

National Survey of Music Services

Question 1m		93/4 PT	FT	94/5 PT	FT	95/6 PT	FT	96/7 PT	FT
Total Staff									
201	Total Nr	39	24	64	21	67	21	77	25
203	Total Nr	0	45	6	-46	25	46	30	46
290	Total Nr	2	9	3	9	8	9	16	9
232	Total Nr	40	5	40	5	45	5	50	5
220	Total Nr	128	11	128	11	128	11	127	10
312	Total Nr	40	7	45	7	50	6	55	6
291	Total Nr	5	10	5	10	5	10	5	10
230	Total Nr	30	30	30	30	20	14	22	9
304	Total Nr	60	34	90	32	120	31	170	28
206	Total Nr	6	0	6	0	6	0	5	0
235	Total Nr	9	4	9	4	12	3	18	0
250	Total Nr	14	7	14	3	12	2	12	2
240	Total Nr	0	16	20	11	22	11	24	11
289	Total Nr	4	8	4	8	4	8	4	8
222	Total Nr	50	3	60	3	75	3	101	2
292	Total Nr	300	50	350	35	350	35	350	35
258	Total Nr	28	23	31	23	34	23	36	23
202	Total Nr	40	23	46	15	46	14	41	12
309	Total Nr	32	20	34	19	35	19	40	20
265	Total Nr	15	17	16	17	17	17	16	17
243	Total Nr	24	7	26	7	32	7	34	9
		866	353	1027	316	1113	295	1233	287
	Total %	100%	100%	119%	90%	127%	84%	139%	81%
Total of PFT & Su		866	353	1027	316	1113	295	1233	287
Total Qualified		866	353	1027	316	1113	295	1233	287
		0	0	0	0	0	0	0	0
Sum		1219		1343		1408		1520	
%PT		71%		76%		79%		81%	
%FullT		29%		24%		21%		19%	
%FixT		5%		5%		2%		2%	
%Supp		66%		72%		75%		77%	
%Perm		29%		23%		24%		21%	
		100%		100%		100%		100%	
%QTS		44%		42%		40%		38%	
%Instruc		56%		58%		60%		62%	
		100%		100%		100%		100%	
Responsibility PT		0.082%		0.894%		0.852%		0.987%	
Responsibility FT		9%		8%		7%		6%	

Appendix 4

Presentation of Findings: A Wider Review

This appendix is divided into three main sections. Findings from the two case study Music Services are presented in sections one and two, and data from the national survey of Music Services in England and Wales are presented in section three.

In each of the two case studies, findings are organised into three subsections. The first subsection examines findings from the LEA maintained and voluntary aided schools that took part in a survey regarding the quality of Music Service provision. In the second subsection, findings relating to the conditions of employment of Music Service teaching staff are presented, together with supporting evidence from the appropriate Head of Music Service. In the final subsection, findings from the analysis of Local Education Authority and Music Service documents concerning socio-economical factors are presented.

In section three of this appendix, findings of the national survey of Music Services are presented, focusing on changes in Music Service provision during the period 1992/93 to 1996/97. These findings are taken principally from questionnaire responses, but include data gathered from a small number of supporting documents provided voluntarily by Heads of Music Services.

Case Study 1 ~ Hawkshire County Music Service

Hawkshire County Music Service's Mission Statement

Hawkshire County Music Service's Policy Document presents three statements of aims. Bowring-Carr and West-Burnham (1994, p.25) suggest that organisations moving towards total quality management need to review what they stand for, the nature of the products or services they provide, and the values by which they operate. A mission statement should be formulated to:

> " ... express the vision and values of the [organisation], describe the quality of the service[s] to be provided to clients, and set out a commitment for the future."

Hawkshire County Music Service's statements of aims set the context for this survey:

> "Hawkshire's County Music Service aims to provide appropriate and high quality music education opportunities which meet the needs of pupils, parents, schools, teachers and communities."

> "Hawkshire's County Music Service aims to provide a county-wide service which is a market leader, offering exceptional value for money."

> "Hawkshire's County Music Service will offer an efficient, high quality service, responsive to the needs of schools. All Hawkshire County Music Service staff will support staff in schools as professional colleagues, and consistently bear in mind what benefit they can give to pupils, schools, staff and parents."

Some of the elements expressed in these statements are related to Maxwell's (1984) six dimensions of quality, and have been explored by the survey questionnaires. These elements include Hawkshire County Music Service's aims to provide:

i.   High quality music education opportunities which are appropriate to the needs of pupils, parents, schools, teachers and communities.

ii. Music services which are accessible county-wide.

iii. Music services which represent exceptional value for money.

Concerning the issue of high quality music education opportunities, the quality of provision needs to be established by the customer and not by the provider. West-Burnham (1992, cited in West-Burnham, 1995, p.35) proposes that standards of quality set by providers often remain elusive and unattainable. It is more appropriate for providers to ascertain the exact nature of customers' needs and for customers to specify standards which meet their expectations. The County Music Service needs to accept that it may not be able to specify the quality of its services, rather, it is the customer who ultimately decides whether the services received represent poor, indifferent or good quality.

Organisations considered to be leaders in the market-place are usually perceived to offer services or products that represent good value to their customers. Customers tend not to invest in products or services that are perceived to be substandard or overpriced. In order to attain, or maintain its position as a market-leader, Hawkshire County Music Service needs to ensure that its services are provided at minimum cost, especially as it is a not-for-profit organisation, that they are easily accessible, and perceived by customers to represent both value for money and good quality. In order to keep the price of music services to the minimum, costs of non-conformance need to be eliminated.

Survey of Maintained and Voluntary Schools in Hawkshire

Response Rates

Initial response from schools in Hawkshire was fair, but it was considered necessary to follow up non-respondents. This had a positive impact on the total number of responses. Overall, the sample included ninety schools, numbered from 501 to 590, and sixty-seven schools responded. The sample

was stratified and included 30% of the authority's infant schools, 30% primary schools, 60% secondary schools and 60% special schools (see Table 4.1.1).

RESPONSE RATES

Schools Phase	Number Sent	Response	Percentage
30% of Infant Schools	13	11	85%
30% of Primary Schools	51	32	63%
60% of Secondary Schools[1]	19	19	100%
60% of Special Schools	7	4 (5)[2]	71%
Total	90	67	74%

Table 4.1.1

Economy and Efficiency (Inputs)

Hawkshire County Music Service undertakes to deliver thirty-three sessions of instrumental tuition in schools during an academic year. There is only one charge for instrumental tuition, but a higher fee is charged for class tuition (see Table 4.1.2).

SCALE OF CHARGES FOR MUSIC SERVICES PER WEEK

Number of Weeks Elected for the Academic Year	Cost per Hour
Instrumental Tuition (33 Weeks per Academic Year)	£21.00
Class Music - provided every week (by arrangement)	£23.00

Table 4.1.2

The vast majority of respondents indicated that the number of sessions delivered per year was adequate for their needs. The responses are presented as percentages for each school phase, including special schools (see Fig.4.1.1).

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[1] Secondary Schools without sixth forms were not separated from those with sixth forms for this survey.

[2] 5 questionnaires were returned. One was incomplete, but it was accompanied by a supporting letter.

THE NUMBER OF TEACHING SESSIONS PER YEAR
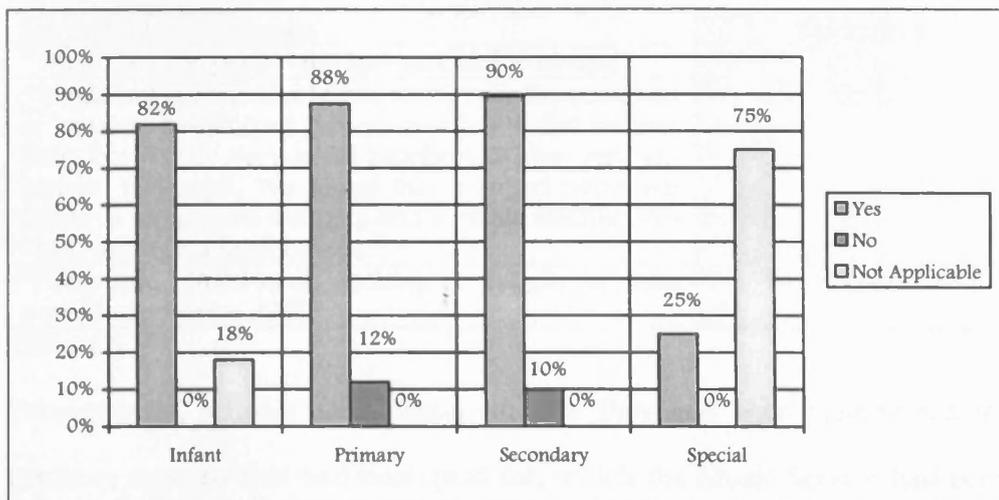
Fig.4.1.1

Subjects were asked if County Music Service staff manage to make up lessons missed due to unavoidable circumstances. Only 97% of primary schools responded to this question. In the case of special schools, only one of the responding schools bought in instrumental tuition (see Fig.4.1.2).

QUOTA OF LESSONS PROVIDED
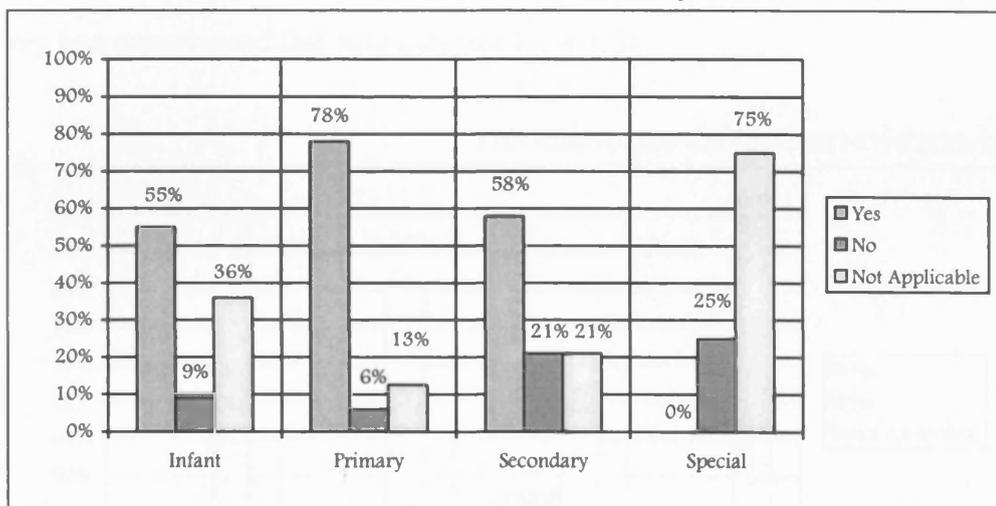
Fig.4.1.2

Although the majority of infant, primary and secondary school respondents indicated that County Music staff do manage to make up missed lessons, a substantial minority indicated that they had not received a full quota. Some schools indicated that the question was not applicable, partly because they used alternative suppliers (see Table 4.1.3).

THE USE OF ALTERNATIVE SUPPLIERS

Questionnaire Responses	References
"We do not use peripatetic instrumental teachers."	(511)
"We do not use the LEA Music Service for the provision of musical instrument tuition at all. We did for one year, but due to very small numbers, it was very expensive per pupil. We found that it suited our needs better to use private teachers and a music teacher provided through a local college."	(523)
"Piano and Woodwind teaching is bought in from non-Music Service staff."	(574)

Table 4.1.3

Subsequently, schools were asked whether they had been reimbursed for teaching sessions that had been paid for, which the Music Service had been unable to deliver. Again, only 97% of primary schools responded to this question. A substantial minority of primary and secondary schools indicated that they have not been reimbursed. A slightly higher percentage of primary schools, however, indicated that they had received reimbursement. In the case of secondary schools, the proportion of reimbursement and non-reimbursement was equal. None of the special schools responding to the survey had experienced this situation (see Fig.4.1.3).

FEES REIMBURSED FOR SERVICES NOT RECEIVED
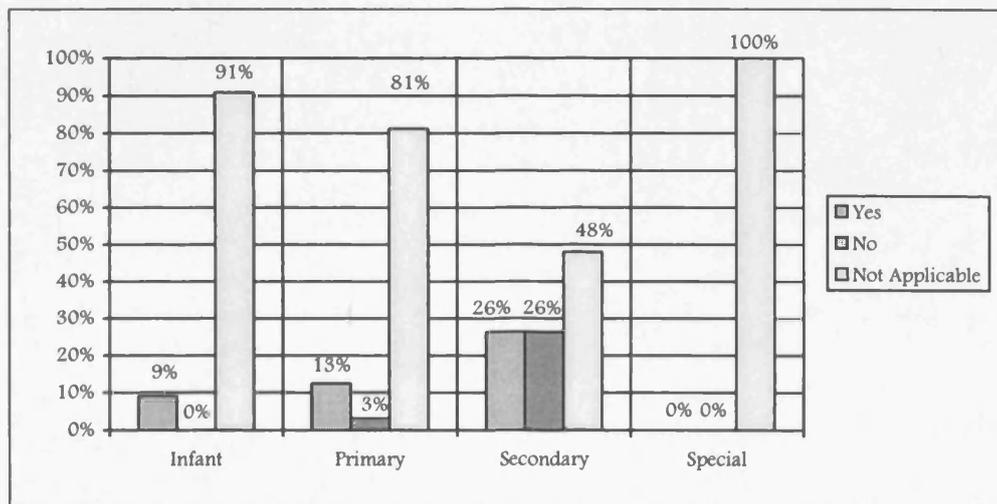
Fig.4.1.3

The final question in this section asked schools whether the scaled charges for class-music tuition and instrumental tuition was useful. In Hawkshire, there are two levels of charge, the charge for class tuition is slightly higher than that for instrumental tuition (refer to Table 4.1.2), but if schools buy in

both class tuition and instrumental tuition, their devolved time allocation is used for the more expensive class tuition (see Fig.4.1.4).

SCALED CHARGES FOR CLASS AND INSTRUMENTAL TUITION
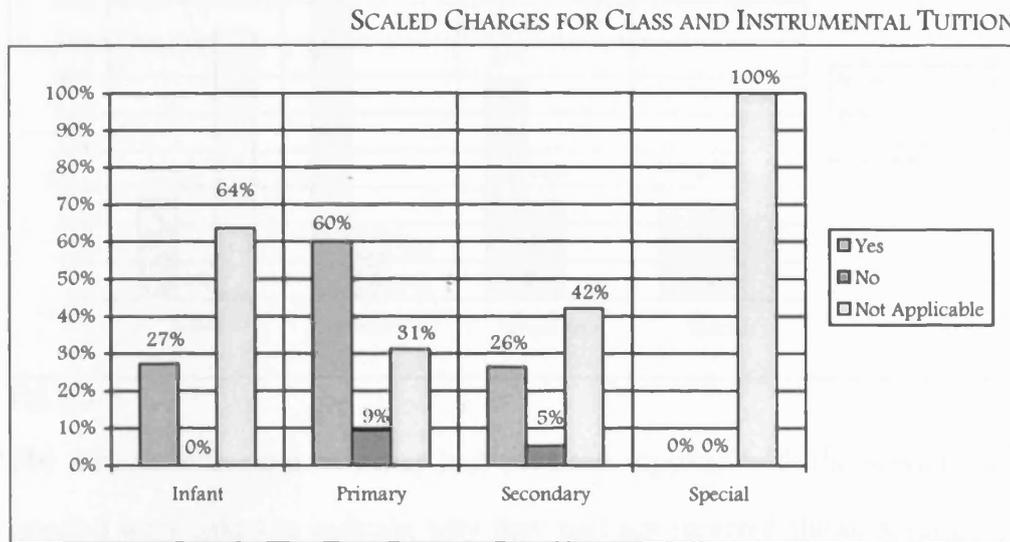
Fig.4.1.4

Only 73% of secondary schools responded to this question, and 91% of infant schools. The largest percentage of schools indicating that this arrangement is useful is the primary phase. Infant and primary schools without specialist music staff, often use their devolved time to engage peripatetic class music teachers to ensure delivery of National Curriculum music. Secondary schools may benefit from this arrangement if they need to engage a specialist class music teacher to cover long term absence.

Access to the Service

Schools were asked to indicate whether the Music Service had managed to supply tuition on all of the instruments that they had requested (see Fig.4.1.5). All infant schools responding to the survey had received the services requested, although 73% considered the question not applicable. This is largely because only a relatively small number of infant schools offer instrumental tuition. The vast majority of primary schools were provided with the services they requested, but the Music Service had not been able to supply all services requested to a relatively high percentage of secondary schools. Only 84% of secondary schools in the sample responded to this question.

ACCESSIBILITY: PROVISION OF SERVICES REQUESTED
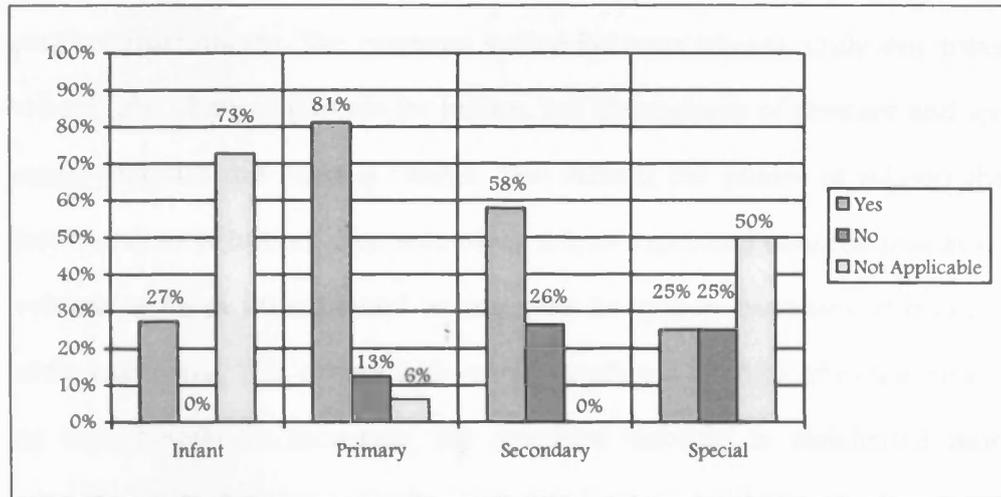
Fig.4.1.5

The schools indicating that they had not been supplied with the services requested were asked to indicate why they had not received them. A range of explanations was supplied (see Table 4.1.4).

REASONS FOR NON-PROVISION OF SERVICES

Questionnaire Responses	References
"Too few pupils requesting tuition to make it viable."	(523 & 561)
"Tuition on the chosen instruments is not provided by the service."	(534)
"Only one teacher [of this subject] available to cover all of the schools in the county."	(561)
"Instruments are not available."	(563 & 573)
"I have needed to buy in non Music Service teachers."	(570)
"When a [***] teacher was requested, the bald answer was that no-one was available. That was the end of the matter."	(575)
"We need Music Therapy but it is currently not available through the Music Service."	(585)

Table 4.1.4

Five respondents indicated that relevant Music Service staff were unavailable to provide the services requested, or that teachers were unable accept more work. In consequence one other school had needed to engage non-Music Service staff to cater for demand. Two respondents indicated that there were too few pupils requesting tuition to make it financially viable, and two other respondents were informed that instruments were not available for loan to schools.

Schools were asked to indicate whether they made a charge for tuition on musical instruments. The response varied between phases. Only one infant school (9%) charged parents for tuition, but the majority of primary and secondary schools did make a charge. This reflects the phases of schools that buy in the most tuition. One secondary school expressed concern that as the volume of extra instrumental tuition time bought in increases, it becomes more expensive. This occurs if devolved funding is used to subsidise tuition. As time bought in increases, the devolved 'subsidy' is distributed more sparsely. Only 84% of secondary schools in the sample responded to this question (see Fig.4.1.6).

SCHOOLS CHARGING FEES FOR TUITION ON MUSICAL INSTRUMENTS
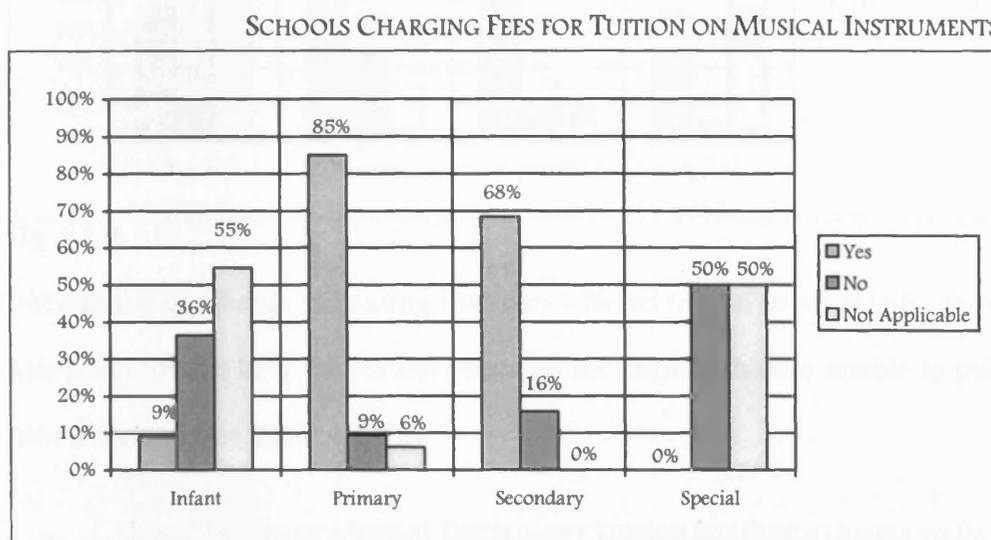
Fig.4.1.6

The schools that did not make a charge for music tuition were asked how they fund musical instrument tuition. Response to this question indicated that schools made provision in their budgets, used only the devolved funding from the Music Service, or they raised their own funds (see Table 4.1.5).

THE FUNDING OF MUSICAL INSTRUMENT TUITION

Fund	Infant	Primary	Secondary	Special
School Budget	-	1	1	-
Devolved Funds Only	4	2	2	1
Fund Raising	-	-	-	1

Table 4.1.5

Schools were asked to indicate whether tuition was offered to all pupils irrespectively of their ability to pay for lessons. A substantial minority of pupils, particularly in the primary phase, were not offered tuition if they could not afford to pay for lessons. Only 84% of secondary schools in the sample responded to this question (see Fig.4.1.7).

SCHOOLS OFFERING TUITION IRRESPECTIVELY OF PARENTS' ABILITY TO PAY
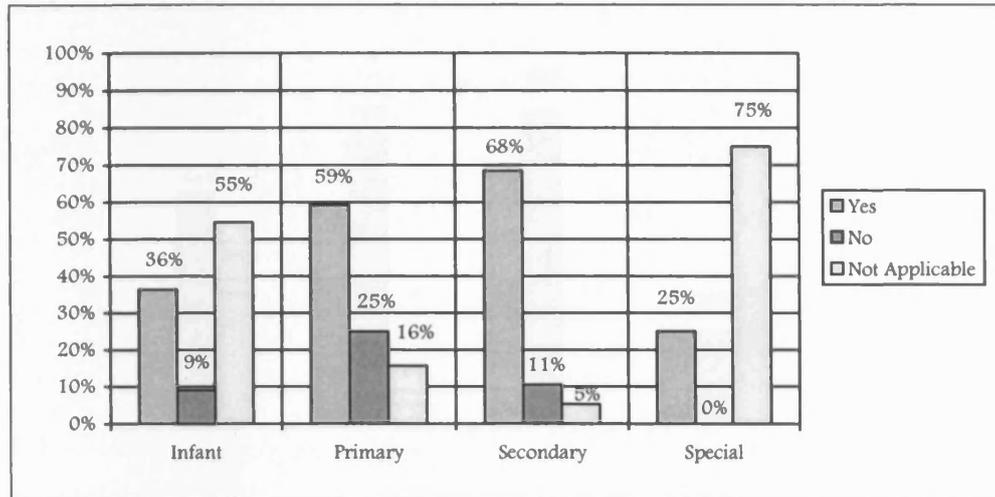
Fig.4.1.7

Subsequently, schools indicating that they offered tuition to all pupils, were asked to indicate how the tuition provided for pupils who are unable to pay fees is funded (see Table 4.1.6).

THE FUNDING OF MUSICAL INSTRUMENT TUITION FOR PUPILS UNABLE TO PAY

Fund	Infant	Primary	Secondary	Special
Proportion of devolved funding	1	~	1	~
Fund Raising	~	~	~	1
Remissions from School Fund	~	10	9	~
School Budget	~	3	1	~
Headteacher's Funds	~	~	1	~
Parental Contributions	~	2	~	~
Loan	~	1	~	~

Table 4.1.6

The majority of schools have a remissions policy and funds are mostly taken from the school fund, the school budget, or, in one case, the headteacher's fund. One special school operates fund raising events and one primary school offers a loan to parents unable to pay. Two primary schools ask parents to make contributions towards costs.

Schools were asked to indicate whether they operated a selection policy for tuition on musical instruments, favouring pupils of average or above average ability. Only a very small minority of primary schools operated such a policy. Again, only 84% of secondary schools in the sample responded to this question (see Fig.4.1.8).

SCHOOLS OFFERING TUITION TO PUPILS ACCORDING TO THEIR ABILITY
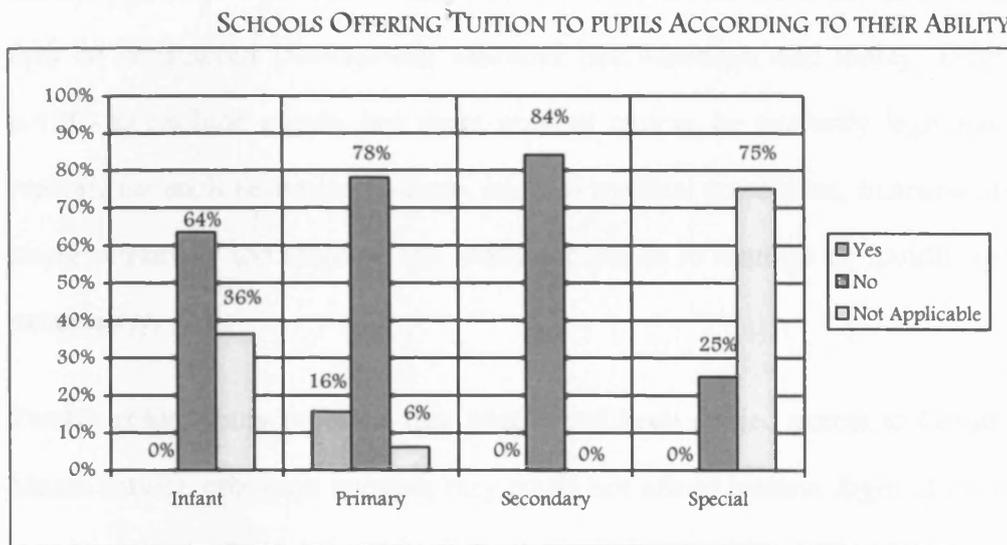
Fig.4.1.8

Those schools operating such a selection policy were asked to comment on the provision they make available for pupils of below average ability who desire to learn to play a musical instrument. This question was avoided by one respondent who claimed that all pupils have an opportunity to audition. One school made no such provision, but other schools offered a range of activities (see Table 4.1.7).

PROVISION FOR PUPILS OF BELOW AVERAGE ABILITY

Questionnaire Responses	References
"None at present other than class-room."	(514)
"All pupils are given the opportunity to audition."	(517)
"The school provides keyboard tuition for all junior pupils. Recorder and guitar tuition are in mixed ability groups, and the school orchestra takes all comers."	(536)
"We operate a rich music curriculum. All pupils have free lessons in recorder, singing and percussion."	(559)
"The following provision is made: weekly class music sessions, opportunities to play recorders, ocarinas, sing, and steel pans as extra curricular."	(560)

Table 4.1.7

Subjects were asked whether pupils had been denied access to musical instrument tuition, or any other non-statutory musical activity, provided in school during the academic year 1996/97, as a result of advice from Music Service staff. Four primary schools (13%), and two secondary schools (11%), had received recommendations from County Music staff that certain pupils should not receive tuition. Reasons for these decisions were not offered. It may be considered ideologically unsound (see Morrison and Ridley, 1989, p.43ff) to exclude pupils, but there may, of course, be perfectly legitimate reasons for such recommendations, such as medical conditions, instruments being physically too large or too heavy for pupils to manage or handle appropriately.

Twelve respondents reported that pupils had been denied access to County Music Service provision because they could not afford lessons. Eight of these responses were from secondary schools and the remaining four from primary schools. It is important to stress, however, that this is not County Music Service policy, but more likely to result from the management of finance and devolved Music Service resources in individual schools. Only thirty-one responding primary schools (98%) answered this question (see Fig.4.1.9).

PUPILS DENIED ACCESS TO MUSIC SERVICES ON THE GROUNDS OF INABILITY TO PAY
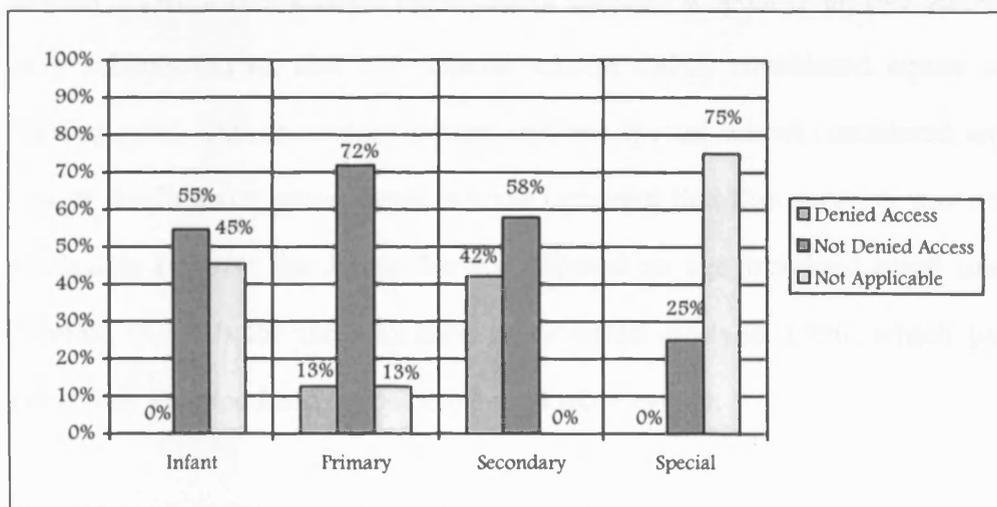
Fig.4.1.9

Equity and Social Acceptability

Subjects were requested to rate the extent to which they considered Music Service funding to be allocated to schools with equity, using a six point Likert Scale. Only fifteen secondary schools (79%) responded to this question (see Fig.4.1.10).

EQUITY OF FUNDING DISTRIBUTION
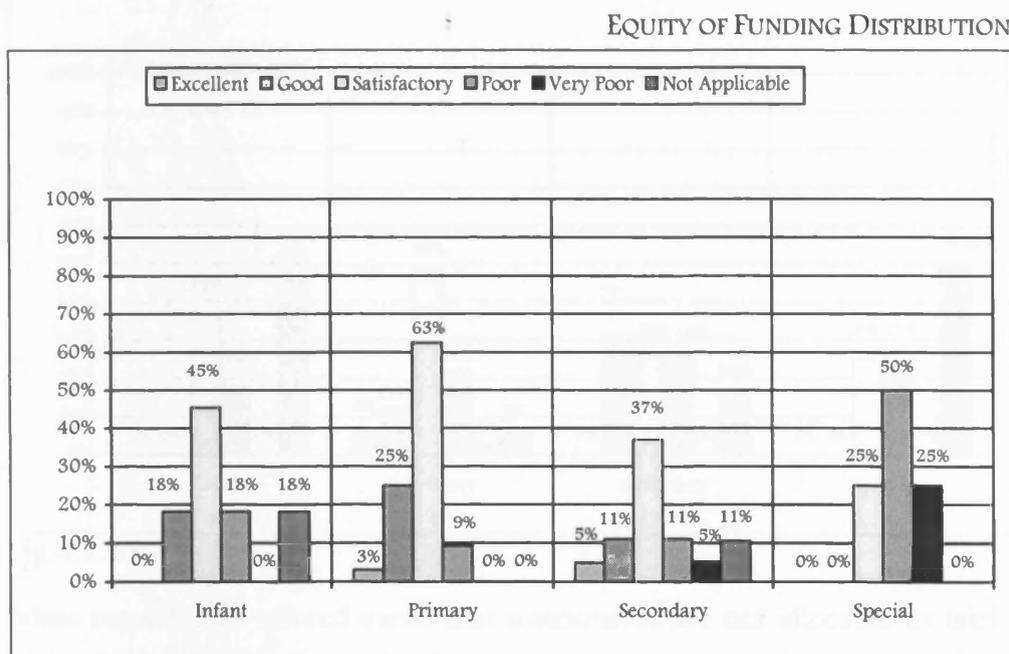
Fig.4.1.10

Only one primary school (3%) and one secondary school (5%) rated the equity of Music Service funding excellent. A number of infant, primary and secondary schools rated it good, but the majority of schools considered it satisfactory. Two infant schools (18%), three primary schools (9%), two secondary schools (11%), and two special schools (50%) considered equity of funding poor. One secondary school and one special school considered equity of funding very poor. Some schools indicated that this question was not applicable because the Music Service adopted an age weighted pupil unit formula (AWPU) for the allocation of devolved funds in 1996, which has effectively enabled funds to be distributed more evenly.

Subjects were asked to rate the extent to which County Music Service in-struments are allocated fairly to pupils for the initial twelve month period (see Fig.4.1.11).

EQUALITY OF COUNTY MUSIC SERVICE INSTRUMENT ALLOCATION
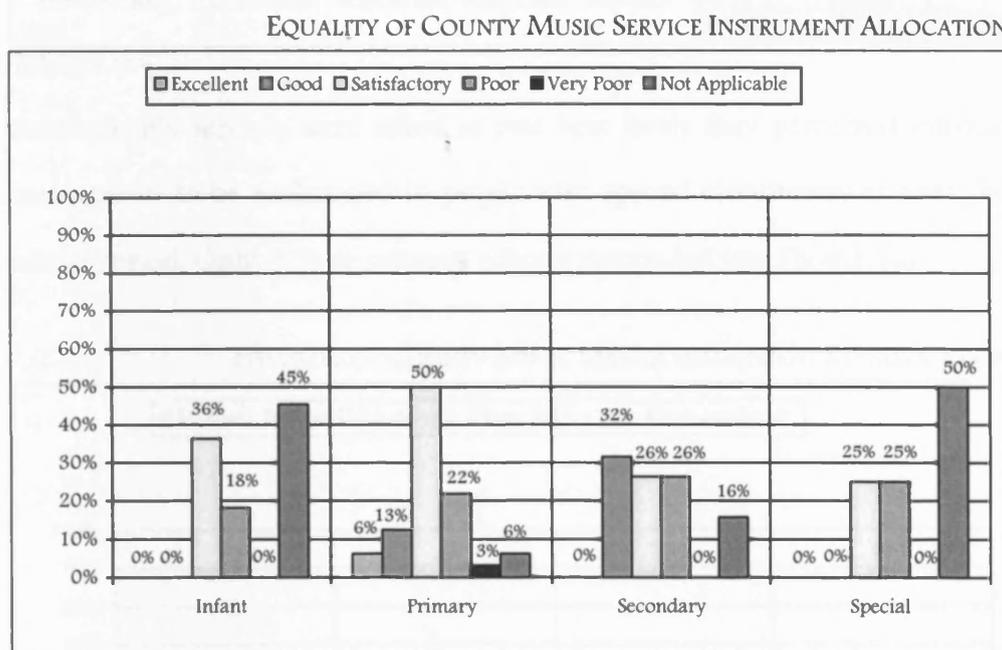
Fig.4.1.11

Some respondents offered views that instruments are not allocated as fairly as they could be. However, other respondents considered these questions not applicable because some pupils have no need to borrow instruments, or be-cause County instruments were not available. Four primary schools (13%), and six secondary schools (32%), considered the allocation of instruments good. The majority of ratings were satisfactory, but substantial minorities of schools considered allocation of county instruments poor, and one primary school considered it very poor. Two respondents added further views con-cerning the fairness with which instruments are allocated to schools and in-dividual pupils (see Table 4.1.8).

EQUALITY OF COUNTY MUSIC SERVICE INSTRUMENT ALLOCATION

Questionnaire Responses	References
"Instruments are only available to Primary Schools."	(554)
"There are not enough county owned instruments to accommodate the needs and aspirations of lower social classes."	(567)
"Historically, instrument allocation has been haphazard."	(568)

Table 4.1.8

Subsequently schools were asked to rate how fairly they perceived musical instruments to be reallocated to pupils with special circumstances after the initial period. Only 97% of primary schools responded (see Fig.4.1.12).

EQUALITY OF COUNTY MUSIC SERVICE INSTRUMENT RE-ALLOCATION
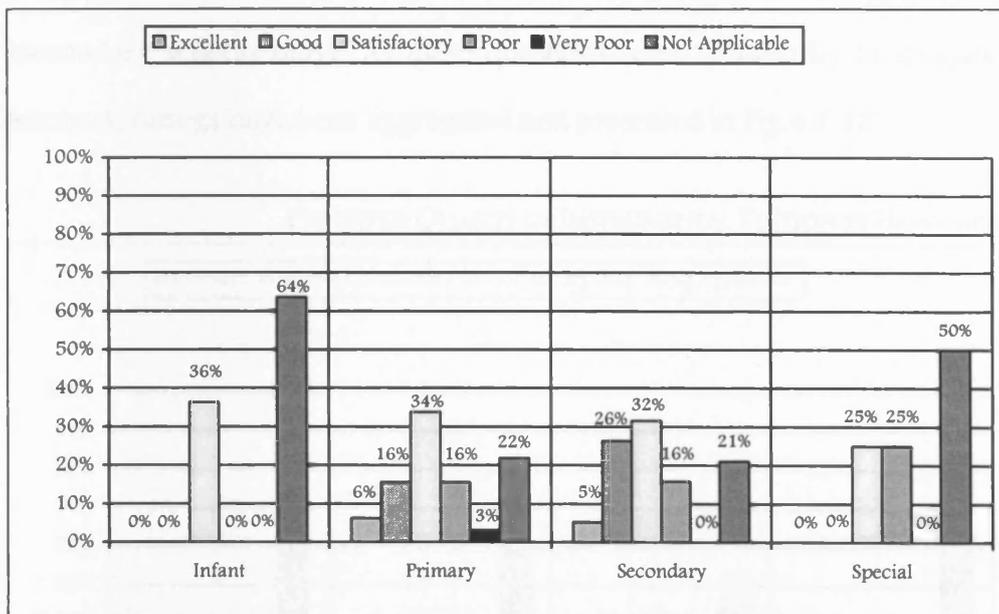
Fig.4.1.12

Most infant schools considered the question not applicable, but four respondents (36%) rated re-allocation of instruments satisfactory. Small minorities of schools in both primary and secondary phases considered re-allocation excellent, and substantial minorities considered it good. This, however, was balanced, to some extent, by perceptions of poor re-allocation. One primary school rated re allocation very poor. The majority of primary and secondary schools, however, considered re-allocation satisfactory.

Responsiveness and Relevance to Need

Hawkshire County Music Service Processes and Activities

Hawkshire County Music Service offers tuition on the following instruments: flute, oboe, clarinet and saxophone, bassoon, the full range of orchestral brass and brass band instruments, orchestral percussion and drum kit, violin, viola, 'cello, double bass, guitar, keyboard, ethnic instruments such as steel pans, and vocal tuition. Respondents were asked to rate the county musical instrument teachers that visit their schools. Ratings for individual instruments, orchestral brass and percussion are presented in Appendix 3 (Secondary schools only). As these questions refer specifically to specialist teachers, ratings have been aggregated and presented in Fig.4.1.13.

PERCEIVED QUALITY OF INSTRUMENTAL TUITION IN HAWKSHIRE
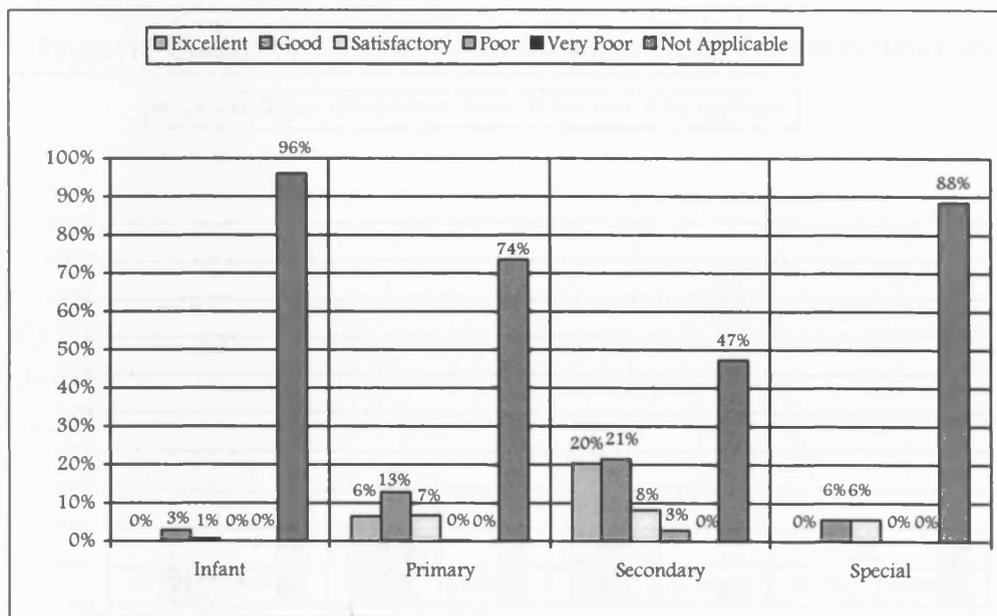
Fig.4.1.13

This aggregation, however, shows a disproportionate number of responses to be not applicable. This is largely because only a relatively small number of schools engage teachers for 'minority', or less popular instruments, such as oboe, bassoon, percussion, 'cello, double bass, electronic keyboards, ethnic instruments. Only three primary schools responding to the survey indicated that they used a county vocal tutor, and only one primary school and three

secondary schools engaged teachers of pop music styles. Vocal tuition is a statutory component of the National Curriculum, and accordingly schools are not empowered to charge parents for lessons. Consequently, vocal tuition is generally delivered through the class-room. One of the responding schools indicated that it uses private teachers for woodwind and keyboard, which further distorts the figures presented in Fig.4.1.13.

Where only the instruments taught in the majority of schools are included in an aggregated table, the perceived quality of provision changes. This is because a large proportion of the 'not applicable' responses are removed. Responses for those instruments perceived to be more popular, including the flute, clarinet (including saxophone), brass, violin and viola, are presented in Fig.4.1.14.

PERCEIVED QUALITY OF FLUTE, CLARINET, BRASS AND VIOLIN TUITION IN HAWKSHIRE
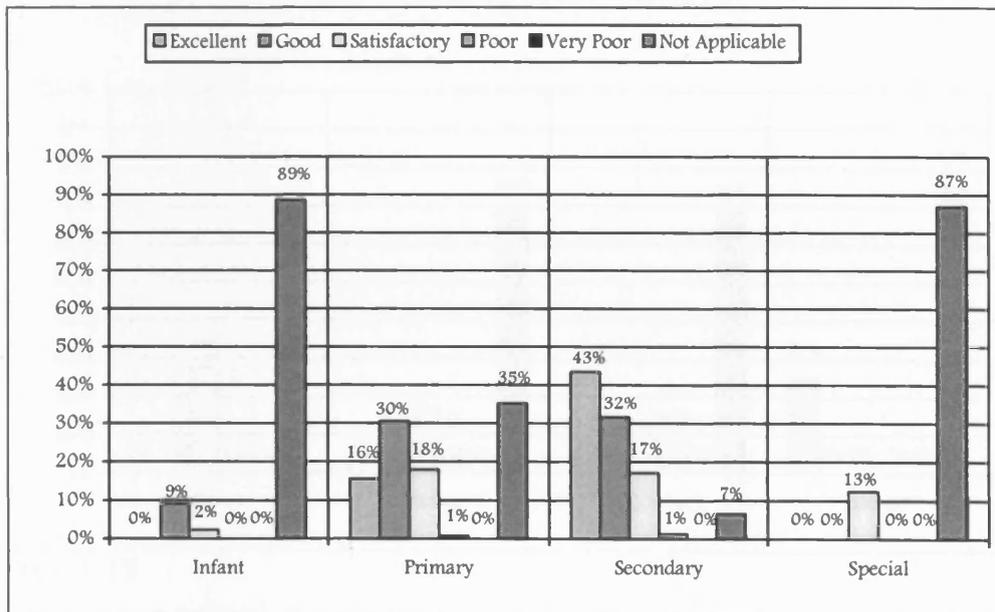
Fig.4.1.14

This presents a more favourable rating for teachers of instruments taught in the majority of schools. The Majority of 'not applicable' responses still occur in infant schools and special schools, indicating that few infant and special schools offer tuition on these instruments, but 'not applicable' responses have been significantly reduced in primary and secondary schools. One special

school did offer flute, clarinet and brass tuition, and considered it satisfactory. The only tuition offered in the infant schools within these categories was violin. Most respondents considered this tuition good. The vast majority of the remaining responses rated teachers of these instruments satisfactory, good or excellent, and only very small percentages of respondents considered tuition poor. It should also be noted that no respondents rated tuition very poor. Not all primary and secondary schools offered tuition on all of these instruments, and in the case of one secondary school, woodwind tuition was bought in privately.

Hawkshire Music Service support for extra curricular musical activities in schools is less well supported by respondents (see Fig.4.1.15).

HAWKSHIRE COUNTY MUSIC SERVICE SUPPORT FOR EXTRA-CURRICULAR MUSIC
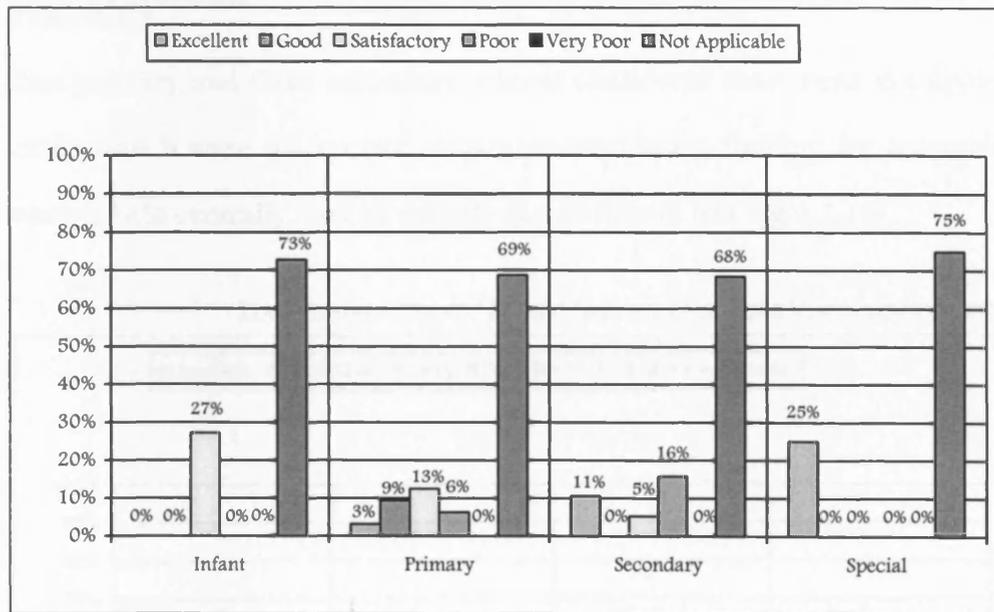
Fig.4.1.15

Schools need to buy-in expertise from the County Music Service if they require assistance with extra-curricular musical activities. Scarcity of funds for activities of this nature is the likely reason that eight infant (73%), twenty-two primary (69%), thirteen secondary (68%) and three special schools (75%), considered this question not applicable. Only one primary (3%), two secondary (11%) and one special schools (25%) rated extra-curricular sup-

port, excellent. Two primary (6%) and three secondary schools (16%) rated

support poor, but no respondents considered it very poor.

Hawkshire County Music Service offers ensemble visits to schools at least

once every four terms. In secondary schools, these visits occur more fre-

quently and are focused specifically on A Level and GCSE pupils who are set

tasks to compose music for the ensemble. Compositions are performed by the

ensemble on return visits three months later. Some schools were very enthu-

siastic about the ensemble visits (see Table 4.1.9).

HAWKSHIRE COUNTY MUSIC SERVICE ENSEMBLE VISITS

Questionnaire Responses	References
"Visits from Music Service ensembles are always well received by the children who see and hear live music."	(513)
"Ensemble visits and subsequent performances of pupil compositions are always excellent and give the pupils involved such a confidence boost."	(572)

Table 4.1.9

One primary and three secondary schools considered these visits not appli-

cable, which were unexpected responses considering funding for ensemble

visits is held centrally, and all schools should benefit (see Fig.4.1.16).

HAWKSHIRE COUNTY MUSIC SERVICE ENSEMBLE VISITS TO SCHOOLS
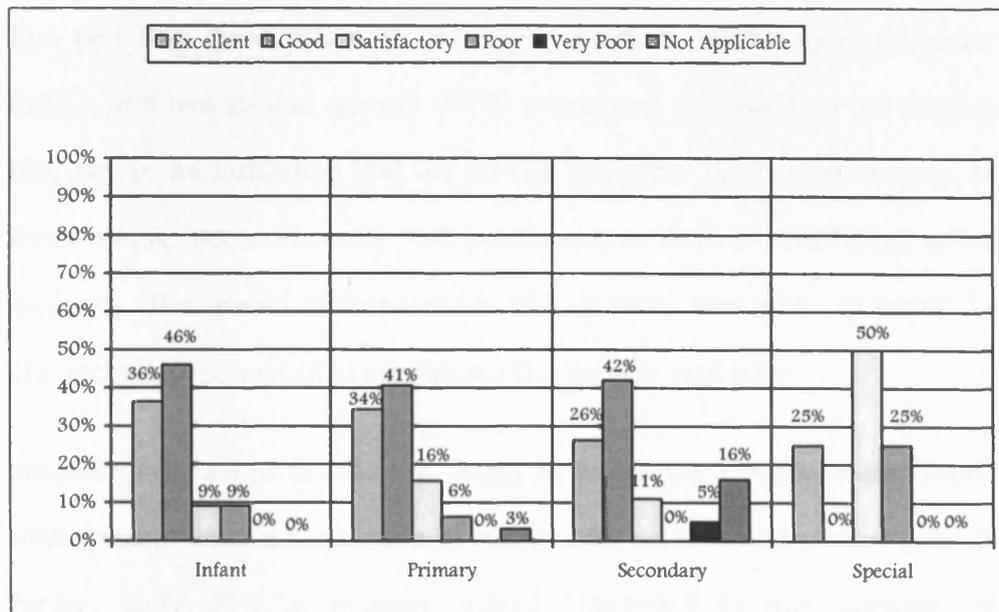
Fig.4.1.16

Although the vast majority of respondents rated the ensemble visits satisfactory, good or excellent, one infant (9%), two primary (6%), and one special school (25%) rated them poor, and one secondary school rated them very poor.

Subjects were asked to rate specialist curriculum advice and training supplied by the County Music Service (see Fig. 4.1.17).

HAWKSHIRE CMS SPECIALIST CURRICULUM ADVICE & TRAINING
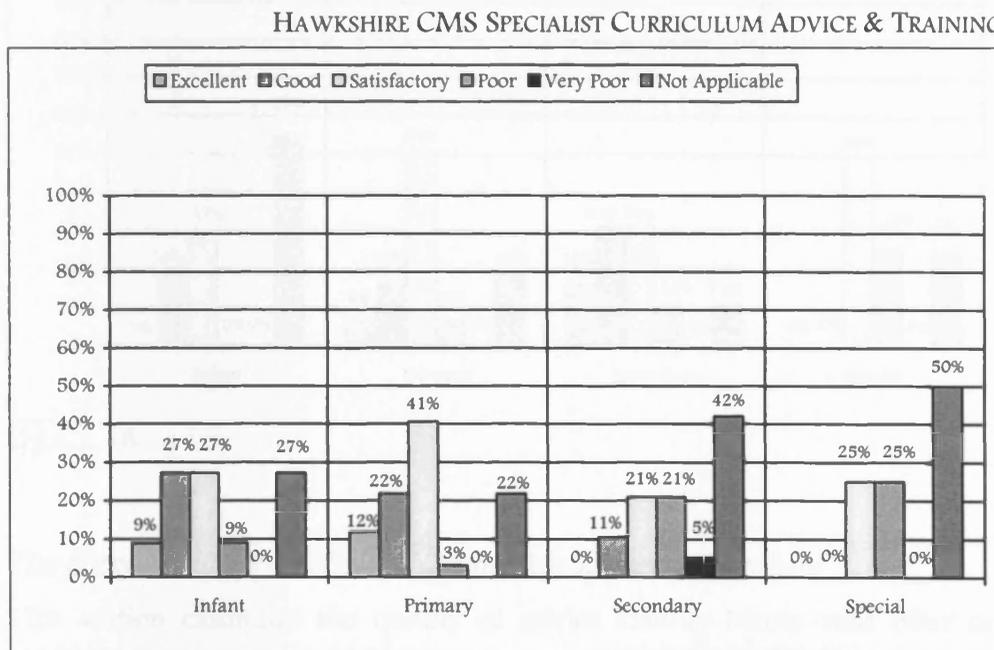
Fig.4.1.17

The fact that three infant (27%), seven primary (22%), eight secondary (42%), and two special schools (50%) considered this question not applicable, may be an indication that the service has either not been necessary, not forthcoming, not sufficiently well publicised, or there is insufficient money available. The spread of responses to this question was wide. In particular, one secondary school (5%) considered this service very poor.

Subjects were asked to rate the extent to which the County Music Service management team is responsive to requests for support and planning for the future. Only 97% of primary school responded to this question (see Fig.4.1.18). Six infant (55%), six primary (19%), two secondary (11%), and one special school (25%) considered this question not applicable. The vast

majority of remaining responses rated responsiveness satisfactory, good or excellent. However, two primary (6%), two secondary (11%) and one special school (25%) considered responsiveness poor.

RESPONSIVENESS OF THE COUNTY MUSIC SERVICE MANAGEMENT TEAM
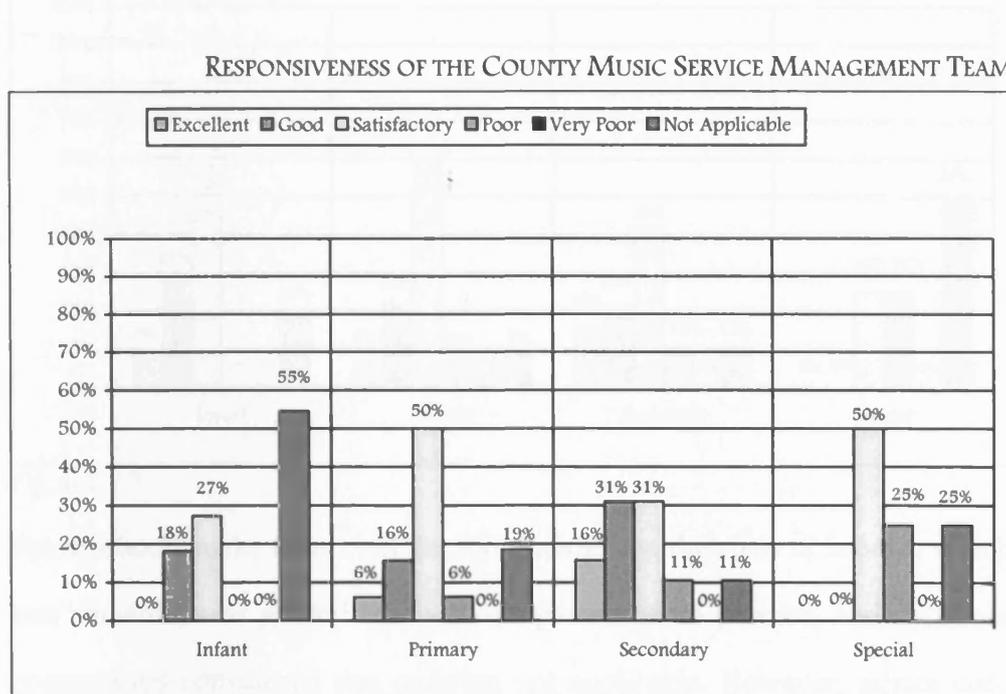
Fig.4.1.18

The Responsibilities and Role of County Music Service Teachers

This section examines the quality of advice County Music staff offer on timetabling, the setting of pupils, the dissemination of information to schools concerning pupil progress, and assistance or advice concerning school productions. It also focuses on how teachers relate to the needs of pupils, communicate with schools, and domestic arrangements such as time-keeping.

Concerning advice on timetabling, some music co-ordinators in schools manage County Music timetables themselves. Therefore, some respondents considered this question not applicable (see Fig.4.1.19).

The vast majority of respondents rated this satisfactory, good or excellent, but two primary (6%), two secondary (11%) and one special school (25%) considered it poor, and one primary school (3%) rated it very poor.

HAWKSHIRE COUNTY MUSIC SERVICE ADVICE ABOUT TIMETABLING
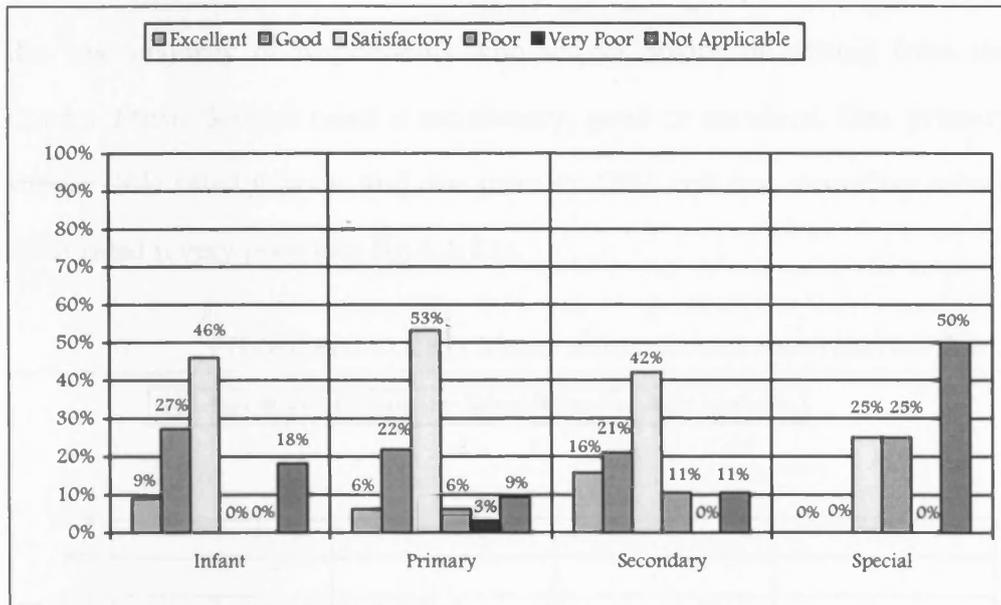
Fig.4.1.19

Some schools make their own decisions about the duration of lessons, which can sometimes be guided by the costs passed on to parents, and therefore respondents considered this question not applicable. However, advice concerning the duration of lessons was largely rated satisfactory, good or excellent, but again one primary (3%), one secondary (5%), and one special school (25%) considered it poor (see Fig.4.1.20).

HAWKSHIRE COUNTY MUSIC SERVICE ADVICE ABOUT THE DURATION OF LESSONS
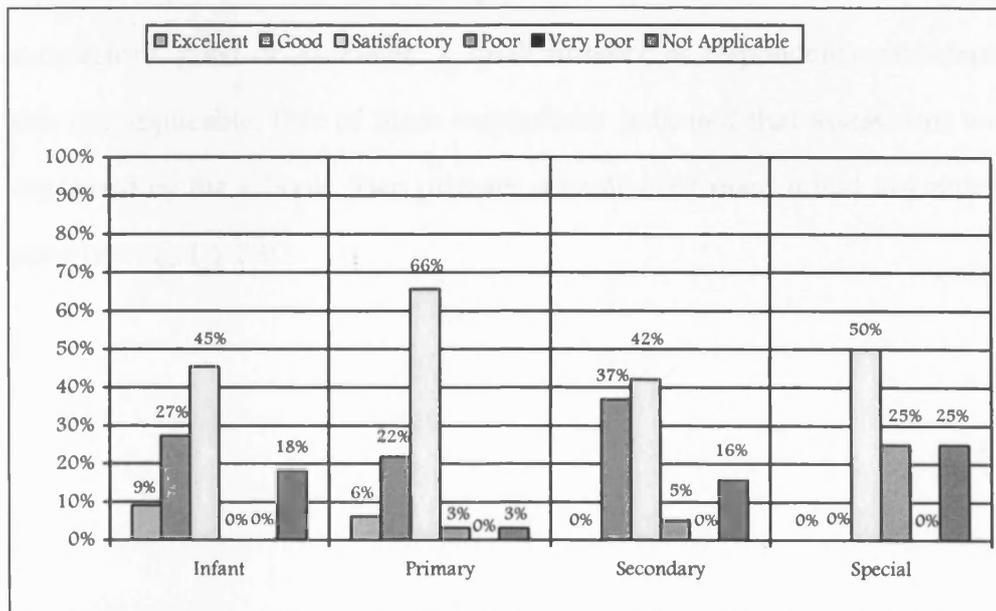
Fig.4.1.20

Some schools also make their own decisions about setting pupils. However, the vast majority of respondents who sought advice on setting from the County Music Service rated it satisfactory, good or excellent. One primary school (3%) rated it poor, and one primary (3%) and one secondary school (5%) rated it very poor (see Fig.4.1.21).

HAWKSHIRE COUNTY MUSIC SERVICE ADVICE ABOUT SETTING PUPILS
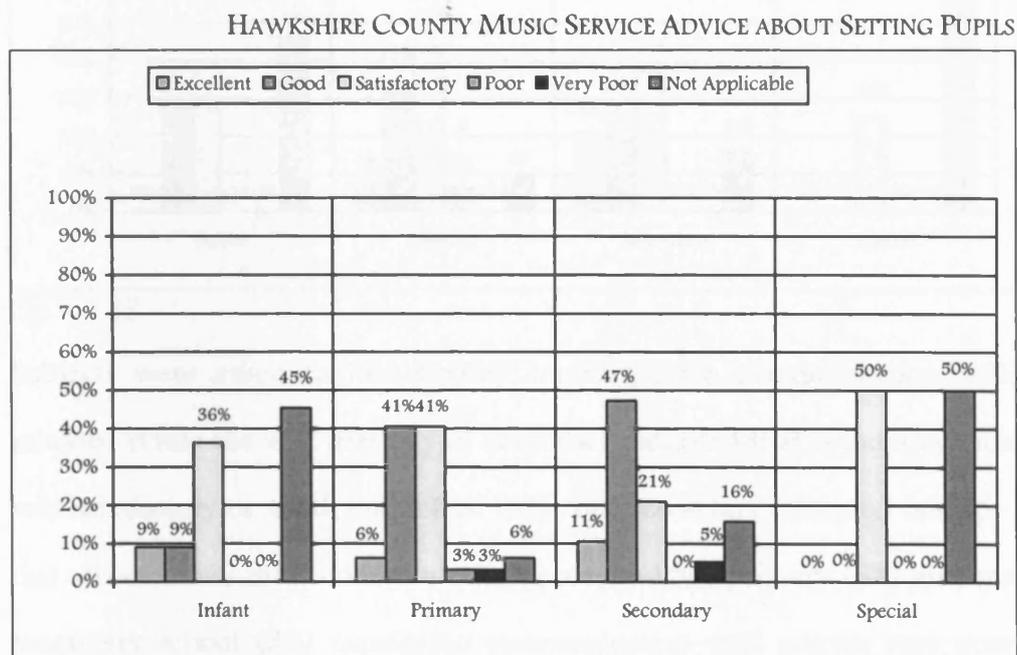
Fig.4.1.21

Subjects were asked to rate initial assessments of new pupils carried out by County Music Service staff. The majority of respondents rated assessment as satisfactory, good or excellent. A small number of respondents considered this not applicable. Five of these respondents indicated that assessment was organised by the schools. Two primary schools (6%) rated initial assessment poor (see Fig.4.1.22).

HAWKSHIRE COUNTY MUSIC SERVICE ADVICE ABOUT INITIAL ASSESSMENT
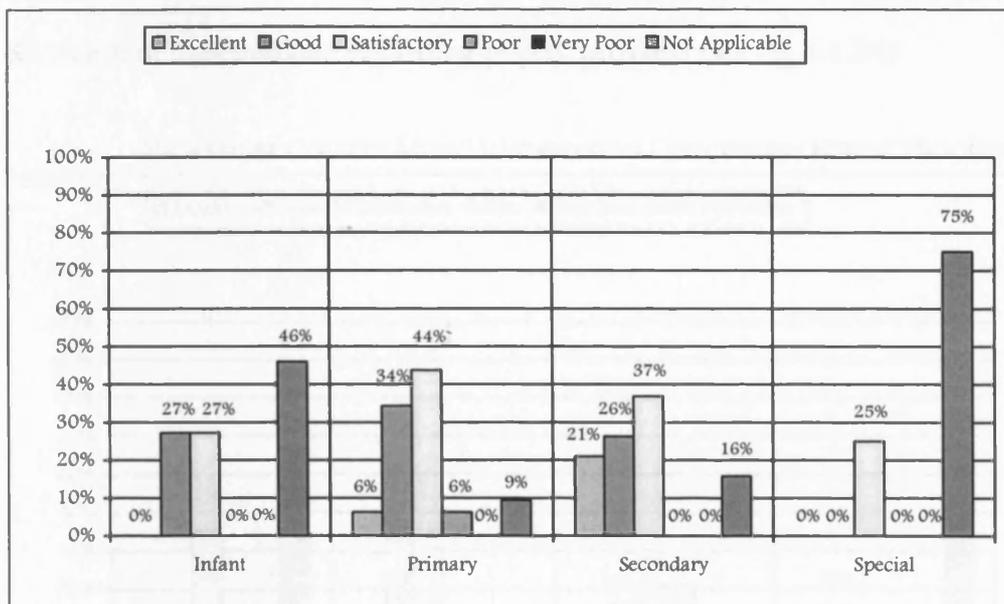
Fig.4.1.22

Subjects were asked to rate County Music Service communication with schools. While the vast majority of responses indicated that communication was satisfactory or good, one infant (9%), one secondary (5%) and one special school (25%) rated communication poor, and two primary (6%) and one secondary school (5%) considered communication with schools very poor (see Fig. 4.1.23).

HAWKSHIRE COUNTY MUSIC SERVICE COMMUNICATION WITH SCHOOLS
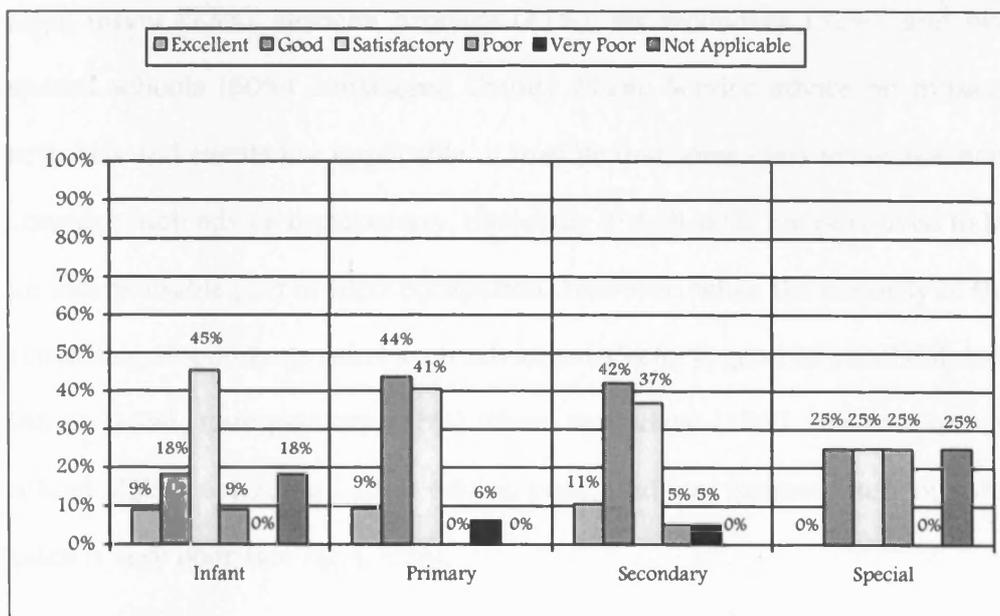
Fig.4.1.23

Subsequently, schools were asked to rate the information County Music Service staff disseminated regarding pupils' progress (see Fig.4.1.24).

HAWKSHIRE COUNTY MUSIC INFORMATION CONCERNING PUPILS' PROGRESS
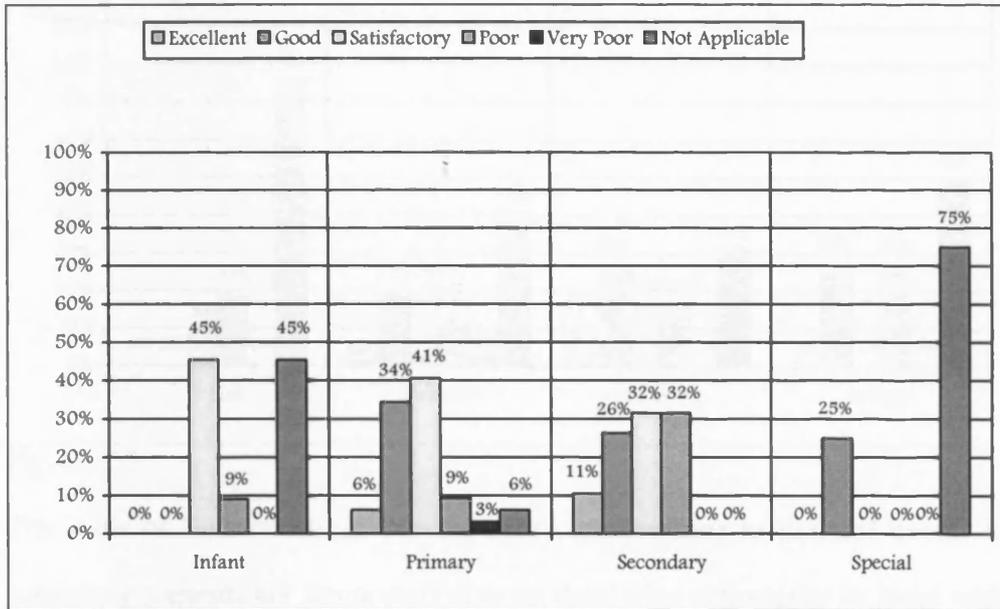
Fig.4.1.24

Again, the majority of responses indicated that information was satisfactory good or excellent, but one infant (9%), three primary (9%), and six secondary schools (32%) rated it poor, and one primary school (3%) rated it very poor.

Eight infant (73%), thirteen primary (41%), six secondary (32%), and two special schools (50%) considered County Music Service advice on musical activities and events not applicable. It may be that some class music teachers consider such advice unnecessary, especially if such skills are perceived to be an indispensable part of their occupation. However, while the majority of the remaining respondents rated such advice satisfactory, good or excellent, two infant (18%), four primary (13%), three secondary (16%) and one special school (25%) considered such advice poor, and one primary school (3%) rated it very poor (see Fig.4.1.25).

HAWKSHIRE COUNTY MUSIC SERVICE ADVICE ABOUT MUSICAL ACTIVITIES
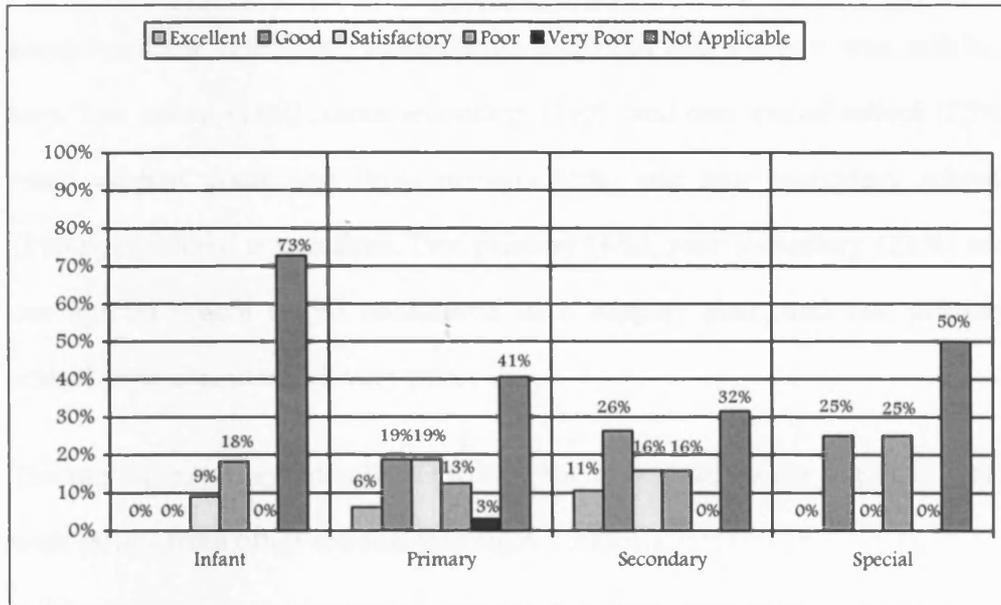
Fig.4.1.25

The issue of County Music Service staff contributions to musical events in schools is contentious. Some staff give up their time voluntarily to assist with musical events in schools and receive no payment. A small number of County Music staff are in charge of directing County Orchestras in the evenings and weekends and may not be available to assist with events at schools. Not all school based staff may be aware of this (see Fig.4.1.26).

COUNTY MUSIC STAFF CONTRIBUTIONS TO MUSICAL EVENTS IN SCHOOLS
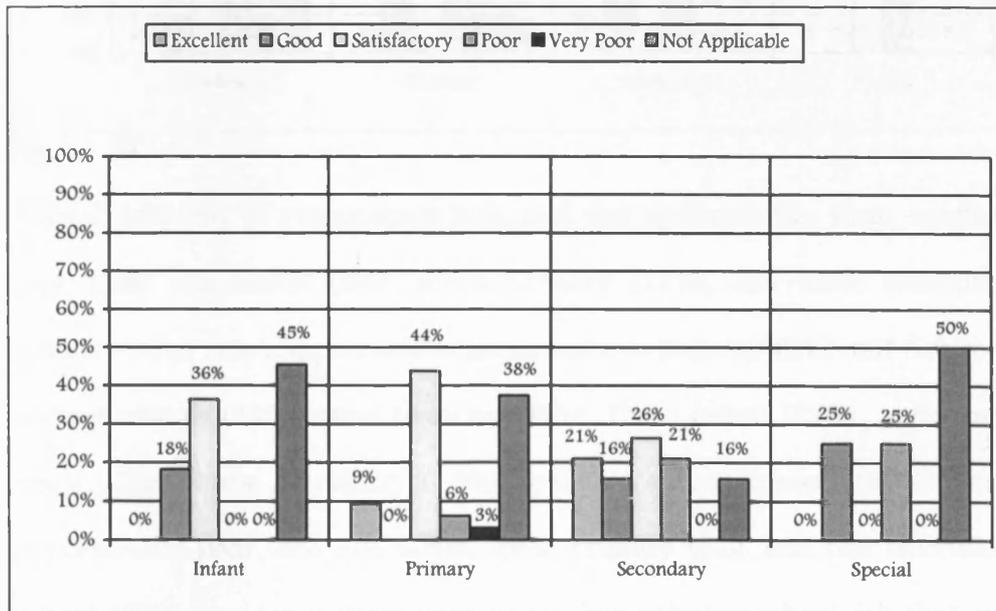
Fig.4.1.26

A large number of schools considered this question not applicable, and the majority of the remaining respondents indicated that support was satisfactory. Two infant (18%), three secondary (16%) and one special school (25%) rated support good, and three primary (9%) and four secondary schools (21%) considered it excellent. Two primary (6%), four secondary (21%) and one special school (25%) considered such support poor, and one primary school (3%) considered it very poor.

The next question asked subjects to rate the opportunities for pupils to work with pupils from other schools (see Fig.4.1.27).

OPPORTUNITIES FOR PUPILS IN DIFFERENT SCHOOLS TO MAKE MUSIC TOGETHER
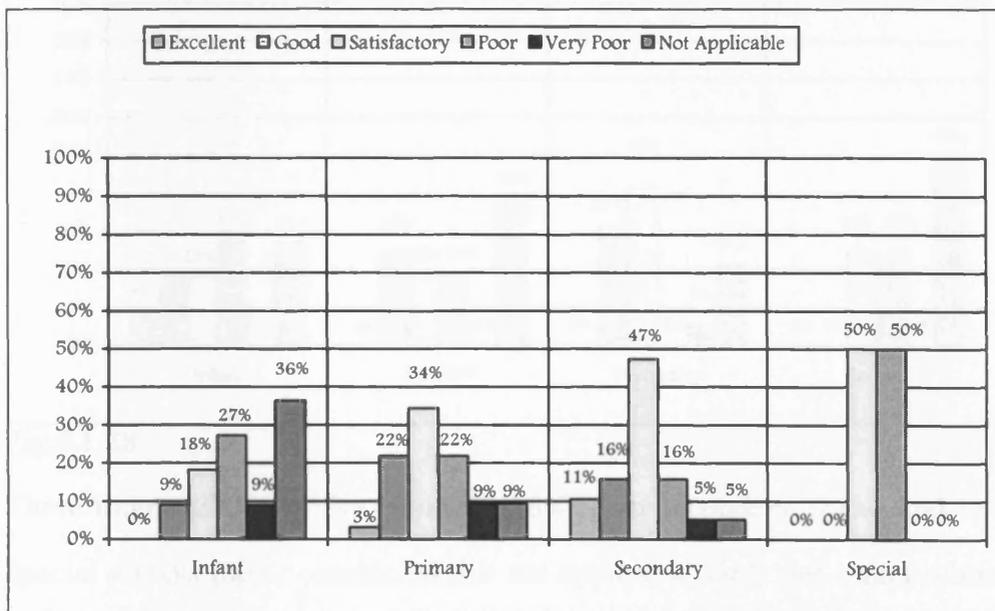
Fig.4.1.27

A small majority of respondents indicated that opportunities were satisfactory. Only one infant (9%), seven primary (22%), and three secondary schools (16%) rated opportunities good, and one primary (3%) and two secondary schools (11%) rated them excellent. Three infant (27%), seven primary (22%), three secondary (16%), and two special schools (50%) rated opportunities poor, and one infant, three primary (9%), and one secondary school (5%) considered them very poor. One primary school felt that opportunities had disappeared (see Table.4.1.10).

OPPORTUNITIES TO WORK WITH PUPILS FROM OTHER SCHOOLS

Questionnaire Responses	References
"Opportunities to work with pupils from other schools have virtually disappeared. This is a direct result of the changes to funding."	(538)

Table 4.1.10

Schools were asked to rate the assistance from County Music Service staff to develop suitable schemes of work in relation to the needs, abilities, expectations and interests of pupils (see Fig. 4.1.28).

HAWKSHIRE COUNTY MUSIC SERVICE DEVELOPMENT OF SCHEMES OF WORK
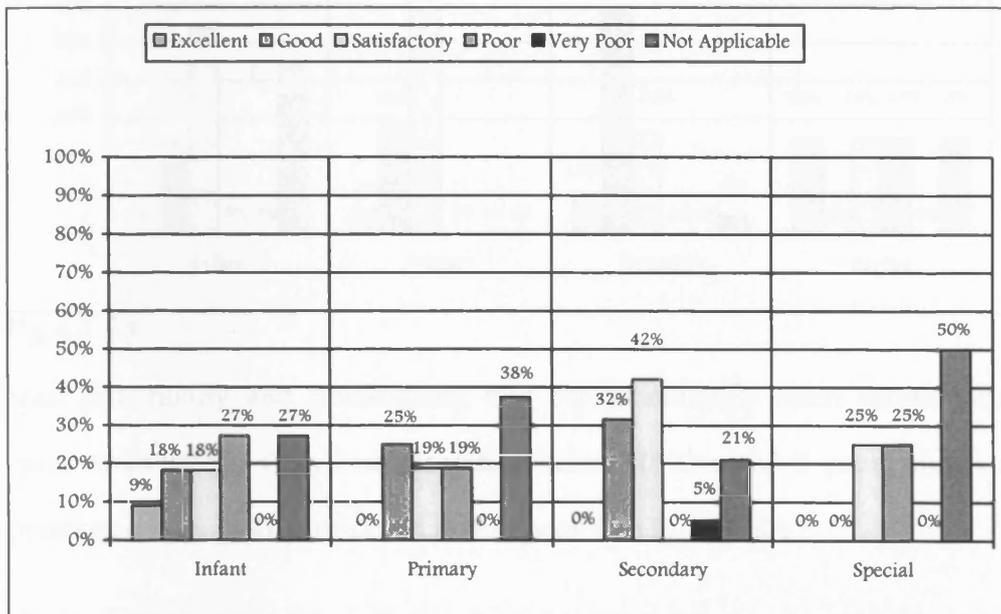
Fig.4.1.28

Three infant (27%), twelve primary (38%), four secondary (21%) and two special schools (50%) considered this not applicable. Only one infant school (9%) rated the development of schemes of work excellent. Two infant (18%), eight primary (25%) and six secondary schools (32%) rated this service good. Two infant (18%), six primary (19%), eight secondary (42%) and one special school (25%) considered it satisfactory. Three infant (27%), six primary (19%), and one special school (25%) considered it poor, and one secondary school (5%) rated it very poor.

Respondents rated the extent to which tuition matched pupils' needs and abilities largely satisfactory, good or excellent. One special school rated it

poor (25%), and four infant (36%), one secondary (5%) and one special

school (25%) considered the question not applicable (see Fig.4.1.29).

THE EXTENT WHICH COUNTY MUSIC TUITION MEETS THE NEEDS OF PUPILS
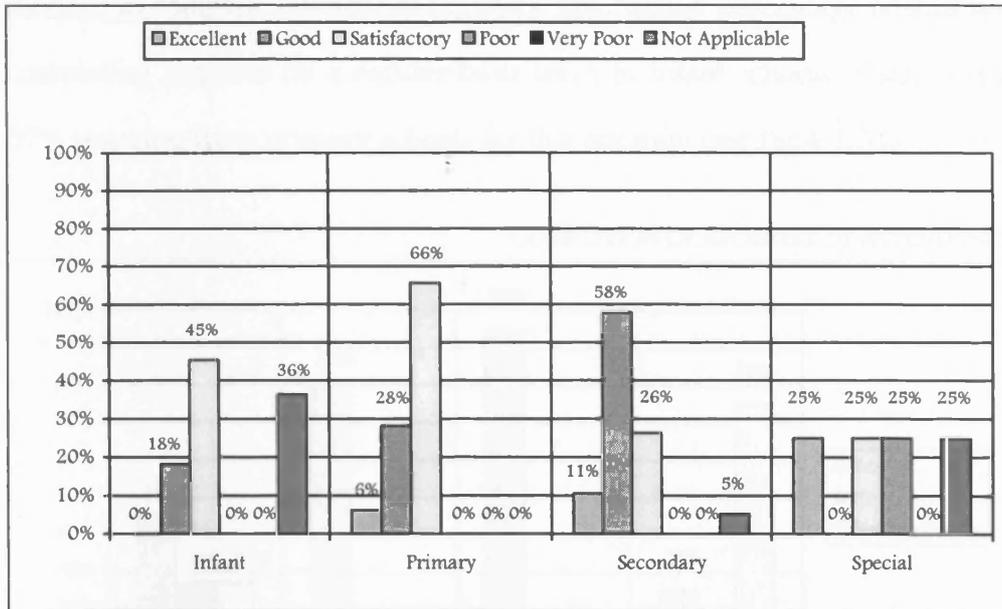
Fig.4.1.29

Staff punctuality and timekeeping was overwhelmingly rated satisfactory,

good or excellent. Only one secondary school (5%) rated it poor, and one

primary school (3%) considered it very poor (see Fig.4.1.30).

HAWKSHIRE COUNTY MUSIC STAFF PUNCTUALITY AND TIMEKEEPING
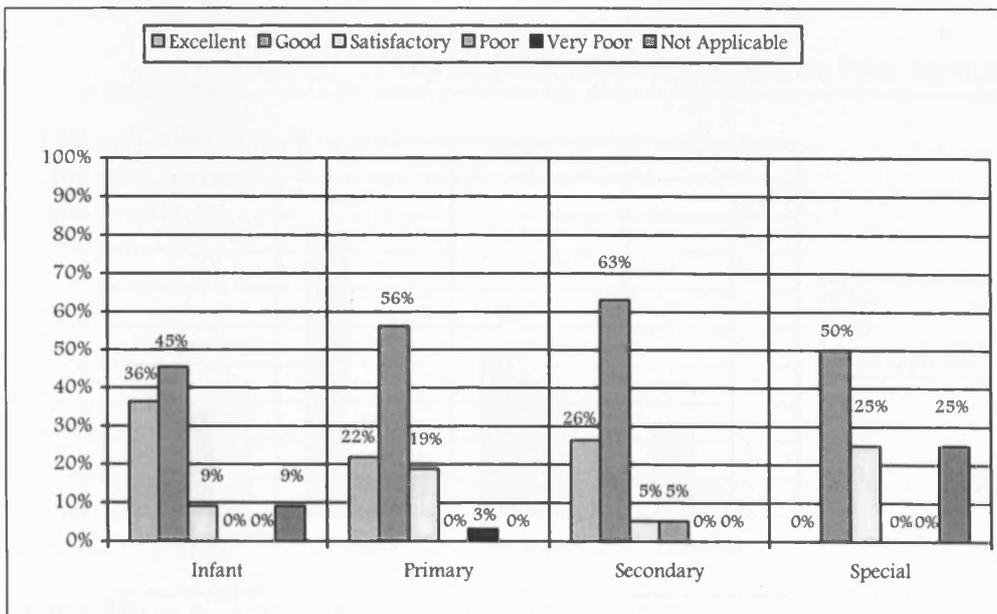
Fig.4.1.30

Effectiveness, Outputs and Outcomes

Schools were asked whether County Music Service staff keep regular records of pupil attendance. The response indicates that the vast majority of staff manage to complete attendance registers. The highest percentage of staff not completing registers on a regular basis teach in infant schools. There was a 97% response from primary schools for this question (see Fig.4.1.31).

COMPLETION OF REGISTERS OF ATTENDANCE
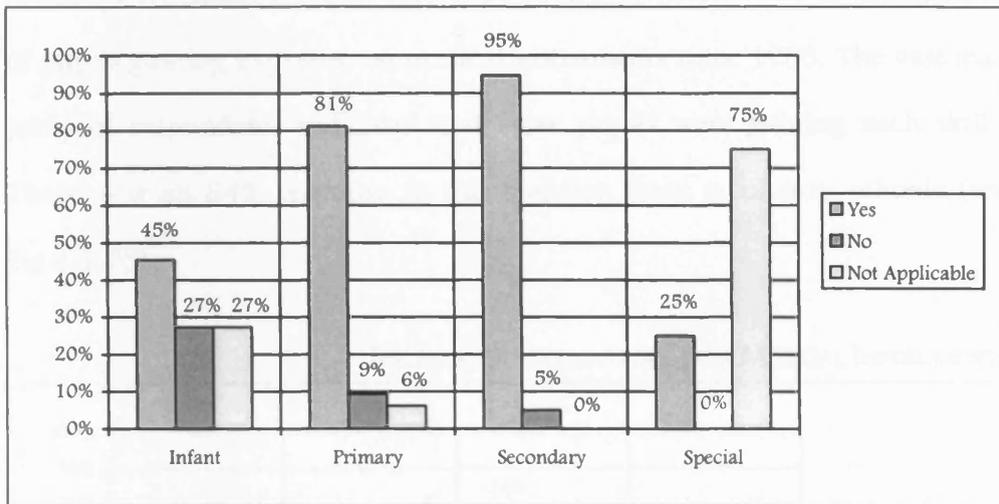
Fig.4.1.31

Schools were asked whether County Music Service staff manage to complete pupil profiles in time for issue with school reports (see Figure 4.1.32).

THE ISSUE OF COUNTY MUSIC SERVICE PUPIL PROFILES
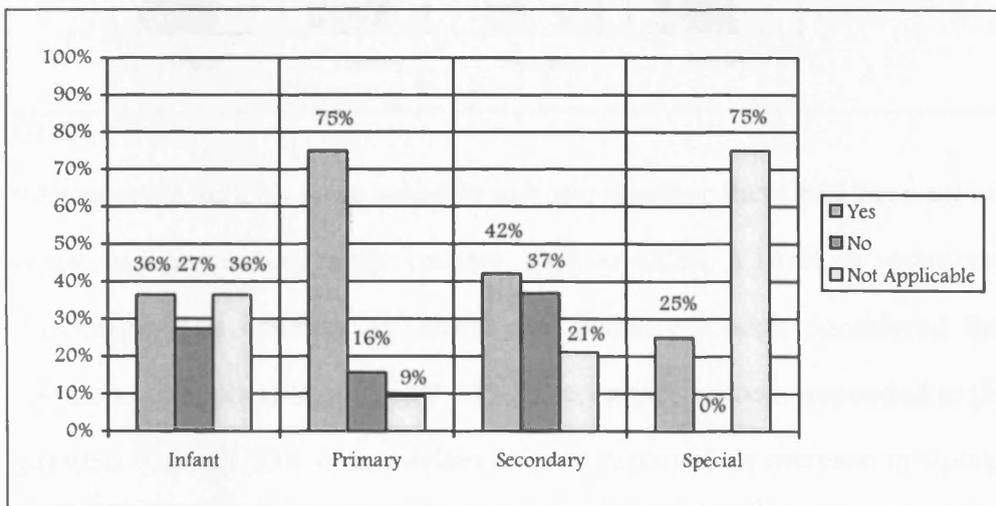
Fig.4.1.32

Pupil profiles are completed during the Summer Term of each academic year and record the repertoire each pupil has studied. They include space for

teachers' comments about pupil progress, and for pupils' self-assessment. Some schools now stagger the issue of reports to parents, and one respondent indicated that their school reports are issued early. This means that County Music Service staff may be unable to complete profiles in time, unless each school they visit informs them of the dates reports are to be issued to parents, and the County Music Service provides Pupil Profile forms to staff in time.

Schools were asked whether their staff perceived an increase in the number of pupils gaining expertise on musical instruments since 1993. The vast majority of respondents indicated that more pupils were gaining such skills. There was an 84% response to this question from secondary schools (see Fig.4.1.33).

INCREASE IN LEVELS OF SKILL ON MUSICAL INSTRUMENTS
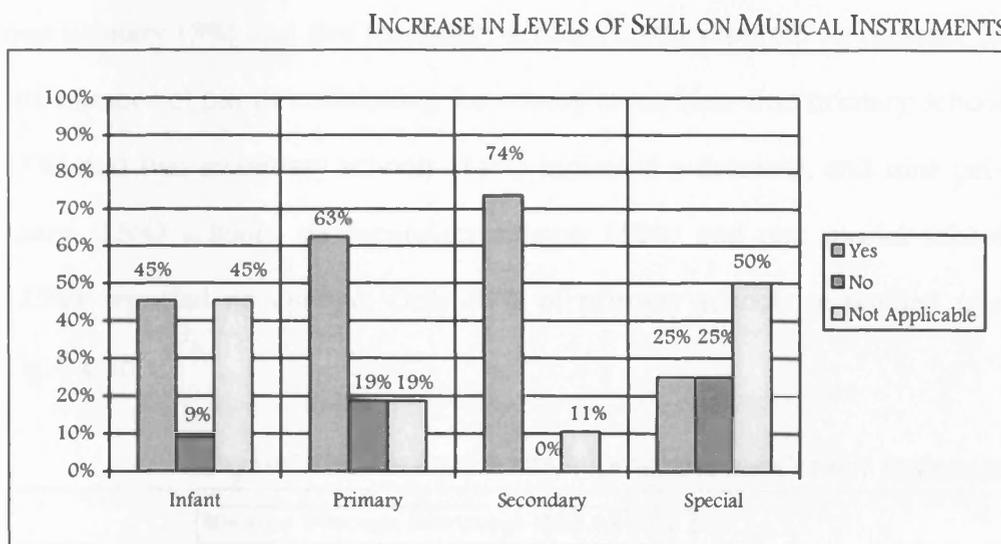
Fig.4.1.33

Subsequently, schools were asked to indicate whether there had been an increase in examination music courses, such as GCSE, A Level or vocational Performing Arts courses. All infant and primary schools considered this question not applicable, and only 84% of secondary schools responded to the question. Overall 53% of secondary schools reported an increase in uptake for such examinations, 16% reported a decrease and 11% held that it had remained unchanged. One special school also reported an increase in uptake for examination music (see Fig.4.1.34).

INCREASE IN EXAMINATION MUSIC
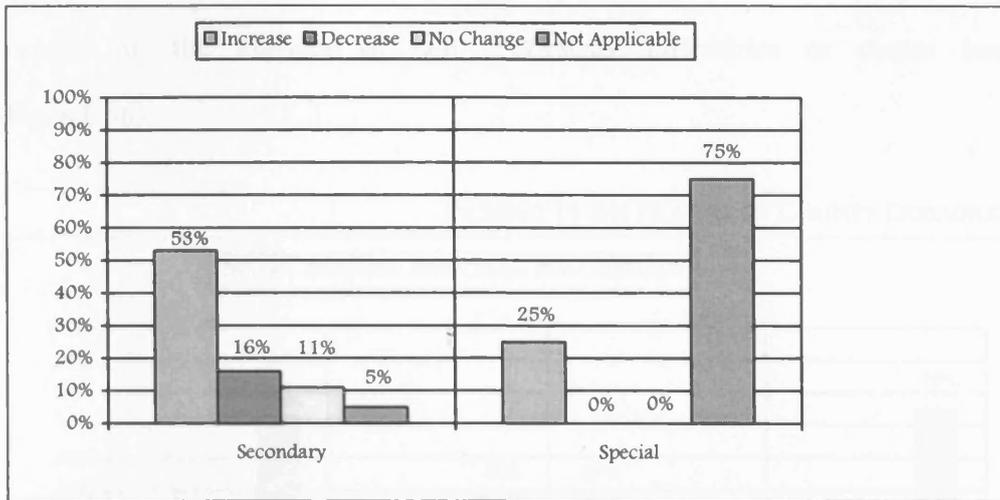
Fig.4.1.34

Schools were asked to indicate whether there had been an increase in the number of pupils auditioning for LEA orchestras, ensembles or choirs. Again, only 84% of secondary schools responded to this question. One infant (9%), one primary (3%) and five secondary schools (26%) reported an increase in the number of pupils auditioning for county ensembles. One primary school (3%) and two secondary schools (11%) indicated a decrease, and nine primary (28%) schools, six secondary schools (32%) and one special school (25%) reported no change. Only 97% of primary schools responded (see Fig.4.1.35).

INCREASE IN NUMBERS OF PUPILS AUDITIONING FOR COUNTY ENSEMBLES
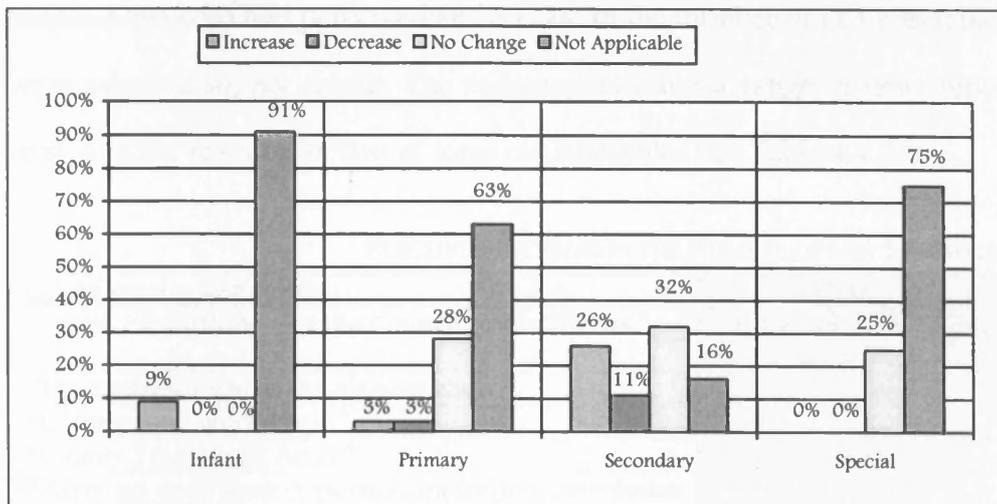
Fig.4.1.35

Subjects were asked to indicate whether they were aware of increases or decreases in the number of LEA orchestras, ensembles or choirs (see Fig.4.1.36).

INCREASE IN THE NUMBER OF COUNTY ENSEMBLES
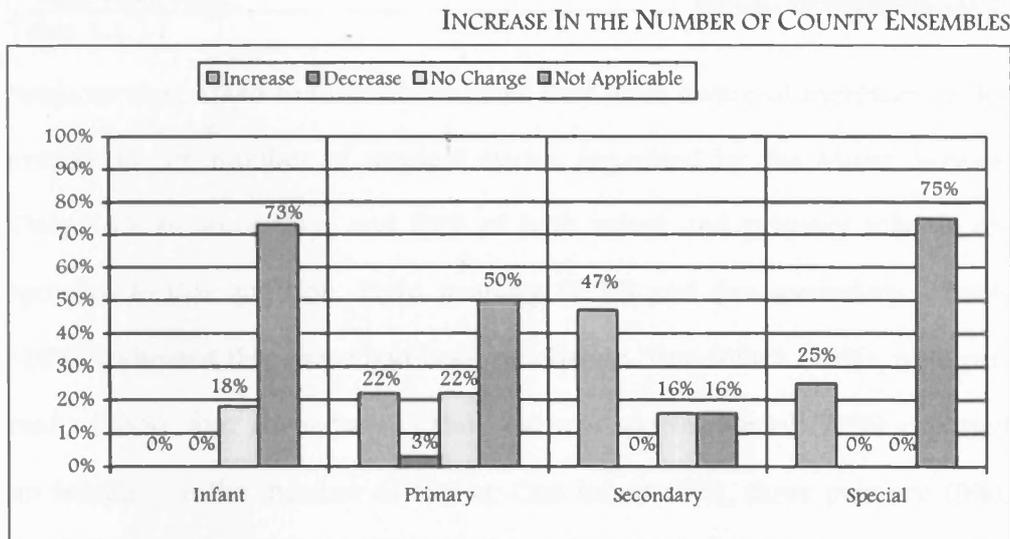
Fig.4.1.36

Only 79% of secondary, 97% of primary, and 91% of infant schools responded to this question. Two infant (18%), seven primary (22%) and three secondary schools (16%) reported no change. Seven primary (22%), nine secondary (47%) and one special school (25%) indicated that there had been an increase in the number of county ensembles. Only one primary school (3%) had perceived a decrease in the number of LEA ensembles.

Respondents who had perceived an increase in the number of LEA ensembles were asked to supply details. The response indicates a range of new initiatives, and the re-introduction of some old ensembles (see Table 4.1.11).

PERCEIVED INCREASE IN THE NUMBER OF LEA ENSEMBLES

Questionnaire Responses	References
"Recent establishment of the County Youth Chorus."	(552, 538, 547, 554, 579, 569)
"The establishment of the clarinet choir."	(538)
"Instrumental workshops."	(560)
"County Youth Rock Band."	(561, 564, 579)
"There are now more opportunities for junior violinists to work together."	(581 & 536)
"Steel Pan Group."	(561, 564, 579)
"Recorder Ensemble."	(561, 564)
"Brass Ensemble re-introduced."	(581 & 573)

Questionnaire Responses	References
"Chamber Music Days and the resulting Concerts."	(575)
"Flute ensemble."	(569, 568)
"Greater integration of Music Centre Provision."	(576)
"Training Orchestra introduced."	(573)
"Male voice choir."	(561, 564)

Table 4.1.11

Subjects were asked to indicate whether they were aware of increases or decreases in the number of musical events organised by the Music Service. Only 74% of secondary, and 91% of both infant and primary schools responded to this question. Eight primary (25%) and five secondary schools (26%) indicated that there had been no change. Two infant (18%), nine primary (28%), four secondary (21%), and one special school (25%) reported an increase in the number of events. One infant (9%), three primary (9%), and one secondary school (5%) had perceived a decrease in the number of events (see Fig.4.1.37).

INCREASE IN THE NUMBER OF MUSICAL EVENTS
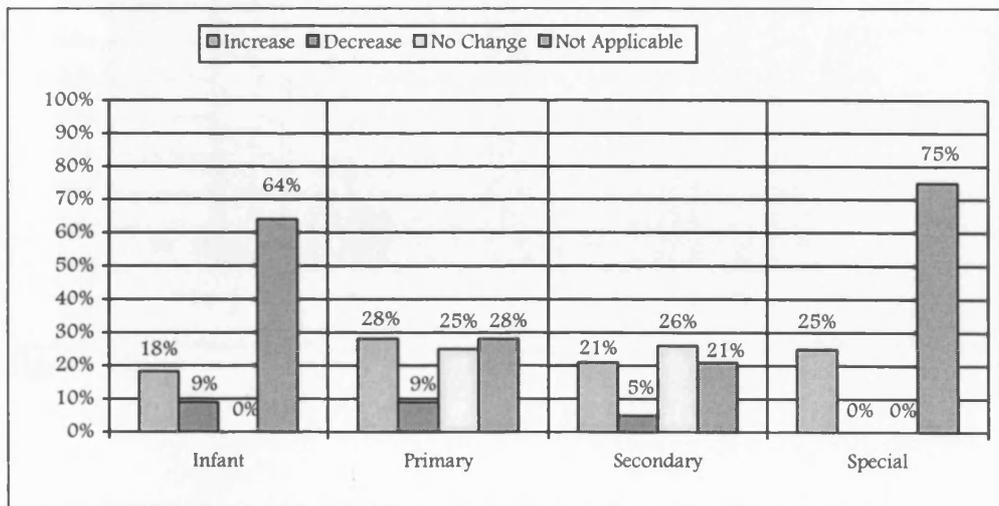
Fig.4.1.37

Respondents who had perceived an increase in the number of Music Service events were asked to supply details. Again the response indicates a range of new initiatives (see Table 4.1.12).

INCREASE IN THE NUMBER OF MUSIC SERVICE EVENTS

Questionnaire Responses	References
"Various concerts - jazz, ethnic instruments."	(547)
"Annual Singing Festival for Infants and Juniors."	(564)
"Inter-Cultural Music Festivals."	(564)
"Festivals and Concerts have increased."	(579)

Table 4.1.12

Subjects were asked whether County Music Service staff encouraged pupils to enter external music examinations, such as the Associated Board of the Royal Schools of Music (ABRSM) graded examinations. The vast majority of schools indicated that pupils are encouraged to enter such examinations, although all infant, ten primary (32%) and three special schools (75%) considered this question not applicable. Only a small minority of schools indicated that pupils were not encouraged to enter examinations (see Fig.4.1.38).

ENCOURAGEMENT FOR PUPILS TO ENTER EXTERNAL EXAMINATIONS
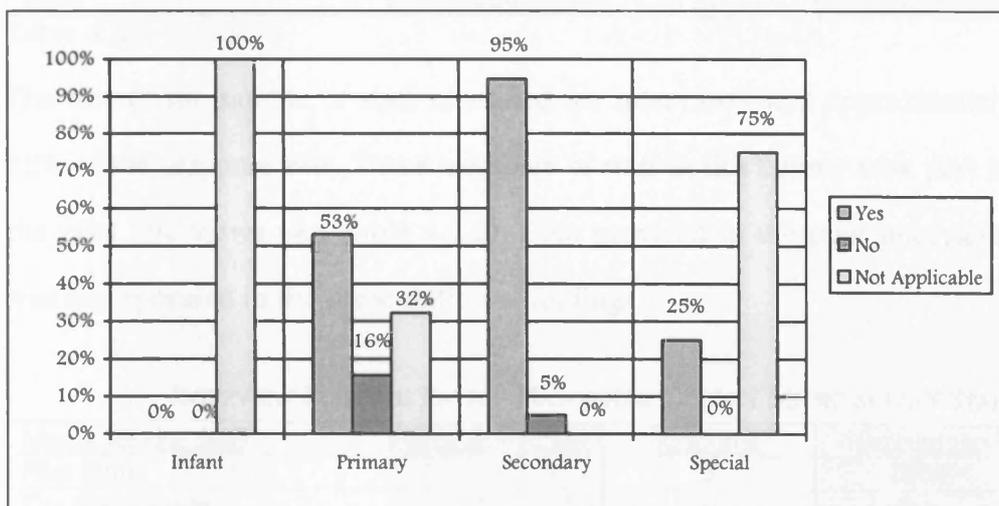
Fig.4.1.38

Survey of Hawkshire County Music Service Staff

Response Rates

The response from Music Service staff in Hawkshire was good. Copies of the questionnaire were sent to non respondents with supporting letters, and this had a positive impact on the response rate. The sample included all Hawkshire County Music Service staff. The Pilot study responses were numbered 001P to 007P, and the remainder numbered from 001 to 097. Eighty members of staff completed and returned their questionnaire, approximately 77% response (see Table 4.2.1).

SURVEY RESPONSE RATES - HAWKSHIRE COUNTY MUSIC SERVICE STAFF

Music Service Staff	Number Sent	Response	Percentage
Pilot Study	7	7	100%
The Main Study	97	73	75%
Total	104	80	77%

Table 4.2.1

The size of the sample of staff identified for interviews was approximately 12% of the response rate. Three members of staff in this county took part in the pilot interviews (see Table 4.2.2). Data provided in the pilot interviews was incorporated in the presentation of findings.

INTERVIEW RESPONSE RATES - HAWKSHIRE COUNTY MUSIC SERVICE STAFF

Music Service Staff	Staff Contacted	Response	Percentage
Pilot Study	3	3	100%
The Main Study	7	6	86%
Total	10	9	90%

Table 4.2.2

The Staffing Establishment

In this subsection, issues connected with the management of Hawkshire County Music Service's human resources are examined. The findings are presented under six sub-headings, each one corresponding to the six key areas of strategic human resource management identified by O'Neill (1994, p.206): conditions of employment, social responsibility, pay, promotion, training and industrial relations. The questionnaire was designed to elicit factual information concerning contractual conditions of employment, and a

series of open questions were included to evoke information about job satis-
faction and the extent of staff loyalty, all of which may have some bearing on
the quality of Music Service provision in schools.

Employment

It had previously been reported that musical instrument tuition in schools
provided by Hawkshire County Music Service had increased significantly
each year after the implementation of the Education Act 1993, which em-
powered Local Education Authorities (LEAs) and schools to charge for tuition
provided in small groups. This information was verified in two ways. Firstly,
the national survey asked LEAs to provide details of the average number of
Music Service hours bought in by schools per week during the years
1993/94 to 1996/97. Secondly, Music Service staff in the two case study
authorities were asked whether they were aware of any increase in staffing
since 1993.

The average number of hours bought in by schools per week in Hawkshire's
maintained and voluntary schools during this period are presented in
Fig.4.2.1. This time is additional to devolved time from the LEA.

HAWKSHIRE COUNTY MUSIC SERVICE ADDITIONAL HOURS PURCHASED EACH WEEK
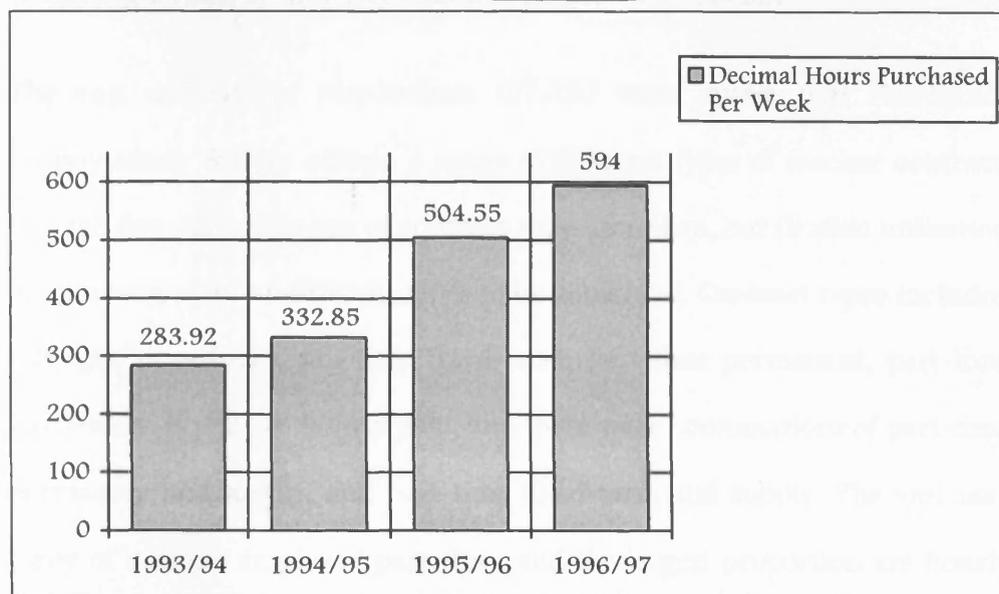
Fig.4.2.1

Overall staff awareness of increases in staffing levels since 1993 are presented in Fig.4.2.2.

PERCENTAGE OF STAFF PERCEIVING AN INCREASE IN STAFFING LEVELS SINCE 1993
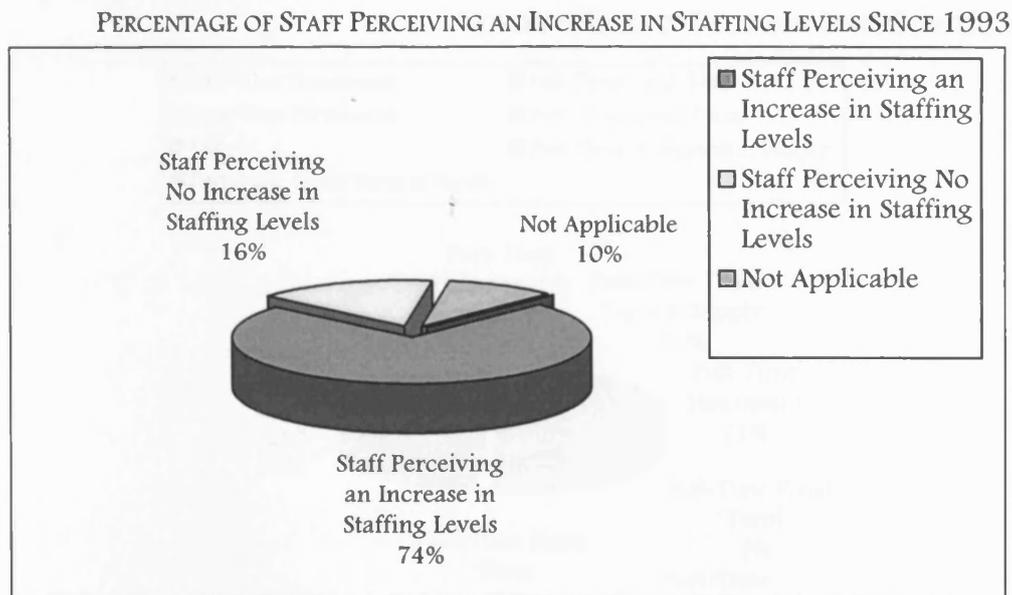
Fig.4.2.2

Overwhelmingly, 74% of respondents had perceived an increase in staffing levels, which supports the evidence of the increasing average numbers of hours bought in from the Music Service by schools since 1993/94. Some respondents, who had not perceived increases in staffing levels, or who considered the question not applicable, indicated that they had been employed by the Music Service for a relatively short time, and were therefore unaware of staffing trends, or they were not in a position to comment.

The vast majority of respondents (97.5%) were aware that Hawkshire County Music Service offered a range of different types of teacher contract. In total, five different types of contract were identified, but flexible utilisation of contracts allowed different types to be combined. Contract types included full-time permanent, full-time fixed-term, part-time permanent, part-time fixed-term, supply, or hourly paid, and there were combinations of part-time permanent and supply, and part-time fixed-term and supply. The vast majority of staff are employed part-time, and the largest proportion are hourly

paid. The actual proportions of responding staff with each type of contract are presented in Fig.4.2.3.

DIFFERENT TYPES OF TEACHING STAFF CONTRACT
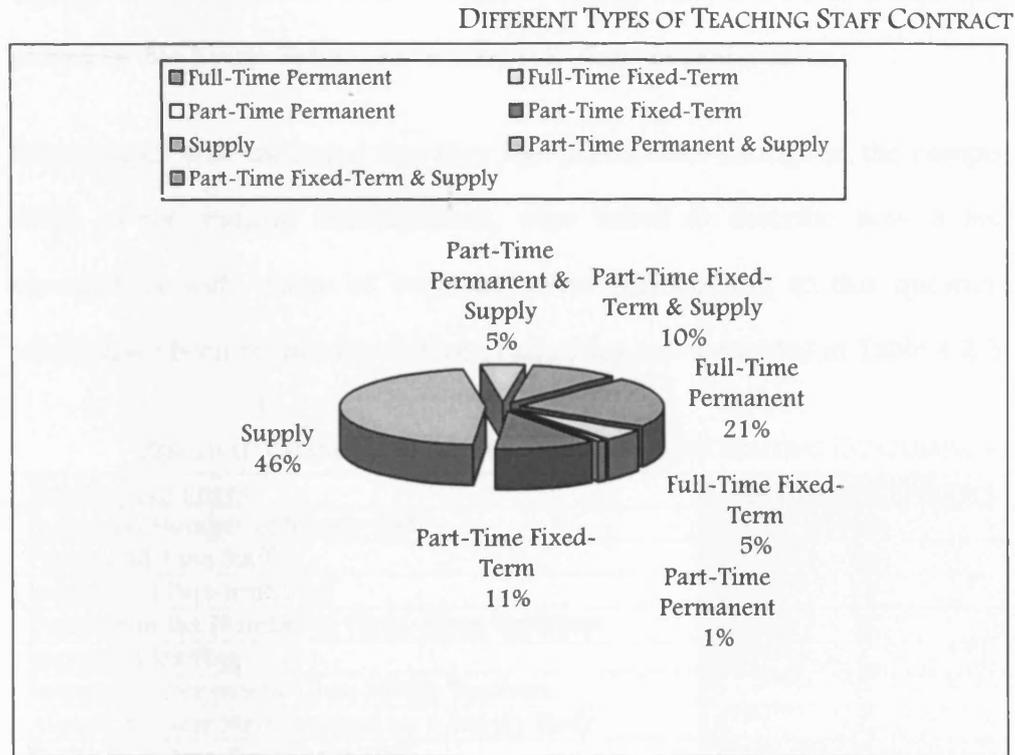
Fig.4.2.3

Subjects were asked whether they had perceived changes in the composition of the staffing establishment (see Fig.4.2.4).

PERCENTAGE OF STAFF PERCEIVING A CHANGE IN STAFFING COMPOSITION SINCE 1993
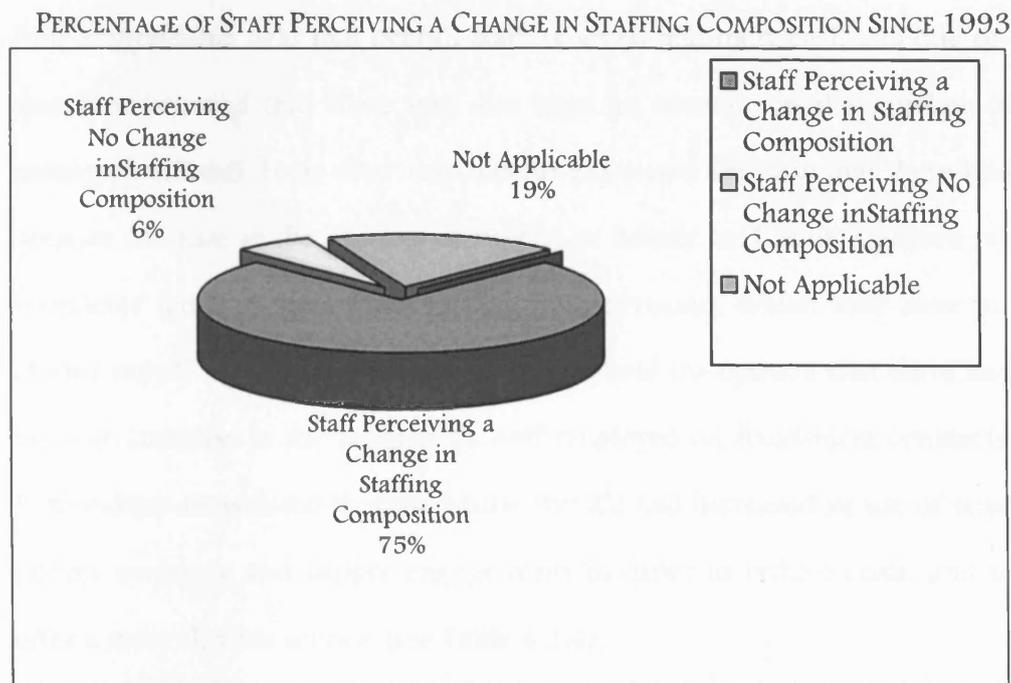
Fig.4.2.4

A large number of respondents (75%) felt that the composition of the staffing establishment had changed in recent years. Again, some of the respondents indicated that they had no knowledge of such trends, as they had been employed by the Music Service for a relatively short period of time.

Respondents who indicated that they had perceived a change in the composition of the staffing establishment, were asked to describe how it had changed. A wide range of responses were forthcoming to this question, which have been reduced to thirteen categories and presented in Table 4.2.3.

PERCEIVED CHANGES IN THE COMPOSITION OF THE STAFFING ESTABLISHMENT

Perceived Changes	Number of References
Increased Number of Supply Staff	44
Fewer Full-time Staff	24
Increase in Part-time Staff	18
Increase in the Number of Fixed-Term Contracts	9
Increased Staffing	4
Increase in Peripatetic Class Music Teachers	3
Almost All New Staff Engaged on a Supply Basis	2
Fewer Part-time Permanent Staff	2
Permanent Contracts No Longer Available	1
Little or No Change in the Number of Full-time Staff	1
Increase in the Number of Management Staff	1
Fewer Opportunities for Full-time Staff	1
Fewer Opportunities for Part-time Staff	1

Table 4.2.3

Four respondents held that overall staffing levels had increased, and one respondent believed that there had also been an increase in the number of management staff. Forty-four respondents expressed the view that there had been an increase in the number of supply, or hourly paid, staff. Eighteen respondents felt that 'part-time' staffing had increased, which may have included supply staffing, and nine respondents held the opinion that there had been an increase in the number of staff employed on fixed-term contracts. Respondents considered that the Music Service had increased its use of temporary contracts and supply engagements in order to reduce costs, and to offer a more flexible service (see Table 4.2.4).

PROLIFERATION OF SUPPLY AND SHORT TERM CONTRACTS

Interview and Questionnaire Responses	References
"The music service has increasingly moved towards non-permanent supply contracts, in line with many jobs in industry. It is obvious that this has been done to save money, but I feel that it is creating an alienated workforce - one that isn't part of a team."	Interview Response (002P)
"There is too much reliance on part-time staff, which leads to problems of staff retention and consequently continuity of teaching demanded from schools."	Questionnaire Response
"The Music Service relies very heavily on supply, non-contract staff, which offers no security for employer or employee."	Questionnaire Response
"I feel that the increase in hourly paid staff is unhealthy, but I wonder how the Music Service would manage financially if they gave more contracts."	Interview Response (004P)
"It's all part-timers these days. There are no new permanent staff taken on at all."	Interview Response (006P)
"There have been no new full-time permanent jobs, and a large increase in the number of part-time hourly paid staff. This is to allow maximum flexibility as the number of hours part-time 'supply' staff work can vary from one half term to another."	Interview Response (Head of Service)

Table 4.2.4

Although staff had perceived an increase in part-time staffing, it was held that there had been a decrease in full-time staffing. Twenty-four respondents believed that the actual number of full-time staff had decreased, although one respondent felt that there had been little or no change. Two respondents held that there had also been a reduction in the number of part-time permanent posts, and one respondent claimed that permanent contracts were no longer available. Two other respondents believed that nearly all newly appointed teachers were engaged on a 'supply' basis. In addition to change in the balance between part-time and full-time staff, three respondents commented that there had been an increase in the number of peripatetic class music teachers.

Perceived changes in staffing levels, and in the balance between full-time and part-time staff, are largely confirmed by data supplied by the Head of Music Service. The number of full-time and part-time staff are presented for each year during the period 1993/94 to 1996/97. At the time these data were supplied there were 102 members of staff in 1996/97 (see Fig. 4.2.5).

HAWKSHIRE ~ THE NUMBER OF FULL-TIME AND PART-TIME TEACHING STAFF
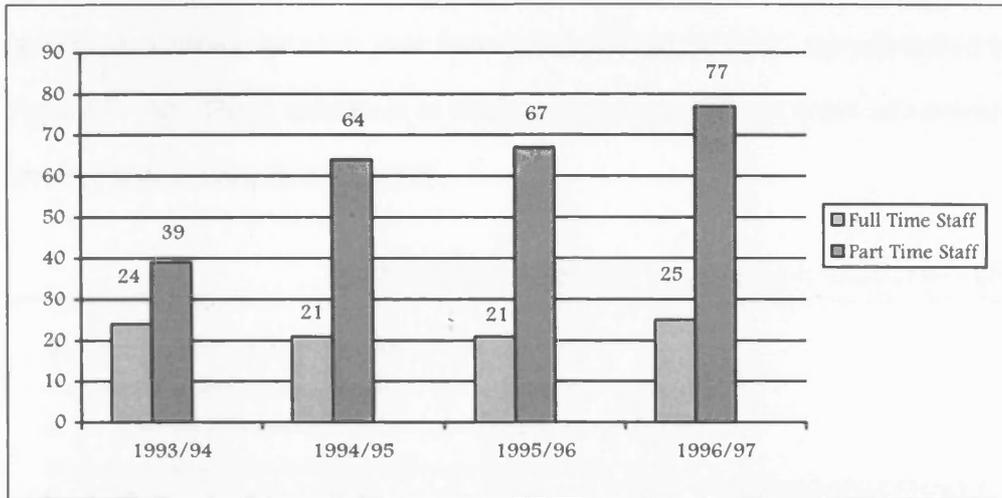
Fig.4.2.5

This reveals a steady increase in the number of part-time staff during this period, and although there was a small decrease in the number of full-time staff in 1994/95, it was increased to slightly more than its former level in 1996/97.

The different types of full-time contract are broken down for each year from 1993/94 to 1996/97 in Fig.4.2.6.

THE NUMBER OF DIFFERENT TYPES OF FULL-TIME CONTRACT
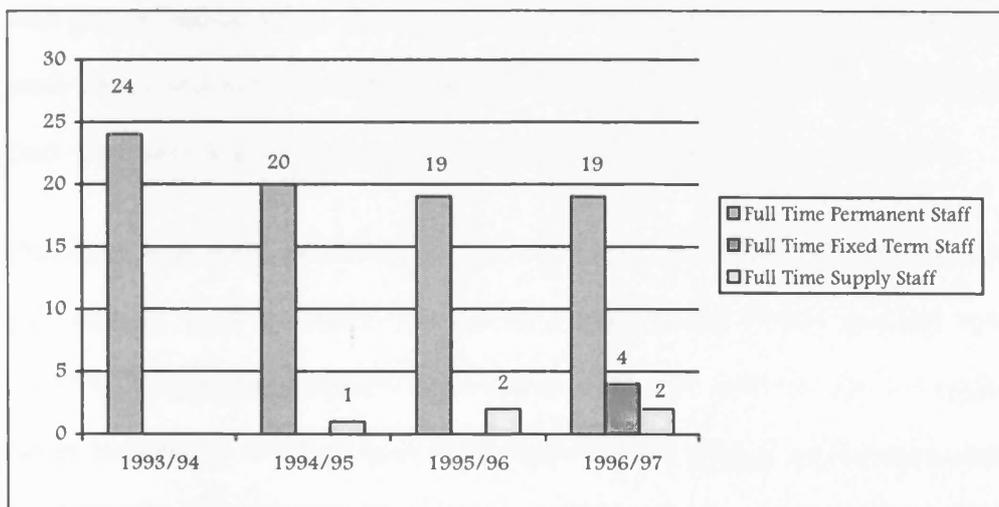
Fig.4.2.6

This illustrates that in 1993/94 full-time staff were employed entirely on permanent contracts, but this changed in 1994/95 when one full-time member of staff was employed on a supply basis, and paid by the hour. Full-time supply staff were increase to two in 1995/96, and in 1996/97 four

staff were engaged on full-time fixed term contracts. The different types of part-time contract for each year from 1993/94 to 1996/97 are presented in Fig.4.2.7. (NB. Three members of staff engaged on different types of contract were counted twice in 1995/96).

THE NUMBER OF DIFFERENT TYPES OF PART-TIME CONTRACT
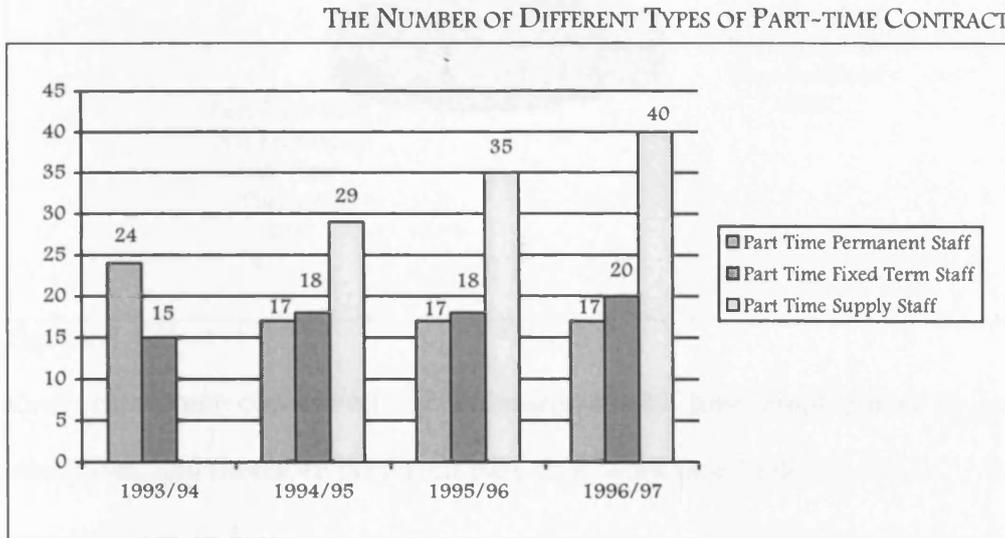
Fig.4.2.7

This confirms that the number of part-time permanent posts have been reduced during this period, in line with comments from staff. After 1993/94, however, the decline was arrested, and the number of part-time permanent staff has remained static. There has been a steady increase in the number of part-time fixed-term contracts, and a dramatic increase in the number of part-time supply staff, bearing in mind that there were none in 1993/94.

Part-time staff were asked to indicate whether they would welcome an opportunity to work full-time. The overall response rate to this question was 98.75%. Twenty-eight respondents indicated that the question was not applicable, but twenty-three of these respondents were engaged on full-time contracts, including two full-time supply staff. Thirty-four staff indicated that they would not consider full-time employment, but the remaining seventeen respondents (22%) indicated that they would welcome an opportunity to work full-time (see Fig.4.2.8).

PART-TIME STAFF REQUIRING FULL-TIME POSITIONS
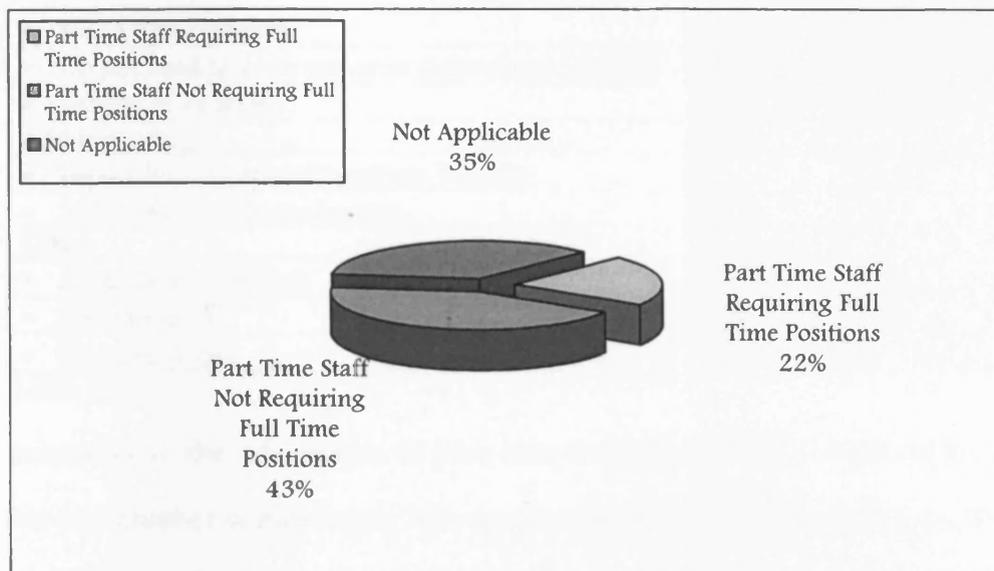
Fig.4.2.8

One respondent considered the pressures of full-time employment to be enormous, and therefore preferred part-time work (see Table 4.2.5)

PART-TIME IN PREFERENCE TO FULL-TIME EMPLOYMENT

Interview Response	References
"I do not want full-time work, I believe you need phenomenal energy to do this sort of work. [In] full-time [work, you are] rushing from school to school, and under exhausting pressure from the number of pupils you need to teach in a short space of time."	(047)

Table 4.2.5

Part-time staff were then asked to list the advantages and disadvantages of part-time employment. Responses to this question were wide ranging, and explained why some staff prefer part-time work. The advantages of part-time employment were reduced to three categories: flexibility, administration and other (see Table 4.2.6).

PERCEIVED ADVANTAGES OF PART-TIME EMPLOYMENT IN HAWKSHIRE

Flexibility	Number of References
• Time for family commitments	8
• Professional and Personal reasons	8
• Time for other pursuits	8
• To pursue other work	7
• To make up time missed	7
• Retired staff - suits current needs	6
• Control over how much work taken (supply)	4
• Not tied to one employer	1

PERCEIVED ADVANTAGES OF PART-TIME EMPLOYMENT IN HAWKSHIRE (CONTINUED)

• Study commitments	1
• Do not need to serve notice to discontinue (supply)	1
• Variety of locations	1
Administration	
• Do not need to attend meetings (supply)	4
• More time to prepare lessons	4
Other	
• More energy to teach	2
• Less Stressful	2
• No Advantages	2

Table 4.2.6

Responses to the advantages of part-time employment were wide ranging, but the number of references was comparatively low. Most respondents focused on the flexibility of part-time work, which enabled other interests to be pursued and other commitments to be accommodated. In the administration category, responses referred to the belief that supply staff do not need to attend meetings. In fact, the Head of Music Service indicated that this is not the case (see Table 4.2.7).

SUPPLY STAFF ATTENDANCE AT STAFF MEETINGS

Interview Response	References
"...pro-rata, [the supply] rate includes up to one hour per day specifically for meetings etc."	(Head of Service)

Table 4.2.7

Four respondents considered the availability of time to prepare lessons more thoroughly to be beneficial, two respondents indicated that they had more energy to teach, and two other respondents indicated that part-time teaching was less stressful. Two respondents, however, expressed the view that part-time employment offered no advantages.

The disadvantages of part-time employment were reduced to four categories (see Table 4.2.8).

PERCEIVED DISADVANTAGES OF PART-TIME EMPLOYMENT IN HAWKSHIRE

Pay Related Issues	Number of References
• No Holiday Pay (supply)	18
• No Sickness Pay (supply)	17

PERCEIVED DISADVANTAGES OF PART-TIME EMPLOYMENT IN HAWKSHIRE (CONTINUED)

• No Maternity Pay (supply)	8
• Financial Disadvantages (supply)	7
• No Pension (supply)	5
• Lower travel entitlements for supply staff	5
• No Pay for travel time (supply)	2
• Inconsistent salary levels each month (supply)	2
• No Pay for training days (supply)	1
• Do not get the same privileges as full-time staff	1
Administration	
• Completing Supply Claim Forms	5
• Excluded from decision making processes	1
Insecurity - Supply Staff	
• No Contractual Status	17
• No sense of 'belonging' to a team	6
• The amount of work available is unpredictable	3
• Need to meet the need of several employers	1
• Little incentive to show commitment	1
• Irregular hours of work	1
Training	
• No training opportunities except voluntarily	1

Table 4.2.8

The first five pay related issues (see Table 4.2.8) were referred to most fre-
quently, but it appears that although there is no clear policy regarding sick-
ness pay or maternity pay, staff do have a clear entitlement to holiday pay,
and pensions. In the subsection entitled 'pay', all subjects were asked to indi-
cate whether they were entitled to sickness pay, holiday pay and teachers'
superannuation. All full-time staff and part-time staff indicated that they
were entitled to all of these benefits. Of the supply staff that responded, only
one respondent indicated that holiday pay was included in supply staff sala-
ries. Only nine respondents had elected to pay into the teachers' superannu-
ation scheme, and an additional three respondents were already in receipt of
a teachers' pension. Sixteen respondents expressed the view that they had no
entitlements to sickness pay, holiday pay or teachers' superannuation.

These issues, however, were clarified by the Head of Music Service, who in-
dicated that all staff could opt into the Teachers' Superannuation Scheme,
and referred to the TSS Leaflet 476 Pen which indicates that it is possible to
have part-time and relief work pensionable, but that it is necessary for staff

to 'elect' into the scheme. The issue concerning holiday pay is described by the Head of Music Service in Table 4.2.9. It seems likely that supply staff have not been made fully aware of their entitlements, or what their salary actually includes.

SUPPLY STAFF HOLIDAY AND NON-CONTACT PAY

Interview Response	References
"Supply staff receive 1/195 of an annual salary per day, and each day is broken down into 5.5 contact hours. This means that their salary <u>does</u> include non-contact time for attendance at meetings and training days, and it does include holiday pay. I am not sure about the regulations for sick pay."	(Head of Service)

Table 4.2.9

References to travelling arrangements raise the issue of comparability, which will be discussed later. Inconsistent salary levels per month can cause problems for staff with regular out-goings. The issue of no pay to attend training days is contentious (see Table 4.2.9) as the supply rate does include payment for meetings and training days, although the proportion may vary according to the amount of work taken. The respondent who felt excluded from decision-making actually referred to the decision-making processes that take place at staff meetings. This respondent did not attend staff meetings because s/he believed that s/he was not paid to attend.

Five respondents expressed dissatisfaction that the completion of supply claim forms was not straight forward, and consequently very time consuming. They felt that it would be beneficial if they could be paid for regular hours without having to complete the forms. Regular salaries, however, are only paid to staff with contracts. Seventeen members of the supply staff were concerned about their lack of contractual status, which adds to a sense of insecurity. This was articulated by a respondent in an interview (see Table 4.2.10).

SUPPLY STAFF: SECURITY OF EMPLOYMENT

Interview Response	References
"As supply staff do not have contracts, there is a feeling of insecurity. A supply teacher was dismissed recently without any explanation."	(004P)

Table 4.2.10

In supply work, the amount of work offered is generally unpredictable, and in the current climate of uncertainty, some staff feel that there is little incentive to show commitment, especially if they need to work irregular hours, or if another employer offers more work, or better rates of pay. The increasing use of temporary contracts and supply staff does affect levels of commitment and loyalty (see Table 4.2.11).

SUPPLY STAFF COMMITMENT

Interview and Questionnaire Responses	References
"I do not like to see so many young teachers on supply rate with no proper progression and no prospects of a full-time job. They quite rightly feel no sense of commitment or belonging to the team."	(Questionnaire Response)
"As one gets paid only for the hours taught, staff are reluctant to do anything above and beyond the teaching requirements."	(Interview Response 002P)

Table 4.2.11

The issue of commitment, however, was contested by three other respondents (see Table 4.2.12).

SUPPLY STAFF: CONTINUAL PROBATION?

Interview and Questionnaire Responses	References
"Some part-time supply staff work hard just to ensure continued employment, and some actually work harder than those on permanent contracts."	(Interview Response 004P)
"Commitment shown by full-time staff does not appear to be as great as that of part-time hourly paid staff."	(Questionnaire Response 573)
"I am pleased to get work during the day time, and so I have accepted all offers of work from the Music Service."	(Interview Response 047)

Table 4.2.12

The sense of belonging to a team is important to many staff, and it was considered very important that opportunities should be provided for staff to meet and talk to other members of staff (see Table 4.2.13).

SUPPLY STAFF: TEAM MEMBERSHIP

Interview Responses	References
"As someone who did work as supply, one feels very isolated without the network of other staff."	(002P)
"As a peri, life can be a bit lonely at times, especially not seeing colleagues on a daily basis, and training days do give every-one an opportunity to mix and share news"	(002P)
"[Training days provide opportunities] for sharing information and ideas with other staff in what can be a lonely job."	(004P)

Table 4.2.13

Subjects were asked to indicate whether they considered their position with Hawkshire County Music Service to be secure. Ten respondents considered the question to be not applicable to their situation. Five of these respondents gave no reason for their response, one other respondent had been engaged as a supply teacher for one term only, and the remaining four respondents indicated that they were actually retired and were not financially dependent on their work with the Music Service (see Table 4.2.14)

SEMI-RETIRED STAFF

Interview Response	References
"I am 'retired' now but I teach class music part-time in three schools. My agreement for this teaching is with the LEA's Music Service.	(043)

Table 4.2.14

Of the remaining respondents, fifteen considered their positions secure, but fifty-five held that their positions were insecure (see Fig.4.2.9).

STAFF PERCEPTIONS OF JOB SECURITY

Legend:
- Staff Considering their Position to be Secure
- Staff Considering their Position to be Insecure
- Not Applicable

Not Applicable 13%

Staff Considering their Position to be Insecure 69%

Staff Considering their Position to be Secure 19%
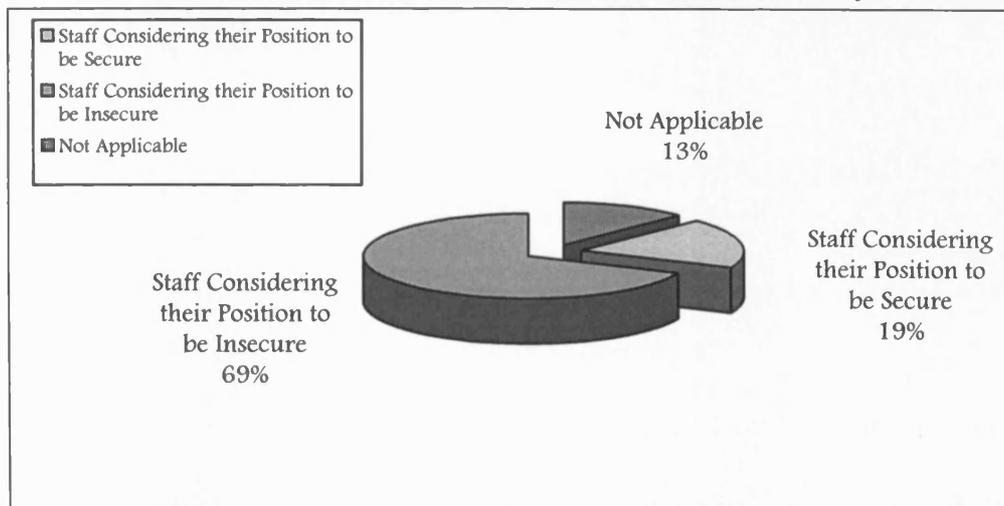
Fig.4.2.9

Of the respondents who considered their position to be secure, five were full-time permanent staff, three were part-time fixed-term, five part-time supply, one part-time permanent with some supply work, and one part-time fixed-term with some supply work (see Fig.4.2.10).

STAFF PERCEIVING THEIR POSITION TO BE SECURE
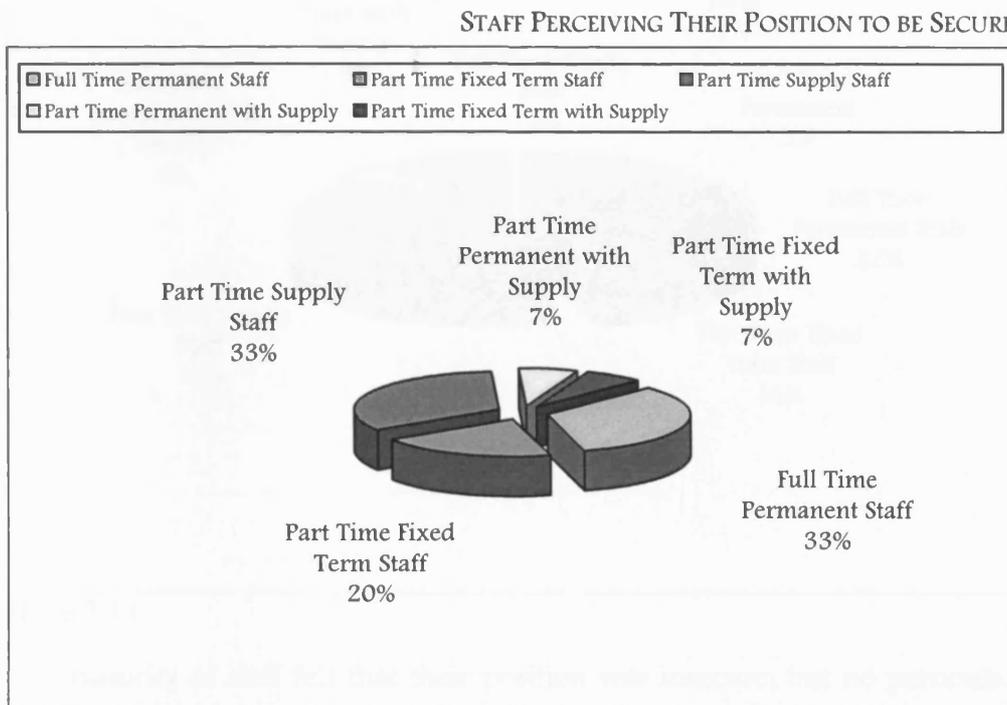
Fig.4.2.10

The respondents who considered their position to be insecure consisted of twelve full-time permanent staff, four full-time fixed-term, two full-time supply, six part-time fixed-term, one part-time permanent, twenty-two part-time supply, three part-time permanent with some supply work, and five part-time fixed term with some supply work (see Fig.4.2.11).

STAFF PERCEIVING THEIR POSITION TO BE INSECURE

■ Full Time Permanent Staff	▣ Part Time Fixed Term Staff	▣ Part Time Supply Staff
□ Part Time Permanent with Supply	■ Part Time Fixed Term with Supply	▢ Full Time Supply Staff
▣ Full Time Fixed Term	□ Part Time Permanent	
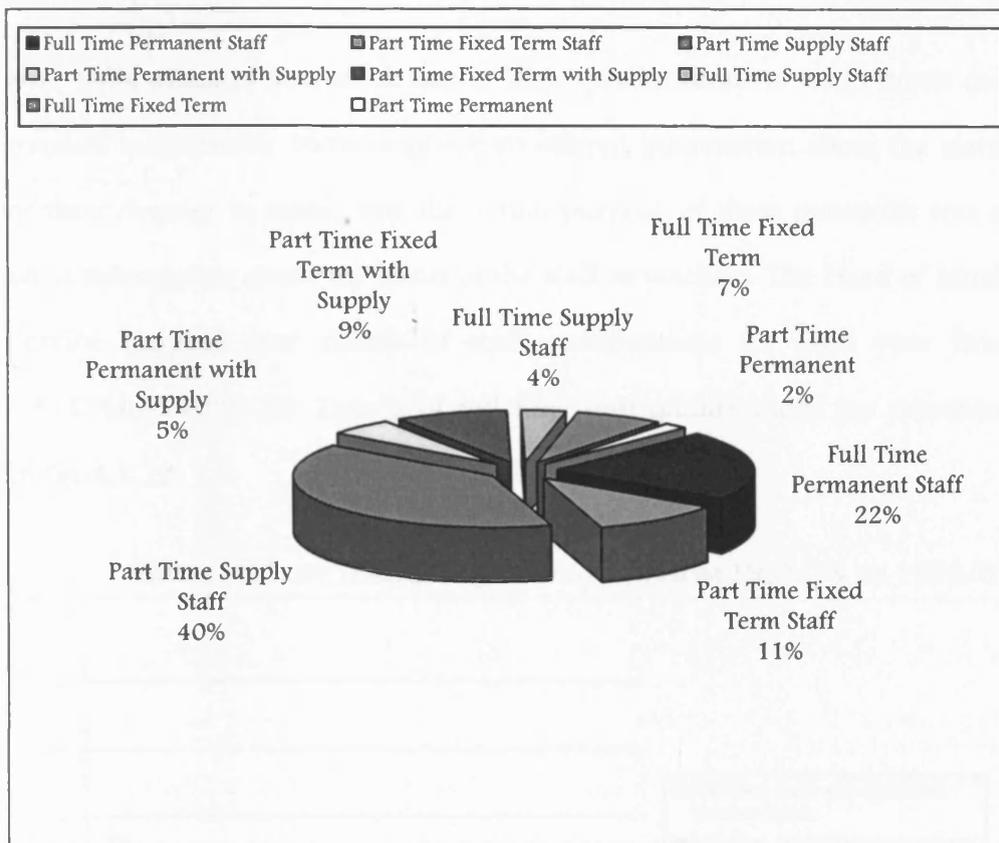
Fig.4.2.11

The majority of staff felt that their position was insecure, but no particular patterns emerge concerning any one category of staff, except that all full-time fixed-term and full-time supply staff felt insecure about the future. One member of staff added some further insight into the feeling of insecurity (see Table 4.2.15).

STAFF PERCEPTIONS OF INSECURITY

Interview Responses	References
"There is a great deal of uncertainty, for example delegation may or may not happen. The Head of the Music Service wishes to maintain the service as a county service."	(001)
Job insecurity: although things have settled down since 1993, they have settled within a framework of insecurity."	(001)

Table 4.2.15

<u>Staff Qualifications</u>

Staff were asked to provide details of their qualifications to teach music and musical instruments. Some respondents offered information about the status of their degrees in music, but the actual purpose of these questions was to elicit information about the status of the staff as teachers. The Head of Music Service supplied raw details of staff qualifications for each year from 1993/94 to 1996/97. Details of full-time staff qualifications are presented in Fig.4.2.12.

FULL-TIME STAFF TEACHING QUALIFICATIONS FROM 1993/94 TO 1996/97
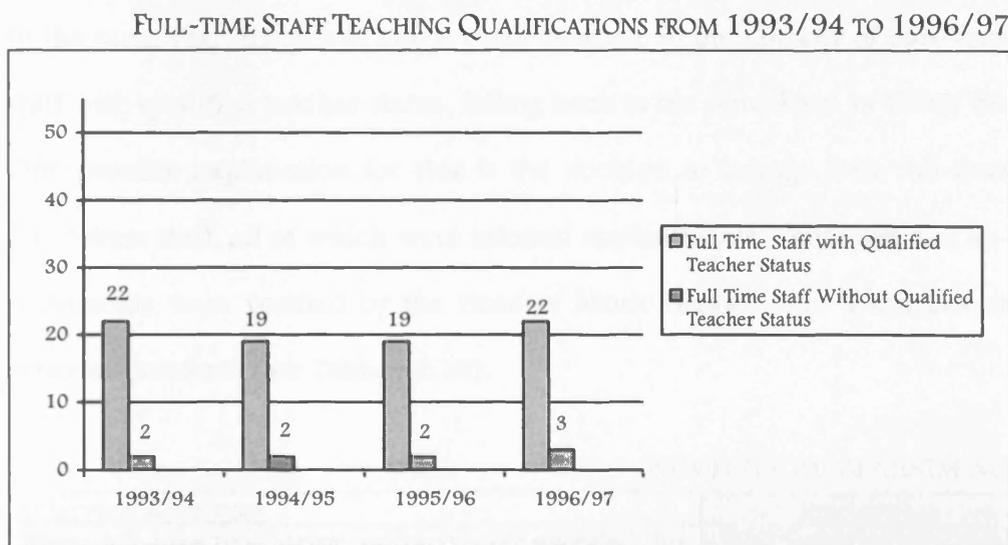
Fig.4.2.12

The number of full-time staff with teaching qualifications has remained fairly stable, this is probably because there have only been small changes in staffing and staff turnover during this time. Interestingly, however, as the number of full-time teaching staff increased in 1996/97, the number of full-time unqualified teachers increased.

The number of part-time teachers with qualified teacher status rose dramatically in line with the rise in part-time staff, while the number of unqualified part-time teachers remained stable until 1996/97 when it rose dramatically (see Fig.4.2.13).

PART-TIME STAFF TEACHING QUALIFICATIONS FROM 1993/94 TO 1996/97
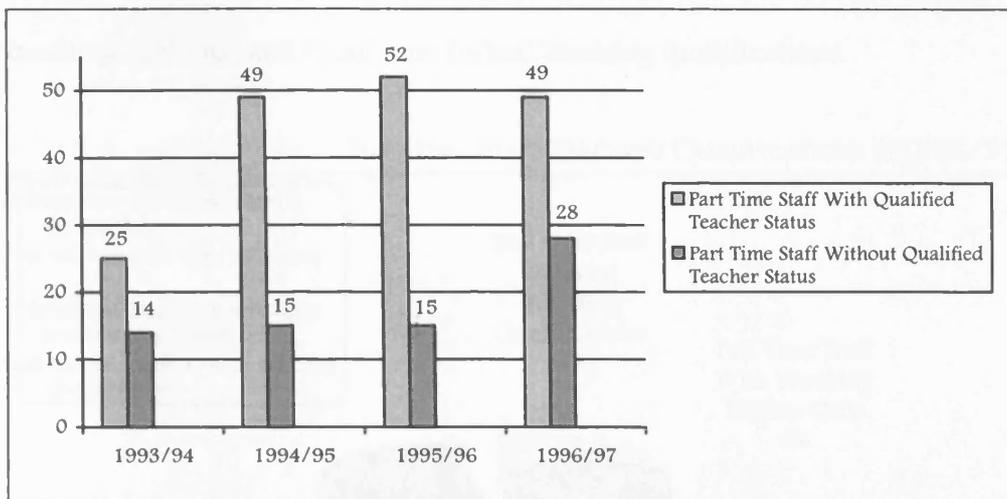
Fig.4.2.13

In the same year, there was also a small decrease in the number of part-time staff with qualified teacher status, falling back to the same level as 1995/96. One possible explanation for this is the decision to engage four full-time fixed-term staff, all of which were internal appointments. These internal appointments were verified by the Head of Music Service, and a number of other respondents (see Table 4.2.16).

NEW FULL-TIME APPOINTMENTS

Interview Responses	References
"Four full-time fixed-term contracts were awarded this year, and we may be in a position to award more next year."	(Head of Music Service)
"To my knowledge, no full-time permanent contracts have been issued in our department for several years … The two year fixed-term contracts are the first such to be offered, and might be seen as an indication of the music service's cautious optimism about the future."	(002P)
"As far as I know full-time fixed term and part-time fixed term positions are only advertised internally and usually reflect specific skills that the service needs."	(004P)
"Last year, four 'supply' colleagues were awarded fixed term full-time contracts for two years. There are no new full-time permanent staff."	(006P)

Table 4.2.16

Details of the teaching qualifications of full-time staff respondents in 1996/97 are presented in Fig.4.2.14, and part-time staff teaching qualifications in Fig.4.2.15. Teaching qualifications have been organised into the following categories: Post-Graduate Certificate of Education (PGCE) or equivalent; a teaching diploma on an instrument, awarded by a reputable music

college, such as an LRAM or ARCM; both a PGCE and an instrumental teaching diploma; and finally, no formal teaching qualifications.

FULL-TIME STAFF TEACHING QUALIFICATIONS IN 1996/97
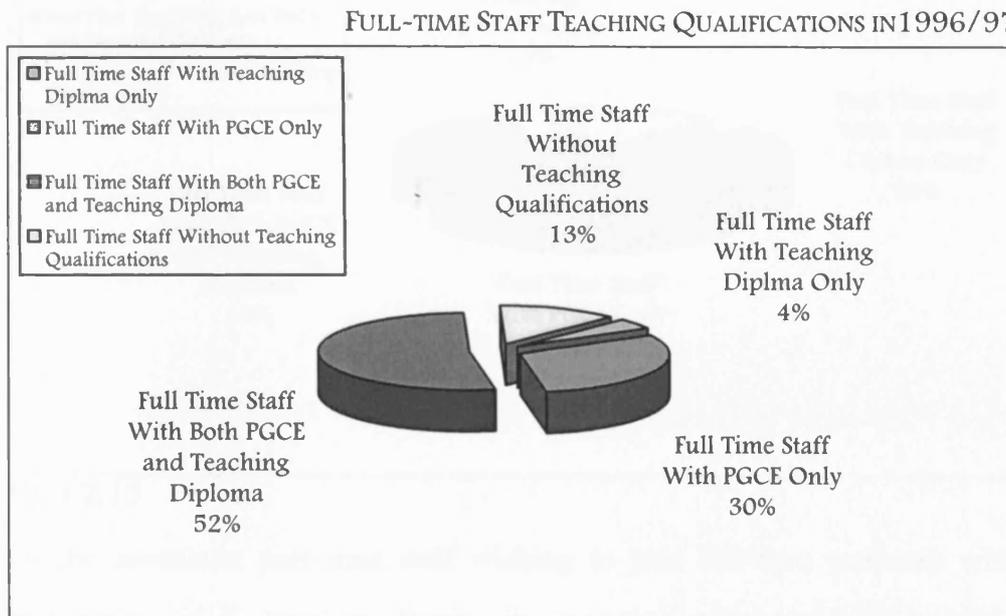
Fig.4.2.14

Of the responding full-time teachers, only three members of staff (13%) did not have teaching qualifications. Seven respondents (30%) had a PGCE, and a further twelve respondents (52%) had both a PGCE and an instrumental teaching diploma from a college of music. Only one respondent (4%) had an instrumental teaching diploma only. If the respondent with an instrumental teaching diploma only, however, is classified as not having qualified teacher status, then these percentages are not entirely consistent with data supplied by Hawkshire Music Service in Fig.4.2.12.

Ten of the responding part-time teachers (18%) did not have teaching qualifications. Twenty-four part-time staff (42%) including one member of staff who was awarded qualified teacher status by the LEA, had a PGCE. Proportionally, a smaller number of part-time staff, thirteen (23%) had both a PGCE and an instrumental teaching diploma from a college of music. Ten of the responding part-time staff (18%) had an instrumental teaching diploma only.

PART-TIME STAFF TEACHING QUALIFICATIONS IN 1996/97

☐ Part Time Staff With Teaching
   Diplma Only
▣ Part Time Staff With PGCE Only

▣ Part Time Staff With Both PGCE
   and Teaching Diploma
☐ Part Time Staff Without Teaching
   Qualifications

Part Time Staff
Without
Teaching
Qualifications
18%

Part Time Staff
With Teaching
Diplma Only
18%

Part Time Staff
With Both PGCE
and Teaching
Diploma
23%

Part Time Staff
With PGCE Only
42%
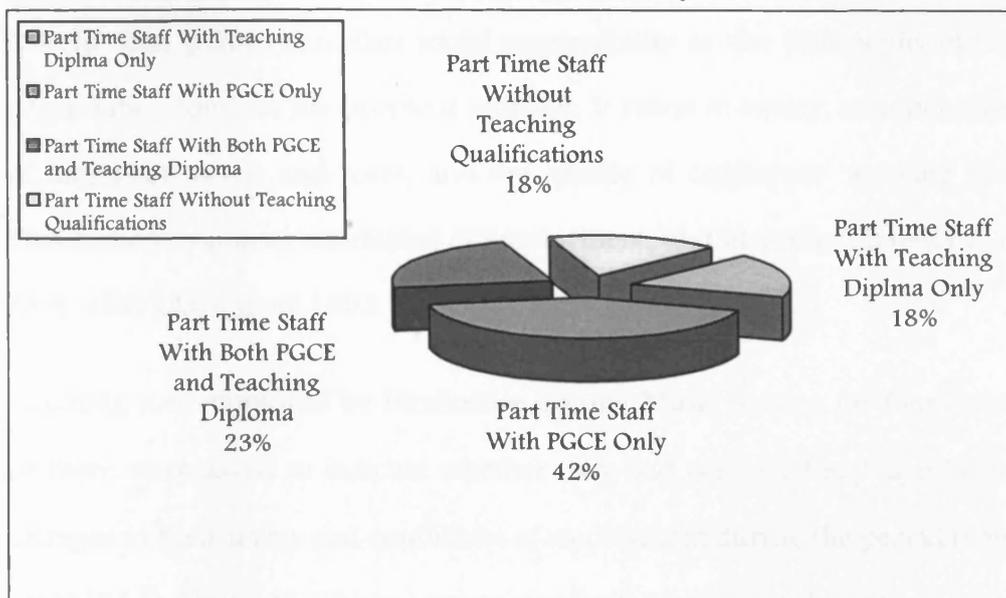
Fig.4.2.15

Of the seventeen part-time staff wishing to gain full-time positions with Hawkshire County Music Service, ten have a PGCE, four of whom also have a teaching diploma from a music college. Four respondents had a teaching diploma only, and three had no formal teaching qualifications (see Fig.4.2.16).

TEACHING QUALIFICATIONS OF PART-TIME STAFF WISHING TO GAIN FULL-TIME POSTS

☐ Part Time Staff Requiring Full
   Time Positions With Teaching
   Diplma Only
▣ Part Time Staff Requiring Full
   Time Positions With PGCE Only

▣ Part Time Staff Requiring Full
   Time Positions With Both PGCE
   and Teaching Diploma
☐ Part Time Staff Requiring Full
   Time Positions Without Teaching
   Qualifications

Part Time Staff
Requiring Full
Time Positions
Without
Teaching
Qualifications
18%

Part Time Staff
Requiring Full
Time Positions
With Teaching
Diplma Only
24%

Part Time Staff
Requiring Full
Time Positions
With Both PGCE
and Teaching
Diploma
24%

Part Time Staff
Requiring Full
Time Positions
With PGCE Only
35%

Fig.4.2.16

Social Responsibility

O'Neill (ibid. p.206) describes social responsibility as the philosophy of the organisation towards the people it employs. It refers to equity, consideration of individual needs and fears, and the quality of employees' working life. This section examines conditions of employment, and identifies changes that have taken place since 1993.

Teaching staff employed by Hawkshire County Music Service for four years or more were asked to indicate whether they had perceived any significant changes in their terms and conditions of employment during the period from 1993/94 to 1996/97. Thirty-nine respondents considered this question not applicable. Of the remaining forty-one respondents, eight considered there to have been no significant changes, but thirty-three indicated that there had been some change (see Fig.4.2.17)

STAFF PERCEIVING CHANGE IN CONDITIONS OF EMPLOYMENT SINCE 1993
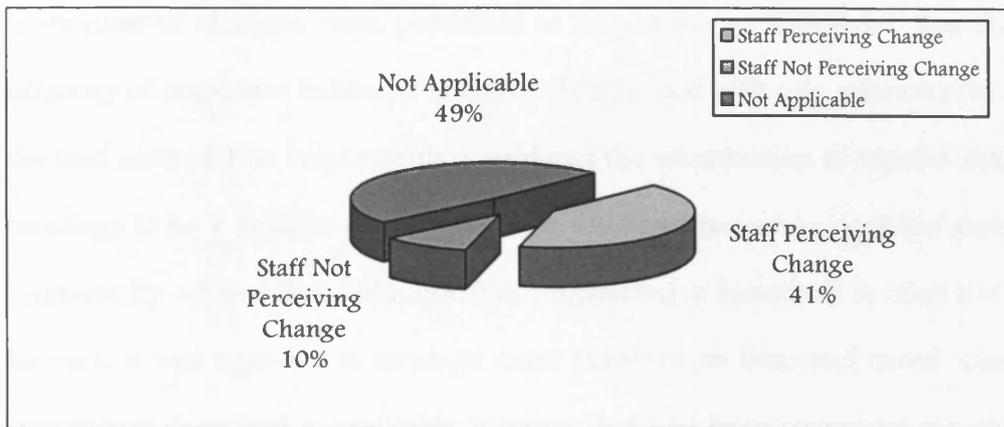
Fig.4.2.17

Respondents indicating that their conditions of employment had changed during this period were asked to list the changes and to indicate whether they were positive, negative or neutral. This elicited a wide range of responses which are presented in Table 4.2.17.

CHANGE TO CONDITIONS OF EMPLOYMENT IN HAWKSHIRE SINCE 1993

Positive Changes	Number of References
• Regular staff meetings	5
• Introduction of flexible working hours	2
• Move to reduce travelling	2
• Contractual status awarded to supply staff	2
• Special meetings for supply staff	1
• Increased travel time	1
Negative Changes	
• Increased Contact Teaching Time	14
• Proliferation of paperwork	10
• Travel claim entitlements reduced	9
• Contractual status changed to supply	8
• Increased pressure of time	7
• Travel time between schools reduced	6
• Loss of subsistence allowance	5
• Reduced income	3
• Increasingly prescriptive teaching methods	2
• Regular staff meetings	1
• Complex Travel claims	1
• Increase in the number of schools to visit	1
• Increase in the number of pupils to teach	1
Neutral Changes	
• Increased pupil contact time	1

Table 4.2.17

A number of changes were perceived to be positive or beneficial, but the majority of responses indicated negative change, and only one reference was deemed neutral. Five respondents considered the introduction of regular staff meetings to be a positive change. Two respondents, however, qualified their response by adding that although they considered it beneficial to meet colleagues, it was negative in terms of extra pressure on time and travel. One respondent described a profitable meeting that had been organised specifically for supply staff. This point complies with an issue raised earlier concerning the feeling of isolation experienced by some staff (refer to Table 4.2.13). One other respondent held that regular staff meetings represented negative change. In the interviews, more negative views were shared about meetings (see Table 4.2.18).

Interview Responses	References
"Meetings were very infrequent, maybe one a year pre 1993. Now we have monthly meetings and Quality Circle meetings."	(001)
"Quality Circle meetings are a waste of time and are tending to fade into obscurity. They have less focus than initially and staff are poorly motivated. On the other hand, regular staff meetings are good, they tend to be concise and never run past the designated 90 minutes. They provide good opportunities to meet other staff for worthwhile discussion."	(002P)
"Staff meetings can get a bit personal and they are not always useful. When certain subjects are broached we just sit in wait for the usual teachers who will start to voice their opinions. Then the arguments start."	(005P)
"Staff have to turn up to department meetings and staff meetings from any school in the authority ... although it is directed time, it seems that we are attending meetings just for the sake of having a meeting, or to fulfil our contractual obligations."	(006P)
"Meetings have gone from almost nothing to too much. I get the impression that we have to attend meetings simply to make up our 1,265 hours."	(007P)
"I cannot get to meetings after school hours because I also teach privately. My Head of department becomes slightly irritated about this."	(047)
"I am unhappy about meetings. They are not sufficiently well structured to meet our needs."	(IT1)
"Some staff complain that we have meetings for the sake of filling up directed time. I feel that it is essential for staff to understand management issues, particularly finance. Although staff cannot see the connection between management and the children they teach, there is a link, albeit an indirect link."	(Head of Service)

Table 4.2.18

The first comment (001) establishes that there has been a significant increase in staff meetings, which are now held monthly, and in addition, staff attend 'quality circle' meetings. Meetings are not always considered to be constructive as they are sometimes perceived to be unfocused, not all members of staff are able to attend regularly, and some staff attend only to fulfil their obligations. Respondent 002P contradicts some of the criticisms about staff meetings, perhaps highlighting the subjective nature of responses.

Two respondents referred to the advantages of flexible working hours, where part of their commitment can be assigned to Music Centre work. The issue of travelling arrangements is complicated, and will be discussed in some depth later. However, two respondents recognised that there has been a positive

effort to place teachers in local schools in order to reduce travel time and distance (see Table 4.2.17 Positive Change), but a number of negative changes in travel entitlements were also raised. Nine respondents referred to the reduction of travel entitlements, including a reduction in the essential car user allowance paid to full-time permanent staff. Six respondents claimed that their allowance of travelling time between schools had been reduced, and one respondent commented that this can increase stress levels (see Table 4.2.19).

TRAVEL TIME AND STRESS

Interview Response	References
"You only have to get stuck behind a tractor in one of the rural areas and you become late at your next school. Who pays for the lessons or part of lessons that are missed?"	(006P)

Table 4.2.19

One other respondent, however, claimed that travel time had been increased. This may be explained by a comment made by a respondent in an interview (see Table 4.2.20).

TRAVEL TIME ISSUES

Interview Responses	References
"The management team are trying to allocate staff to schools in the area where they live to cut down on travel time and expenses."	(005P)
"I get a little more than most as I cover more schools and teach a minority instrument. Some staff are allowed more travel time if they have to travel from one end of the authority's region to the other."	(005P)

Table 4.2.20

One respondent drew attention to the problems encountered by employees when claiming travelling expenses for different 'types' of work. Part-time staff who are also engaged to do some supply work need to know which hours and journeys are assigned to their contracted hours and which are assigned to their supply work because the different types of work bear different travel entitlements.

Two respondents had recently been awarded fixed term contracts, which they considered to be better than supply work. However, eight other respondents had experienced the opposite, and felt aggrieved by this situation.

Of the responses to negative changes in terms and conditions of employment, the issue which was referred to most often was time. Fourteen respondents considered the increase in contact hours to be a negative change, although one other respondent considered this a neutral change, providing that no further increases were made (see Table 4.2.21).

INCREASED CONTACT TIME

Interview Responses	References
"Full-time staff have 27 hours contact time per week plus an average three hours travel time."	(The Head of Service)
"Before I started teaching for the music service, the full time-table was twenty-four hours teaching time excluding travel between schools. An average teaching week would therefore consist of twenty-four hours pupil contact plus travel. Now, the teaching time has increased to twenty-seven hours, excluding travel between schools."	(002P)
"We now have to work more contact hours and attend far more meetings."	(007P)

Table 4.2.21

In addition, seven other respondents referred to increased demands made on their time. One respondent referred to an increase in the number of schools staff are expected to visit, and the increased number of pupils staff are expected to teach within a set period of time. Increased demands on time were also commented on by respondents in interviews (see Table 4.2.22).

THE NUMBER OF PUPILS TAUGHT IN SET PERIODS OF TIME

Interview Responses	References
"Our work has been intensified. There will be a point when you become inefficient as a teacher because you have too many pupils in a short space of time, too many schools to visit and too much paperwork."	(001)
"The number of pupils we need to teach in schools is an issue. Eight pupils in an hour in small groups is very unsatisfactory, depending on their compatibility."	(047)

Table 4.2.22

Eight respondents had experienced curtailment of their contractual status, and were subsequently re-engaged on a supply basis. In addition, three other

respondents claimed that their income had been reduced in recent years. Also in connection with reductions in income, five respondents referred to the loss of the subsistence allowance. This was described by a respondent in interview (see Table 4.2.23)

LOSS OF INCOME

Interview Response	References
"Allowances have been drastically cut over the past few years, notably with the abolition of the subsistence payment, which was about £20.00 per month, usually enough to buy a school meal. Effectively, we have all taken a cut in pay."	(006P)

Table 4.2.23

Ten respondents commented on the proliferation of paperwork. One interview respondent lists the forms that have to be completed in connection with the work, excluding the administrative work involved in claiming travel expenses and salaries in the case of supply staff. This list is largely confirmed by the Head of Service (see Table 4.2.24).

THE PROLIFERATION OF PAPERWORK

Interview and Questionnaire Responses	References
"We are inundated with paperwork, and the more schools you need to visit to make up your time, or the more pupils you see, it becomes magnified. Pre-1993 there was no paperwork at all - Nothing - registers of pupil attendance were not required and school reports were only written if schools requested them. Since 1993 we have the following: • Signing in sheet (we need to sign in and out of schools) • Register of pupil attendance • Inventory of county instruments • Loan agreement forms in duplicate • Pupil profiles (reports) • Home - School liaison books will be implemented in 1997/98, and • Detailed lesson planning for each pupil will become a requirement in 1997/98 There is currently so much paper work that it really is just a matter of survival."	(Interview Response 001)
"There will be more paperwork next year, including signing in and out, register completion, home liaison books, annual pupil profiles, curriculum planning related to the National Curriculum."	(Interview Response Head of Service)
"There is far too much paperwork. It seems that I must analyse everything that I do and write it down - you may as well have robots to teach".	(Interview Response 007P)

THE PROLIFERATION OF PAPERWORK (CONTINUED)

Interview and Questionnaire Responses	References
"I have a lot to give out to pupils, such as letters about workshops, concerts, collect in returns, mark registers, annual reports etc, all of which gets in the way of teaching, especially as you only see pupils once a week"	(Interview Response 005P)
"There is a lot of paperwork, but I accept it as an essential form of communication, but you can get overloaded."	(Interview Response 005P)
"Lesson Record Sheet: teaching staff now have to total their registers for each school and tabulate the number of sessions in each school for each term."	(Interview Response 006P)
"The new home liaison booklets are a good idea, but we are now expected to complete these during lesson time along with keeping our own lesson notes, taking registers of attendance."	(Interview Response 006P)
"Home school liaison will be better from September with the issue of new pupil record diaries, but it is something extra for staff to fill in during lesson time. I have 180 pupils, and will have to complete 180 records for pupils in addition to my own notes during teaching time."	(Interview Response 002P)
"Since the introduction of charging, my workload has increased hugely. I feel that we are being penalised for buying in more time - victims of our own success."	(School Questionnaire Response 573)

Table 4.2.24

Two respondents expressed concern about the introduction of increasingly prescriptive teaching methods following the implementation of the newly published schemes of work for instruments. While some staff questioned the value of these schemes of work, others welcomed them (see Table 4.2.25).

THE PROLIFERATION OF PRESCRIPTIVE TEACHING METHODS

Interview Responses	References
"I am usually too busy getting the job done to give the scheme of work full consideration in lessons."	(IT1)
"We are now examining work plans. I feel that there is a very strong danger that our teaching will become very prescriptive. When teaching individuals, we need to be flexible and to rely on our instincts rather than spending vast amounts of time planning"	(007)
"The new schemes of work for instruments have not yet proved to be prescriptive."	(002P)
"The introduction of Schemes of Work for instruments has not inhibited my teaching style or content. They reflect the National Curriculum orders and are very general, not particularly prescriptive."	(004P)
"I understand the curriculum and fit my teaching accordingly. Some staff do not see the point of these schemes and feel that they have been produced merely to keep Ofsted happy."	(005P)

THE PROLIFERATION OF PRESCRIPTIVE TEACHING METHODS (CONTINUED)

Interview Responses	References
"The standardisation of teaching using schemes of work is very difficult when staff employ such a wide variety of individualised teaching styles. I am an experienced class teacher and instrumental teacher - I do what works for me - can this be standardised?"	(001)
"The schemes of work reflect what we do anyway, especially as I helped to write the Scheme for my instrument. The way we teach has not changed, we start with basics and work through. I feel that the schemes of work may be useful for teachers starting out who may benefit from a structured framework - an ABC to teaching the subject."	(006P)

Table 4.2.25

All respondents indicated that they required the use of a car for work, and seventy-eight respondents (97.5%) needed to use their own car. Respondents were asked to check a list of travel claim entitlements, and it emerged that different types of contracts of employment entitled staff to different travel entitlements. This raises issues of comparability and equity when staff have different entitlements for the same occupation.

Motor car allowances are set by the National Joint Council for Local Authorities Professional, Technical and Clerical Services. New rates were implemented with effect from April 1997 (see Table 4.2.26).

MOTOR CAR ALLOWANCES FROM APRIL 1997

Essential Users	Grade 5 (451 - 999cc)	Grade 4 (1000cc) Plus
Essential Car User Allowance	£534	£603
Per Mile - first 8,500 miles	25.4p	28.1p
Per Mile - after 8,500 miles	10.7p	11.5p
Casual Users		
Per Mile - first 8,500 miles	31.7p	35.2p
Per Mile - after 8,500 miles	10.7p	11.5p

Table 4.2.26

The system of payments for usage of a car, however, is not straight forward (see Table 4.2.27).

TRAVEL CLAIM RATES

Interview Response	References
"Some authorities pay high mileage rates and no essential user allowances. Our authority pays full-time permanent staff an essential car user allowance and a lower mileage rate."	(006P)

Table 4.2.27

Full-time permanent staff are entitled to take advantage of a car loan scheme, they are awarded an essential car user allowance together with the appropriate mileage rates, but they cannot claim mileage rates for engine sizes larger than those in Grade 4 (see Table 4.2.26). They are entitled to claim mileage to and from home and between schools. Part-time permanent staff are entitled to claim a proportion of their journeys to and from home. All journeys made to and from home, however, are taxed (see Table 4.2.28).

TRAVEL TO AND FROM HOME AND ENGINE SIZE

Interview Responses	References
"We receive a mileage payment for travel from home to our first school, between schools travelled to during the day, and from our last school to home. The first and last journeys are taxed though. Ensemble days are special cases, and we do not pay tax on travelling expenses on these occasions."	(006P)
"Travel expense claim is an issue which is very unfair. There are certain grades of travel entitlement according to engine size, from grade one to five, but we are not permitted to claim above grade four, even though our cars come within the highest grade."	(007)

Table 4.2.28

Full-time staff also have an allowance of approximately three hours travelling time per week (see Table 4.2.29).

TRAVELLING TIME ALLOWANCE

Interview Response	References
"The actual [full-time] contact time has risen to 27 hours per week, with three hours for travelling and two hours preparation."	(Head of Service)

Table 4.2.29

Full-time fixed-term, part time fixed-term, and supply staff do not have entitlement to the car loan scheme, nor do they have entitlement to the essential car user allowance. They are all classified as casual users, and thus, only entitled to the casual user rates. They can claim mileage between schools only, and are not entitled to claim for journeys made to and from home. Full-time fixed-term staff are allowed up to three hours travelling time, but supply staff are not entitled to any travel time, and sometimes find that they need to travel long distances from their home to their first school or from the last

school to home, journeys for which they have no entitlement to claim expenses (see Table 4.2.30).

FULL-TIME FIXED TERM AND PART-TIME STAFF TRAVELLING ENTITLEMENTS

Interview Responses	References
"Part-time staff are not paid travel expenses to their first school nor from their last school."	(006P)
Full-time fixed-term staff are not entitled to claim the same travel expenses as teachers on full-time permanent contracts, but I am happy to be able to claim between schools. I really value what we have got."	(IT1)
"I teach in one school that is 20 miles from home and another that is fourteen miles from home which I have to visit for just one hour. As I am designated "supply" I cannot claim travel from my home to the first school. Other schools where I teach are in the same locality and I am entitled to claim mileage between them. On one other day I need to travel long distances for just two and a half hours teaching."	(047)
"Fixed Term contract staff are not paid travel expenses from home to their first school, or from their last school to home, but we can claim travel expenses between schools. This is fine if all the schools you teach at are within your area, but most teachers have to travel outside their area at least once a week."	(002P)
"Supply staff do not have travelling time, we are only paid for contact hours, but I am paid travelling expenses. I spend up to six hours travelling per week - this only includes travelling between schools, not to and from first and last schools, which is <u>more</u> than the suggested travelling time for full-time contract staff. <u>Distance</u>: I have been required to travel up to a 20 mile radius from home."	(004P)
"Supply staff are asked to travel to inaccessible places as they are not paid travelling expenses from home, not paid travelling time, and are paid a lower mileage rate."	(004P)
"Full-time fixed-term staff do not have the same travel entitlements as permanent staff. They cannot claim the same mileage rates as permanent staff, nor are they entitled to the authority's car loan scheme."	(005P)
"If hourly paid staff are offered schools a long way from their homes, it probably is not worth their while to take the work. They do not get travelling expenses to and from their home, no payment for travelling time, and after they have paid tax on their earnings, there may not be anything worth having left."	(006P)

Table 4.2.30

Equity between levels of travel entitlement has been an issue for some time.

The County Council is attempting to resolve the situation (see Table 4.2.31).

Interview Response	References
"Different teachers are able to claim different amounts for travel according to the type of contract they have, for what is essentially the same work. This issue has now been taken up by the County Council."	(Head of Service)

Table 4.2.31

Pay

Subjects were asked to indicate whether their salary reflected the published pay spine for teachers. Sixty respondents indicated that their salaries were commensurable with the Common Pay Spine (CPS), but twenty respondents indicated that theirs was not (see Fig.4.2.18).

STAFF WITH SALARIES COMMENSURABLE WITH THE COMMON PAY SPINE
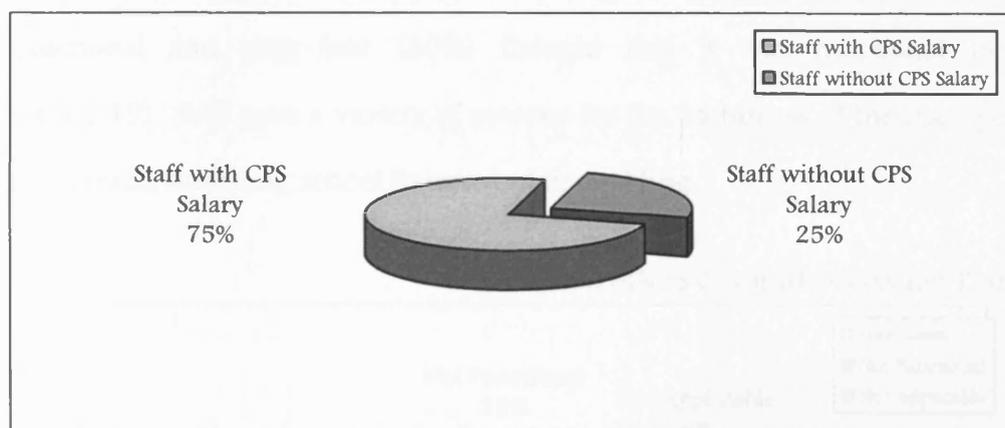
Fig.4.2.18

These percentages are not commensurable with respondents' qualified status. Fifty-six respondents indicated that they had qualified teacher status and twenty-four did not. However, interview respondents indicated that staff without qualified teacher status are designated instructors and are paid 80% of the relevant level on the common pay spine. Supply staff salaries are calculated as a proportion of the relevant level on the common pay spine, and they do have salary progression (see Table 4.2.32).

TEACHING STAFF SALARY LEVELS

Interview Responses	References
"There is no essential difference between qualified and unqualified teachers' conditions of work, except instructors receive 80% of the qualified teacher rate."	(Head of Service)
"Unqualified staff are designated 'instructors' and are paid less than staff with qualified teacher status."	(004P)

Interview Responses	References
"Teachers are only classed as qualified if they have a PGCE or an equivalent qualification. A teaching diploma on an instrument does not qualify for a teacher contract, which rather invalidates their worth. Even the most highly paid instructor will only be on a low income in comparison to a qualified teacher."	(002P)
"Supply rates vary according to the teacher's qualifications and experience but it also depends on the number of hours worked in a year."	(Head of Service)

Table 4.2.32

Promotion Opportunities

Subjects were asked whether they considered the Music Service management team to be functional. Seven respondents (9%) considered this question not applicable, nine respondents (11%) felt that the management team was not functional and sixty-four (80%) thought that it was functional (see Fig.4.2.19). Staff gave a variety of reasons for the usefulness of the management team, including school liaison and timetabling.

USEFULNESS OF THE MANAGEMENT TEAM
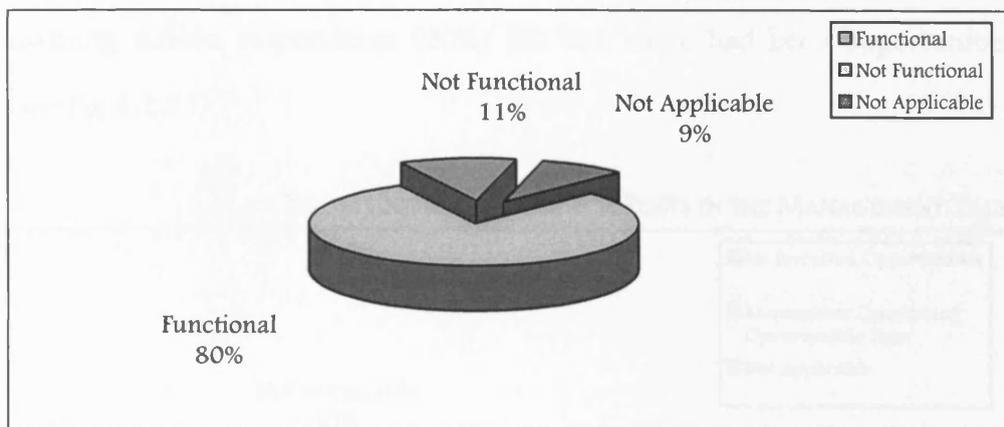
Fig.4.2.19

Subjects were asked whether there had been opportunities to apply for posts of responsibility. There was a 98.75% response to this question. Twenty respondents considered the question not applicable (25%), thirty felt that there had been no opportunities (38%), but the remaining twenty-nine respondents (37%) felt that opportunities did exist (see Fig.4.2.20).

OPPORTUNITIES TO APPLY FOR POSTS OF RESPONSIBILITY WITHIN HAWKSHIRE
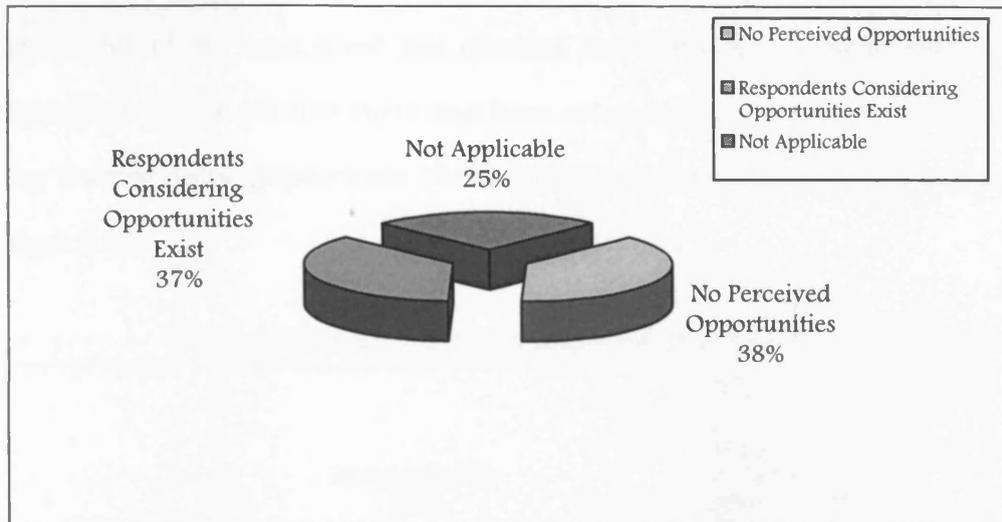
Fig.4.2.20

Furthermore, subjects were asked whether there had been opportunities for them to apply to positions within the management team during the past five years. Again, there was a 98.75% response to this question. Twenty-eight respondents (35%) felt that the question was not applicable, thirty-five respondents (44%) felt that there had been no such opportunities, but the remaining sixteen respondents (20%) felt that there had been opportunities (see Fig.4.2.21)

OPPORTUNITIES TO APPLY FOR POSTS IN THE MANAGEMENT TEAM
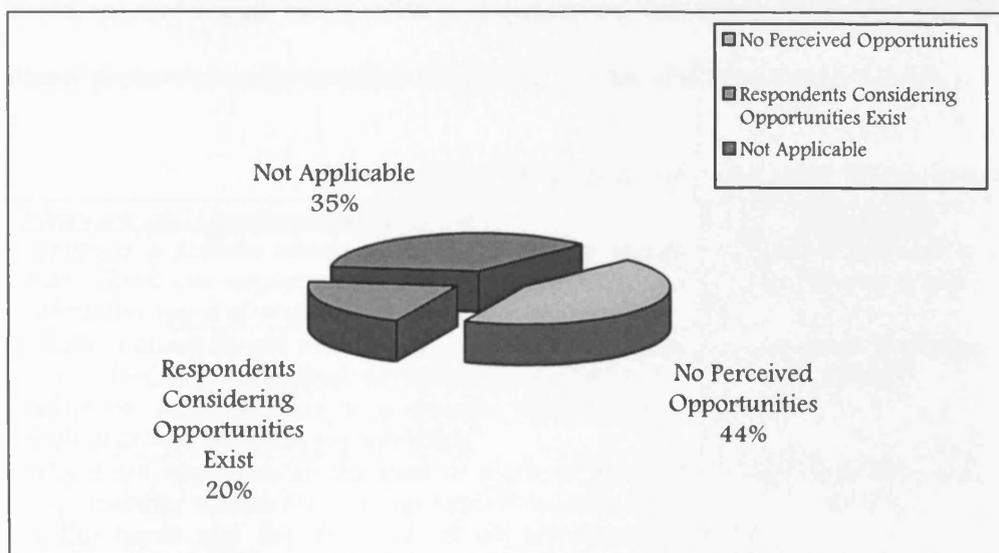
Fig.4.2.21

The final question in connection with promotion asked subjects whether there had been opportunities for part-time staff to apply for a full-time con-

tract. Again, there was a 98.75% response to this question. Twenty-eight respondents (35%) considered this question not applicable. Twenty-four respondents (30%) felt that there had been no opportunities, and the remaining twenty-seven respondents (34%) felt that opportunities had arisen (see Fig.4.2.22).

OPPORTUNITIES FOR PART-TIME STAFF TO APPLY FOR FULL-TIME POSITIONS
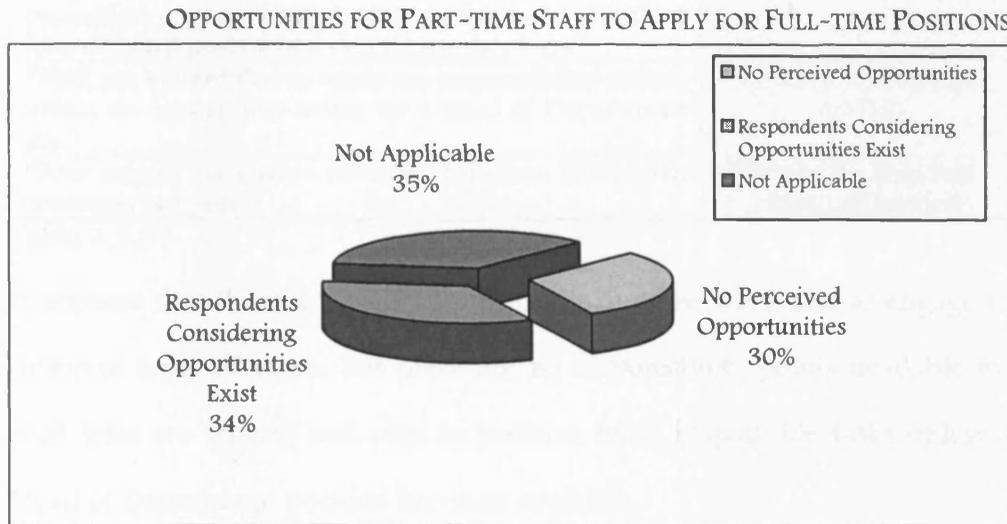
Fig.4.2.22

Interview responses provide further background to opportunities for promotion. The Head of Service outlined some opportunities for staff. Some respondents were positive, and indicated that promotion opportunities were largely based on need and merit. Other respondents, however, were less positive about promotion opportunities for Music Service staff (see Table 4.2.33).

OPPORTUNITIES FOR PROMOTION AND CAREER DEVELOPMENT

Interview and Questionnaire Responses	References
"There is a definite career structure, even for supply staff. There are opportunities to take extra work and alternative types of work."	Interview Response (Head of Service)
"Qualifications do not seem to have any bearing on the types of contract awarded or career prospects, it depends on whether there is a specific need for your skills and how well you are working."	Interview Response (006P)
"There are opportunities for staff to apply for posts of responsibility within the management structure, as all of the heads and deputy heads of department were full-time teachers."	Interview Response (002P)
"There really is no career structure for me, the only changes in recent years have happened in the management team. It is unlikely that there will be any kind of progression for me unless I leave the service and move elsewhere."	Interview Response (007P)

OPPORTUNITIES FOR PROMOTION AND CAREER DEVELOPMENT (CONTINUED)

Interview and Questionnaire Responses	References
"There are no opportunities, but there should be, especially with our progression to attaining Investors In People."	Interview Response (001)
"There are no opportunities, unless I decided to change direction and move into class-room teaching. There is no natural progression, you would have to move. It is impossible to gain promotion as all music services are in the same boat."	Interview Response (006P)
"Since Reform, there have been fewer opportunities for promotion in any area. I was applying for Head of [department] posts when everything dried up."	Questionnaire Response
"Staff are not entitled to apply for responsibility points, unless an opportunity arises for a Head of Department job."	Interview Response (005P)
"Four supply staff were awarded full-time fixed-term contracts last year."	Interview Response (Head of Service)

Table 4.2.33

It appears that there are opportunities to take more work and to engage in different types of work, but there are no responsibility points available for staff who are willing and able to perform more responsible tasks unless a Head of Department position becomes available.

Training

In line with the authority's schools, the Music Service has five training days per year. Subjects were asked whether they had opportunities to attend In Service Training days (see Fig.4.2.23).

OPPORTUNITIES TO ATTEND IN SERVICE TRAINING
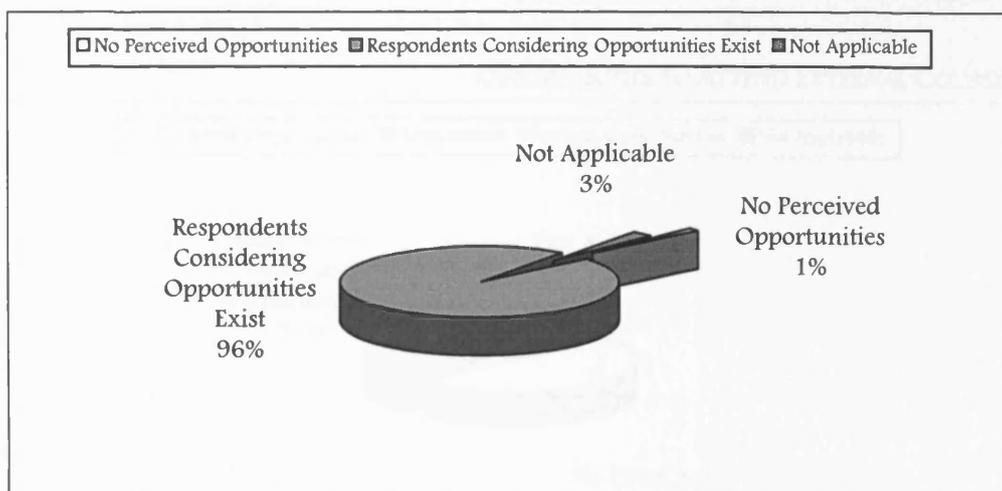
Fig.4.2.23

The vast majority of respondents indicated that they attended training days. Only one respondent indicated that s/he did not attend training days, and two respondents considered the question not applicable.

There is no statutory requirement for the appraisal of peripatetic staff (DES, 1991). Subjects, however, were asked whether there had been opportunities to engage in formal appraisal. Only ten respondents indicated that they had been appraised, seven were full-time permanent staff, one full-time fixed-term, one part-time fixed-term, and one supply. The Head of Music Service indicated that appraisal was becoming a more important feature of the Music Service's staff development and quality control system (see Table 4.2.34).

STAFF APPRAISAL

Interview Response	References
"There is more emphasis on staff training, especially in connection with our application for IIP. From next year, all staff with more than .4 FTE will be appraised. I am putting five times more money into training next year, but this is still only £5,000 in total."	(Head of Service)

Table 4.2.34

Subjects were asked whether there had been opportunities to attend external courses since 1993. Fifteen respondents considered the question not applicable, forty indicated that there had been no opportunities, but the remaining twenty-four respondents had encountered opportunities (see Fig.4.2.24).

OPPORTUNITIES TO ATTEND EXTERNAL COURSES
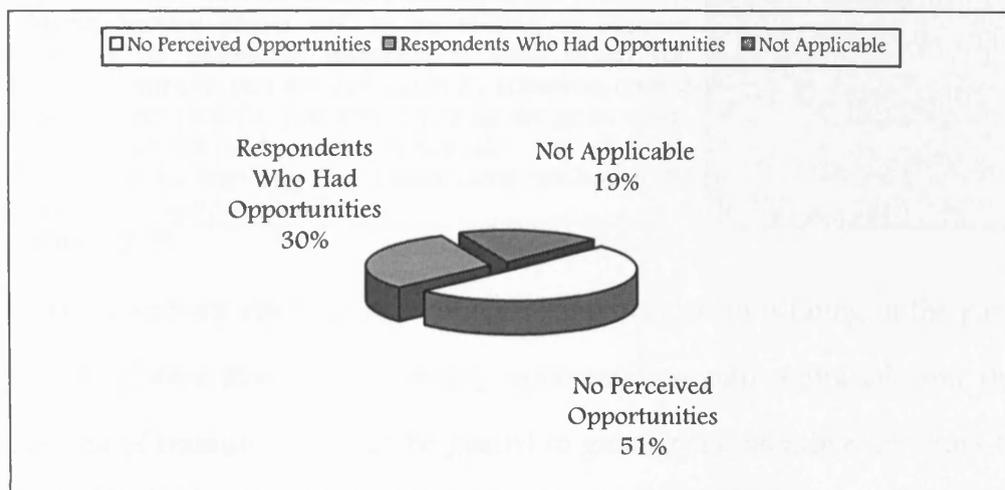
Fig.4.2.24

Of the respondents who had been presented with opportunities to attend courses, nineteen had actually attended a course. Only three of those respondents, however, had been allowed time off work to attend a course, and twelve indicated that they had needed to finance courses themselves. Four respondents added supporting information on their questionnaire, indicating that their courses had been held over weekends or during school holidays. Other respondents discussed these issues in their interviews (see Table 4.2.35).

STAFF TRAINING OPPORTUNITIES

Quotes from Interviews	References
"I asked to go on a course, which was paid for by the service, but it was during holiday time so I did not have to miss teaching. I am pleased to have had this opportunity, but it is the first course I have been sent on in my career with Hawkshire, which is a very considerable number of years. Since I attended this course, we have been informed that there will be no more funding for external courses."	(007P)
"As we are focusing our efforts on IIP, funding for individual courses has stopped."	(Head of Service)
"A colleague and I intend to take the new ABRSM CT course but funding from the Music Service is not available."	(004P)
"At one time you could gain QTS after teaching for the authority for four years, but this is not available now. I'm sure that if I were to apply for the CT ABRSM (Certificate of Teaching Associated Board of the Royal Schools of Music), it would be turned down for two reasons: firstly, I would not be able to take time off as supply staff would have to be employed to do my teaching, and secondly, if I gain QTS I will be more expensive."	(006P)
"I have done several courses on my own back. The Music Service seems not to be willing to support training for individual members of staff. When you work on supply, you are in a catch 22 situation, course fees are not paid for you and if you do not go to work, you do not get paid. As we cannot take time off to attend courses, anything that I have done has had to be during the holiday time."	(005P)

Table 4.2.35

There have been opportunities to participate in relevant training in the past, but it appears that future training opportunities, staff appraisal, and the content of training days will be geared to gaining the lucrative Investors In People quality management system standard.

Industrial Relations

Subjects were asked whether they belong to a recognised teachers' union, the Musicians' Union, or a similar organisation. Twenty-nine respondents indicated that they belonged to a teachers' union, eleven belonged to the Musicians' Union, or a similar organisation, six respondents belonged to both, eleven belonged to neither, and twenty-three considered the question not applicable (see Fig.4.2.25).

THE PROPORTION OF RESPONDENTS BELONGING TO A UNION
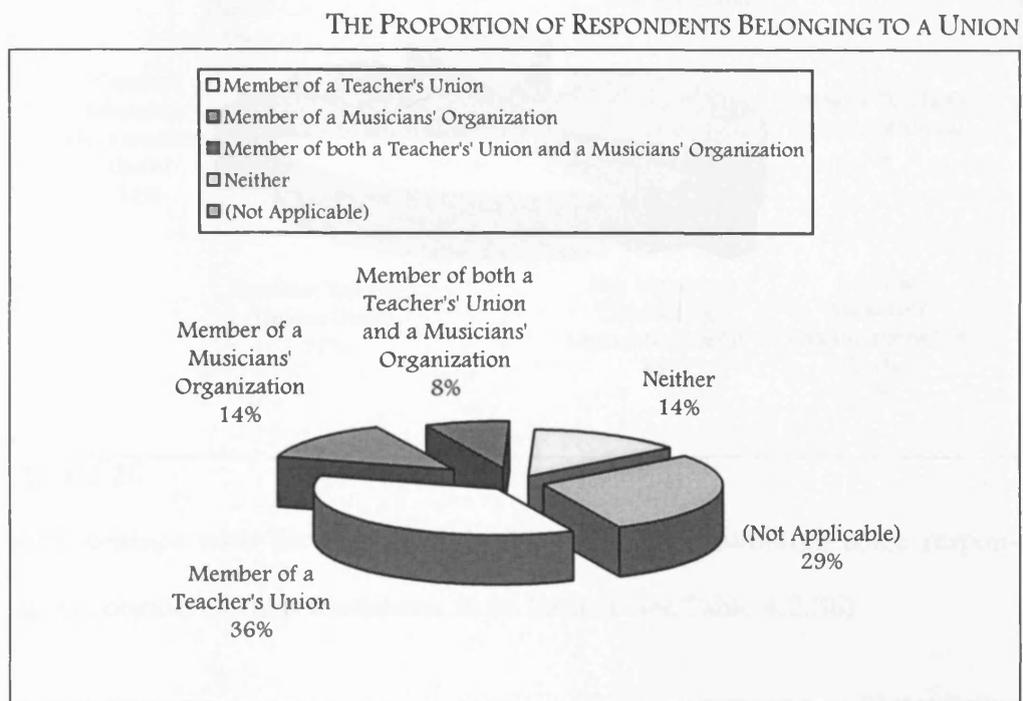
Fig.4.2.25

Forty-eight respondents considered the role of unions to be useful, eight respondents did not find them useful, and twenty-three considered the question not applicable. All respondents belonging to both a teachers' union and a musicians' organisation considered them to be useful. With the exception of four respondents, those belonging to a teachers' union only, considered them to be useful. Of the respondents belonging to a musicians' organisation, nine considered them useful, and eight respondents who did not belong to a union considered the role played by unions to be useful (see Fig. 4.2.26).

☐ Consider Teacher's Unions Useful
◧ Consider Musicians' Organizations Useful
■ Consider both Teachers' Unions and a Musicians' Organizations Useful
☐ Non Members Considering Unions Useful
◧ Not Applicable
■ Consider Teacher's Unions Not Useful
◧ Consider Musicians' Organizations Not Useful
▨ Non Members Considering Unions Not Useful

Consider both Teachers' Unions and a Musicians' Organizations Useful 8%

Non Members Considering Unions Useful 10%

Not Applicable 29%

Consider Musicians' Organizations Useful 11%

Consider Teacher's Unions Not Useful 5%

Consider Teacher's Unions Useful 31%

Non Members Considering Unions Not Useful 4%

Consider Musicians' Organizations Not Useful 3%

Fig.4.2.26

Relationships with the unions were felt to be good, although some respondents considered their usefulness to be limited (see Table 4.2.36)

Interview Responses	References
"I am a member of a union, not because I am a unionist, but just as a sort of insurance in case anything goes wrong in a school."	(007P)
"Currently, the main issue is the vast number of different contract types for comparable work. Conditions of work and pay structures are different."	(007P)
"The unions have played an important role in negotiating the revised contact time. The only issue that is a hot bed at present is the travel claims."	(Head of Service)
"In such a sparsely distributed workforce, where all staff are operating in different schools at different times, it is difficult to gain any kind of united focus - largely because we meet so infrequently. People gripe about their conditions of work, but in meetings they tend not to voice, or stand up to their convictions."	(001)
"In general, it is difficult for staff to actively pursue issues as they have no time."	(002P)
"Unions are important, they will back you up if there is a problem, and they have managed to keep contact time to sensible levels because of driving."	(006P)

Table 4.2.36

A little over half (58%) of the respondents belonged to a union, and a sub-stantial minority of respondents who <u>did</u> <u>not</u> belong to a union considered their role to be useful. The unions have played a vital role in negotiations with the management when revising terms and conditions of employment. While some staff feel that their use may be limited, they do offer some secu-rity, one respondent expressed this security as 'insurance in case anything goes wrong.'

Interview subjects were further asked to comment on the management of the Music Service, and on issues related to the quality of provision. Maxwell's (1984) six dimensions of quality were employed as a framework. The first category, economy and efficiency, elicited a range of responses concerning the management of human resources, musical instruments, and funds. The two main issues raised were systematic 'intensification' of the teaching occu-pation, and investment in musical instruments. Teachers' work does seem to have been intensified, besides references to increased demands on time, and increased volumes of paperwork (see Table 4.2.37), contact time has been increased, and in some cases, travelling time has been reduced.

ECONOMY AND EFFICIENCY ~ INTENSIFICATION

Interview Responses	References
"The amount of work I need to do has increased very much."	(IT1)
"There is never enough time. Time, of course needs to be managed efficiently, but I know that I seem to have less of it for myself."	(OO1)
"There is a lot of paperwork. I accept it as an essential form of communication, but you can get overloaded."	(OO5P)

Table 4.2.37

As far as it can be determined, funding has been used efficiently, although the drive for reduced costs has resulted in the extensive use of temporary and spot contracts. The budget for training has been increased for 1997/98, and there has been some investment in musical instruments, which may be of

strategic importance in maintaining the balance of instruments in conventional ensembles in the future (see Table 4.2.38).

ECONOMY AND EFFICIENCY ~ INVESTMENT

Interview Response	References
"In my field of expertise, a lot of money has been invested in musical instruments during the past year, particularly large expensive instruments."	(002P)

Table 4.2.38

Until 1988, Music Service provision was categorically within the public service domain. The proliferation of charging for tuition happened after 1988, but more particularly after 1993. Respondents shared a range of views about the social acceptability of charging for public services. Three respondents were against charging for tuition, although one accepted that it may be necessary for survival. Four respondents considered charging acceptable, providing it was affordable, or that there was adequate provision for socio-economically disadvantaged pupils. One respondent added that pupils and parents value the service more if they are charged (see Table 4.2.39).

SOCIAL ACCEPTABILITY

Interview Responses	References
"I cannot reconcile myself with charging for public services."	(001)
"I would prefer to see no charges for musical instrument tuition, but I understand the need for charging for the service, it is inevitable for survival."	(IT1)
"Charging for Music Services in my opinion is not acceptable, it has widened the gap between the 'haves' and 'have nots'."	(006P)
"When compared with paying for other public services, I feel that it is acceptable to charge for Music Service tuition. Most schools try to support those who cannot pay."	(005P)
"I agree tuition ought to be paid for, but it is still subsidised in schools."	(002P)
"Charging for Music Services is reasonable, providing there is provision for those who genuinely cannot afford to pay."	(043)
"Charging for Music Services seems fairly reasonable, providing fees are affordable."	(004P)
"I believe that it is valued more if it is paid for. Pupils will practice harder if they pay for lessons."	(047)

Table 4.2.39

All respondents expressed some concern about the issue of accessibility. Three distinct areas of accessibility were identified: geographical, financial and academic ability. Two main concerns were raised in connection with geographical accessibility, both related to transport. Firstly, some pupils experience difficulty managing large instruments, and secondly, transport to regular area ensemble rehearsals cannot always be arranged (see Table 4.2.40).

GEOGRAPHICAL ACCESSIBILITY

Interview Responses	References
"Access to Music Centres, Orchestras and ensembles is still problematical for pupils who need to rely on cars and their parents for transport."	(007P)
"The Authority Youth Orchestras and Ensembles take place in the central region and many pupils just cannot get there."	(005P)
"Some pupils find transport difficult for attending orchestra rehearsals."	(002P)
"If remote schools are entering a number of pupils in a festival or workshop, then they are disadvantaged because of travelling costs."	(043)

Table 4.2.40

The concerns about financial accessibility focused on school remission policies for socio-economically disadvantaged pupils, and the economical viability of sending teachers to schools for short periods of time. It was considered that the criterion for fee remission, entitlement to free school meals, was implemented too literally. Some pupils who are ineligible for free school meals, may still be very close to that threshold, and are therefore still disadvantaged. The Music Service will not supply tuition in a school unless the teacher's visit is one hour or more. Economically, it is not viable to provide less time. This means that pupils interested in minority instruments, may not have an opportunity to learn (see Table 4.2.41).

FINANCIAL ACCESSIBILITY

Interview Responses	References
"I am aware that there is a whole class of pupils who are not entitled to claim free school meals because their parents' income is just a little higher than the threshold."	(IT1)

FINANCIAL ACCESSIBILITY (CONTINUED)

Interview Responses	References
"If a child wishes to learn an instrument in school, the Music Service will only provide a teacher if the school purchases one hour of tuition on that instrument, otherwise it just is not cost effective."	(005P)
"Tuition must be economically viable. The cost of providing lessons in schools must not exceed the salary of a teacher."	(006P)

Table 4.2.41

Pupils' general academic ability, or perceived musical ability, may determine whether they receive tuition. This was particularly evident in some primary schools. However, some respondents expressed concern that it was the more able pupils who were not catered for (see Table 4.2.42).

ACCESSIBILITY ACCORDING TO ABILITY

Interview Responses	References
"I am required to test pupils to see whether they are suitable for tuition. In one school, I was asked to select the most able pupils for lessons on my instrument and to prepare them for a forthcoming Ofsted Inspection."	(047)
"Many primary schools ask Music Service staff to test pupils to see who would be best suited to certain instruments. The best pupils are then selected and offered tuition. This seems unfair as some pupils with a genuine interest are denied the opportunity."	(004P)
"All pupils should have a chance and if they cannot manage the instrument that they initially chose, they should be offered something more suitable. A pupil who chooses a woodwind instrument may have crooked teeth which impedes progress, but s/he may be a cracking violinist."	(006P)
"The bottom end of the ability range tends not to be excluded, except in workshops where they may experience difficulty participating fully. The top end of the ability range can be excluded or disadvantaged if they are learning to play an instrument where the teacher is not an expert on that instrument. No peripatetic teacher is an expert on all of the instruments they teach. We all try our best, but for example, I teach six instruments and the least number of pupils learn to play my first study instrument."	(002P)
"It is the more able that lose out. I question whether there is enough to stretch them going on in their locality."	(005P)

Table 4.2.42

Respondents considered there to be a lack of equity concerning three main issues. Firstly, there is a great difference in the levels of fees charged by different schools. Fees are set according to the amount of devolved Music Service funding, the amount of extra time bought in, and the level of funds, if

any, made available by the governing body. This has caused the level of fees

charged for tuition to vary widely between schools (see Table 4.2.43).

TUITION FEES ~ LACK OF EQUITY

Interview Responses	References
"There are different levels of charging for the same thing, which seems very unfair."	(007P)
"All schools have their own system and tables of charges for lessons. There are no equal opportunities for those without the means to pay."	(001)
"Some schools in disadvantaged areas have no musical instrument tuition, they simply cannot afford it."	(002P)
"Payments cannot be standardised across the authority. Each school has its own policy and different amounts of devolved funding."	(005P)

Table 4.2.43

Some respondents perceived the system of allocating county musical instru-

ments to schools and pupils to be in-equitable (see Table 4.2.44).

COUNTY INSTRUMENTS ~ LACK OF EQUITY

Interview Responses	References
"There is no equitable system for the allocation of Music Service instruments to schools. Lower instruments hardly exist in some areas, they are not spread properly. This is largely due to historical accident and to the lack of money and poor planning for the deployment of instruments."	(001)
"In my subject area, there are no instruments available to schools. They tend to be very large and expensive, and therefore become elitist for a chosen few."	(006P)

Table 4.2.44

The issue of comparability was raised concerning teaching staff contracts.

There are five different types of contract, which furnish colleagues with dif-

ferent entitlements for the same work (see Table 4.2.45).

STAFF CONTRACTS ~ LACK OF EQUITY

Interview Response	References
"There is no structure within the service - so many different types of contract for the same work."	(007P)

Table 4.2.45

As schools, parents and pupils, are increasingly perceived as service

'customers', the Music Service has needed to respond to customer demands

and needs, and in consequence, alter its portfolio of services accordingly.

One respondent commented that the 'old' Music Service provided what it

considered schools, parents and pupils needed, while the 'new' Music Service needs to respond and adapt to the requirements of schools, parents and pupils. If the music service fails to provide relevant, good quality services, customers will probably opt for private teachers. Two main changes to the Music Service's portfolio were identified in consequence of responsiveness to customers. Firstly, there has been an increase in tuition on popular and relatively inexpensive instruments, and secondly, there has been an increase in class-room support for Music in the National Curriculum (see Table 4.2.46).

RELEVANCE ~ RESPONSIVENESS TO THE CUSTOMER

Interview Responses	References
"The Music Service's portfolio of services has changed. It tends to be all flutes, clarinets and guitars. Large instruments, such as the 'cello, are not taken up as they are too expensive."	(IT1)
"The portfolio of services has changed. We now have more workshops for pupils, and Curriculum Support for KS1 and KS2 has grown very much."	(005P)
"The Music Service now tries to cater for all needs. In recent years the traditional classical music opportunities have been complemented by tuition in pop music styles and rock guitar, a variety of vocal styles, steel pans and other ethnic instruments."	(006P)
"The Music Service's portfolio of services has changed greatly since 1993. It is no longer just instrumental tuition, it has broadened to include class music tuition and ethnic music."	(001)

Table 4.2.46

The Head of Music Service commented that it was difficult to determine the effectiveness of the Music Service because there are no formal systems in place to measure it. Subjects were asked to express which aspects of the service they considered to demonstrate effectiveness in terms of musical activities in schools or in the community. Respondents indicated that there was a range of different activities pupils could be involved in, both in and outside school time (see Table 4.2.47).

MUSICAL ACTIVITIES FOR PUPILS

Interview Responses	References
"Music in the community has increased, I conduct a community band, there has been an increase in the number of orchestras and wind-bands."	(001)

MUSICAL ACTIVITIES FOR PUPILS (CONTINUED)

Interview Responses	References
"I have personally witnessed an increase in the number of concerts etc. - I am not quite sure about the cost to me - it has resulted in raised blood pressure and stress."	(001)
"Youth Orchestras and wind-bands provide good training for pupils and young people, good social involvement with other people of their own age."	(001)
I believe that the Music Service activities should be supported, but where do the increased numbers of musicians go? What do they do? Older pupils do go in to community bands. There is more going on in schools, but the same applies, where will it end? Is it just part of a good education?"	(001)
"There are lots of opportunities for pupils, and much more scope in terms of the type of ensemble they join."	(IT1)
"The new Chamber Music Festivals are good, there is a very good response from secondary school pupils."	(005P)
"There is an increase in the number of musical events on offer and the range of ensembles on offer."	(043)
There seems to have been no increase in pupils opting to study music in FE or HE colleges. Where are we losing them?	(002P)

Table 4.2.47

Two respondents expressed concern, however, that there had been no signs of increased standards in playing instruments (see Table 4.2.48).

DECREASE IN STANDARDS

Interview Responses	References
"Pupils, on the whole, have not become more expert although uptake is greater. You could say that more pupils have a basic knowledge. There are opportunities for pupils to join orchestras and bands, but I am not sure that the standards are acceptable."	(006P)
There has been no significant rise in standards. With music tuition available at a much earlier stage in many pupils' education, one would expect that by the time of school leaving age, a high standard of playing would be achieved, but this is not the case.	(002P)

Table 4.2.48

Socio Economic Factors

Hawkshire LEA was asked to provide Section 42 documents for the period 1993/94 to 1996/97. The numbers on roll, together with the number of Free School Meals, for each school were extracted from these documents, and the average numbers on roll, and Free School Meals were calculated for the period.

A number of schools had closed during this period, and were excluded from the study because available data were incomplete, rendering precise comparison difficult. Some schools changed status during this period, for example Middle Schools were closed, and re-opened as primary schools. These schools were included in the study because complete data sets were available, and although a school may have changed its status, it was considered likely that the same pupils, and proportions of pupils, remained on roll. Nursery schools and special schools, however, were excluded from this study as insufficient data were available.

In addition to these data, Hawkshire County Music Service was asked to provide details of the amount of Music Service time bought in per school for each year since 1993. This was the year schools and LEAs were empowered to charge pupils for small group tuition in schools, during normal school hours.

The average number of Free School Meals was calculated per pupil, together with the average amount of music service time bought in per pupil. Using the Correlation Function in MS Excel, it was found that there was a tendency towards an inverse relationship between Free School Meals and Music Service time bought in. The correlation was calculated separately for each school phase (see Table 4.3.1.)

CORRELATION BETWEEN FREE SCHOOL MEALS AND MUSIC SERVICE TIME

School Phase	Correlation	Interpretation
First/Infant Schools	-0.1970	This demonstrates a tendency towards an inverse relationship.
Primary Schools	-0.0930	This demonstrates a slight tendency towards an inverse relationship.
Combined Schools	-0.4800	This demonstrates that they are inversely related to a moderate degree.
Middle Schools	-0.4370	This demonstrates that they are inversely related to a moderate degree.
Secondary Schools without 6th Forms	-0.1050	This demonstrates a slight tendency towards an inverse relationship.
Secondary Schools with 6th Forms	-0.7006	This demonstrates a Strong tendency towards an inverse relationship.
Overall	-0.2537	This demonstrates a tendency towards an inverse relationship.

Table 4.3.1

Case Study 2 ~ Eagle City Music Service

Eagle City Music Service's Statement of Aims

Eagle City Music Service's Service Agreement, like Hawkshire Music Service's Policy Document, presents three statements of aims:

> The Music Service aims to enable Heads and Governors to provide regular opportunities for all children through a comprehensive support programme including:

- Advice, guidance, expertise and leadership as appropriate in order to involve all pupils in music within the national curriculum requirements.

- Instrumental tuition which complements and enhances the schools' curriculum provision and its ensemble work.

- A termly performance to demonstrate the pupils' achievements in music.

Some of the elements expressed in these statements have been explored by the survey questionnaire. These elements include Eagle City Music Service's aims to provide:

i.   Advice, guidance and expertise in order to involve all pupils in music.

ii. To provide instrumental tuition in schools.

iii. The demonstration of pupils' achievements.

Survey of Maintained and Voluntary Schools in Eagle City

Response Rates

The response from schools in Eagle City was poor, and this needs to be taken into account when considering the findings. Non respondents were followed up, but this had only a marginal effect on returns. In comparison with Hawkshire, there appeared to be a distinct lethargy. Two primary schools returned the questionnaire stating that there had been no time to complete it, and in consequence, the primary school responses throughout this section

total 85%. Overall, the sample included forty-two schools, which were num-

bered from 401 to 442. Only eighteen schools responded. The sample was

stratified and included 30% of the authority's primary schools, 60% secon-

dary schools and 60% special schools (see Table 4.4.1).

RESPONSE RATES

Schools Phase	Number Sent	Response	Percentage
30% of Primary Schools	27	11 (13)	48%
60% of Secondary Schools	9	1	11%
60% of Special Schools	6	4	67%
Total	42	18	43%

Table 4.4.1

The content of the Eagle City questionnaire for Schools was identical to the

Hawkshire questionnaire. The conditions under which Eagle City schools

were surveyed matched those of the survey conducted in Hawkshire as

closely as possible.

Economy and Efficiency (Inputs)

Eagle City Music Service offers schools between thirty-two and thirty-six in-

strumental teaching sessions during an academic year. Schools are asked to

elect the actual number of sessions they need, and are charged according to a

sliding scale (see Table 4.4.2).

SCALE OF CHARGES FOR MUSIC SERVICES PER WEEK

Number of Weeks Elected for the Academic Year	Cost per Hour
32 Weeks per Academic Year	£24.00
33 Weeks per Academic Year	£24.00
34 Weeks per Academic Year	£23.50
35 Weeks per Academic Year	£23.00
36 Weeks per Academic Year	£22.50

Table 4.4.2

The vast majority of respondents indicated that the number of teaching ses-

sions offered per year was adequate for their needs. The responses are pre-

sented as percentages for each school phase, including special schools (see

Fig.4.4.1 on the next page).

THE NUMBER OF TEACHING SESSIONS PER YEAR
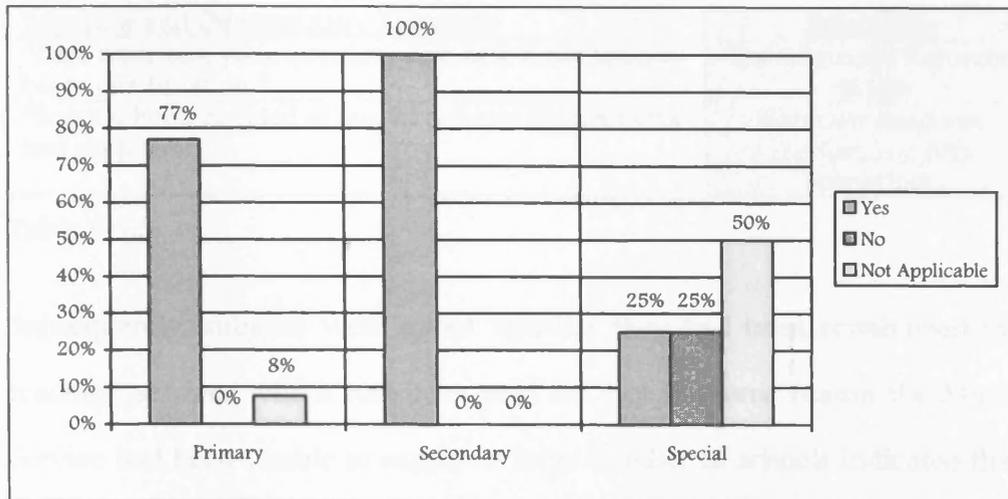
Fig.4.4.1

Subjects were asked if Music Service staff manage to make up lessons missed due to unavoidable circumstances. Six primary schools and the secondary school indicated that Music Service staff do manage to make up missed lessons (see Fig.4.4.2).

QUOTA OF LESSONS PROVIDED
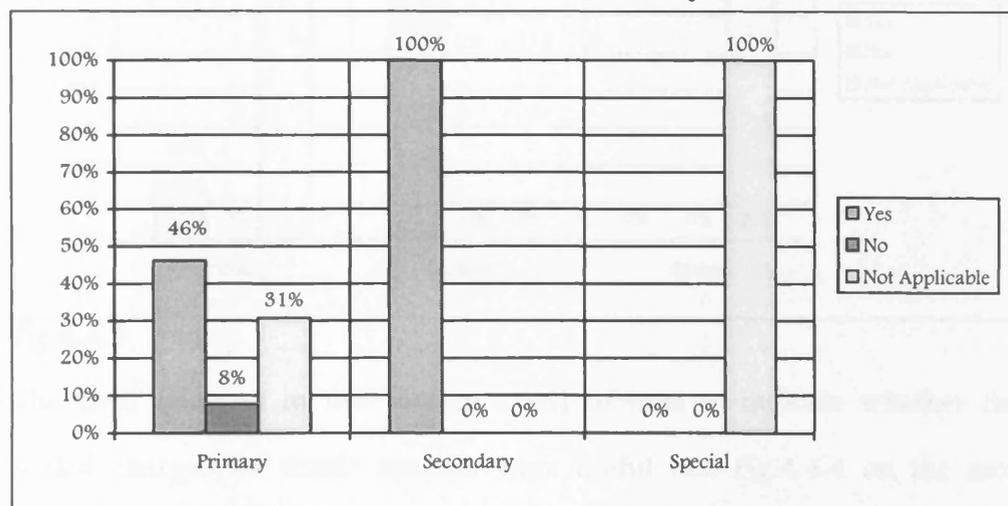
Fig.4.4.2

This question was considered 'not applicable' by some respondents, for example, only one of the city's special schools responding to this survey actually buys in instrumental tuition from the Music Service, thus rendering the question inappropriate. Some other schools indicated that this question was not applicable, partly because they use alternative suppliers (see Table 4.4.3 on the next page).

Interview and Questionnaire Responses	References
"I am returning your questionnaire as it is not applicable to our situation."	Questionnaire Response (410)
"Some schools decided to buy in services from alternative suppliers."	Interview Response (Performing Arts Inspector)

Table 4.4.3

Subsequently, subjects were asked whether they had been reimbursed for teaching sessions which had been paid for, but for some reason the Music Service had been unable to supply. A large number of schools indicated that this question was not applicable, but all of the remaining schools had been reimbursed for lessons not received (see Fig.4.4.3).

FEES REIMBURSED FOR SERVICES NOT RECEIVED
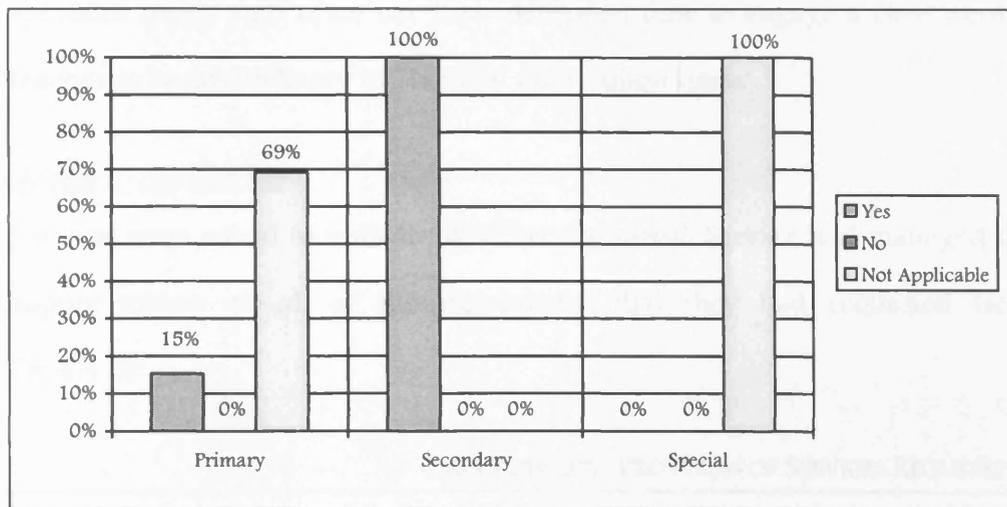
Fig.4.4.3

The final question in this section asked subjects to indicate whether the scaled charges for music services were useful (see Fig.4.4.4 on the next page).

SCALED CHARGES FOR CLASS AND INSTRUMENTAL TUITION
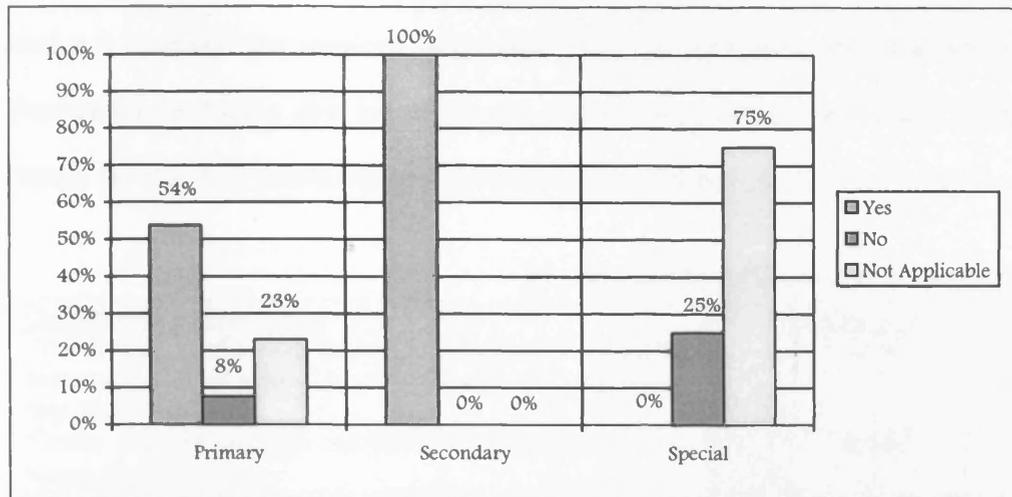
Fig.4.4.4

The largest <u>number</u> of schools indicating that this arrangement is useful were primary schools. Like schools in Hawkshire, primary schools without specialist music staff often use their delegated time to engage a class music teacher to ensure delivery of National Curriculum music.

Access to the Service

Subjects were asked to indicate whether the Music Service had managed to supply tuition on all of the instruments that they had requested (see Fig.4.4.5).

ACCESSIBILITY: PROVISION OF SERVICES REQUESTED
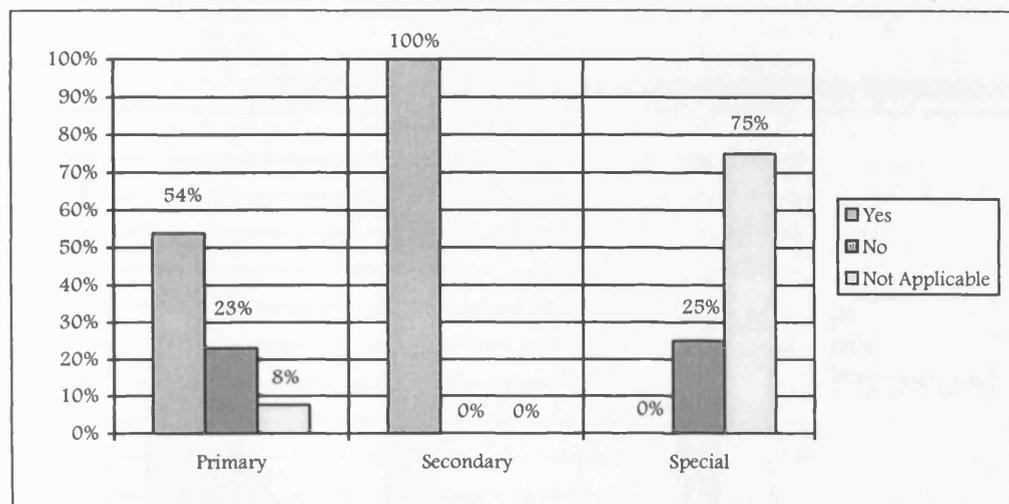
Fig.4.4.5

The majority of primary schools, and the secondary school, indicated that the Music Service had managed to provide the services requested. A minority of

primary schools and one of the special schools, however, indicated that they had not received the services requested. Subjects indicating that the Music Service had not been able to supply the services requested, were asked if the Music Service had provided an explanation (see Table 4.4.4).

REASONS FOR NON-PROVISION OF SERVICES

Questionnaire Responses	References
"The Music Service will not offer tuition in a school for just one child, so tuition is only offered on instruments that prove viable."	(408)
"There are not enough teachers, and too few instruments for loan."	(411)
"No tuition available on instruments requested."	(437 and 407)

Table 4.4.4

In total, four respondents indicated that the Music Service was unable to provide the services requested. One of these respondents indicated that there were too few pupils requesting tuition to make it financially viable, two other respondents were informed that tuition was not available on the instruments requested, one other respondent was under the impression that there were too few teachers, and that there were too few Music Service instruments to benefit all schools.

Subjects were asked to indicate whether they made a charge for tuition on musical instruments (see Fig.4.4.6).

SCHOOLS CHARGING FEES FOR TUITION ON MUSICAL INSTRUMENTS
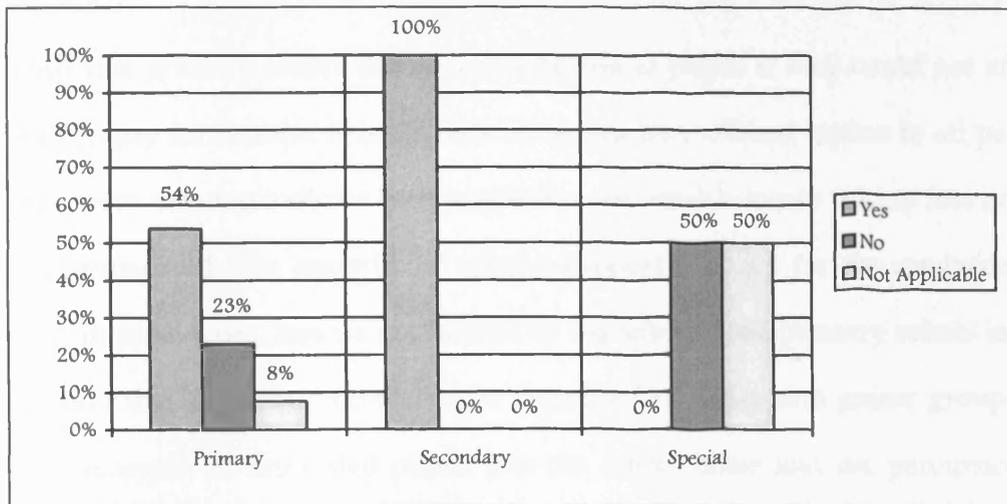
Fig.4.4.6

The majority of primary schools and the secondary school charge tuition fees. The schools that did not charge tuition fees were asked to explain how they fund musical instrument tuition. Response to this question indicates that schools either make provision in their budgets, or they use only the delegated funding from the Music Service (see Table 4.4.5).

THE FUNDING OF MUSICAL INSTRUMENT TUITION

Fund	Primary	Secondary	Special
School Budget	1	~	1
Delegated Funds Only	3	~	~
Fund Raising	~	~	~

Table 4.4.5

Subjects were subsequently requested to indicate whether tuition was offered to all pupils, irrespectively of their ability to pay tuition fees (see Fig.4.4.7).

SCHOOLS OFFERING TUITION IRRESPECTIVELY OF PARENTS' ABILITY TO PAY
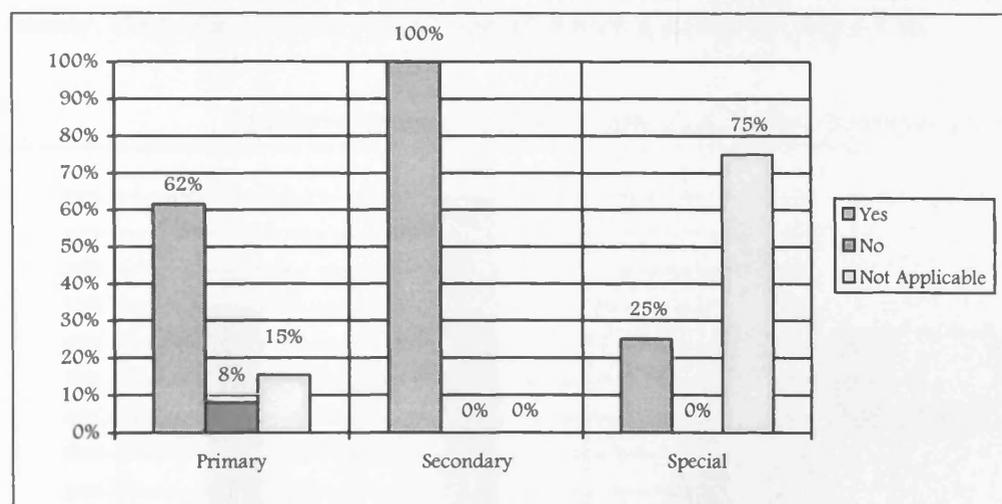
Fig.4.4.7

Only one primary school did not offer tuition to pupils if they could not afford to pay for lessons. Schools indicating that they offered tuition to all pupils, were asked to indicate how pupils who are unable to pay tuition fees are accommodated. The majority of schools support a policy for fee remission, and, in some cases, lessons are funded by the school. One primary school indicated that the music co-ordinator organised recorder and guitar groups, and accepted all interested pupils into the school choir and the percussion section of the school orchestra (see Table 4.4.6).

THE FUNDING OF MUSICAL INSTRUMENT TUITION FOR PUPILS UNABLE TO PAY

Fund	Primary	Secondary	Special
Proportion of delegated funds	2	-	-
School Fund	-	-	-
Remissions from School Budget	3	1	1
Goodwill of Music co-ordinator	1	-	-

Table 4.4.6

One other primary school considered it inappropriate to use delegated music funding to benefit just a small minority of pupils (see Table 4.4.7).

THE USE OF DELEGATED FUNDS

Questionnaire Response	References
"Delegated funds are spent on class music rather than instrumental tuition as the head feels that the budget should benefit all pupils and not a select few."	(420)

Table 4.4.7

Subjects were asked to indicate whether they operated a selection policy for tuition on musical instruments, favouring pupils of average or above average ability. Only one primary school operated such a policy (see Fig.4.4.8).

SCHOOLS OFFERING TUITION TO PUPILS ACCORDING TO THEIR ABILITY
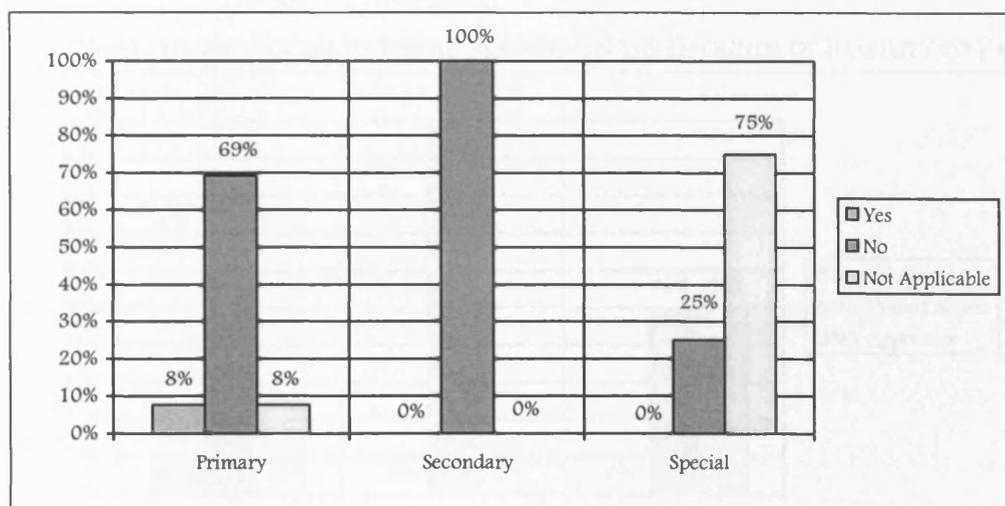
Fig.4.4.8

The school operating this policy, selected pupils according to the results of a musical aptitude test. It was stressed that general academic ability was not a criterion for selection.

The next question asked whether pupils had been denied access to musical instrument tuition, or any other non-statutory musical activity, in school during the academic year 1996/97 as a result of advice from Music Service

staff. Again only one primary school indicated that this had been the case, and added that Music Service staff preferred pupils of average ability or above. This implies that some Music Service teachers may practise unofficial or 'hidden' selection, which in schools operating credible equal opportunity policies, would be considered inappropriate (see Table4.4.8).

PROVISION FOR PUPILS OF BELOW AVERAGE ABILITY

Questionnaire Response	References
"The Music Service prefers pupils of average ability or above, but I will provide something for other pupils if they wish."	(408)

Table 4.4.8

Only one primary school reported that pupils had been denied access to Music Service provision because they could not afford lessons. Again, it is important to acknowledge that this is not necessarily Music Service policy, but more likely to be an individual school issue concerning the management of finance and delegated Music Service resources (see Fig.4.4.9).

PUPILS DENIED ACCESS TO MUSIC SERVICES ON THE GROUNDS OF INABILITY TO PAY
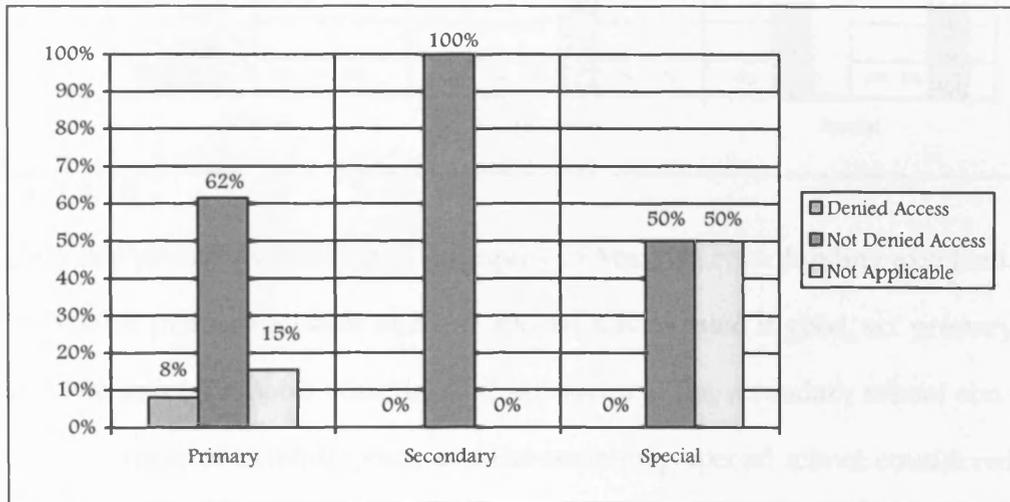
Fig.4.4.9

One of the primary schools considering this issue not applicable, indicated that the class teacher made some provision for pupils unable to afford lessons. One other primary school, however, expressed concern that those pupils from low income families who are ineligible for remission of fees may chose not to ask for tuition (see Table 4.4.9).

Questionnaire Responses	References
"Pupils sometimes learn with me rather than pay fees."	(408)
"Those unable to pay, but ineligible for remission of fees, may not request lessons."	(411)

Table 4.4.9

Equity and Social Acceptability

Subjects were requested to rate the extent to which they considered Music Service funding to be allocated to schools with equity, using a six point Likert Scale. Only 69% of primary schools answered this question (see Fig.4.4.10).

EQUITY OF FUNDING DISTRIBUTION
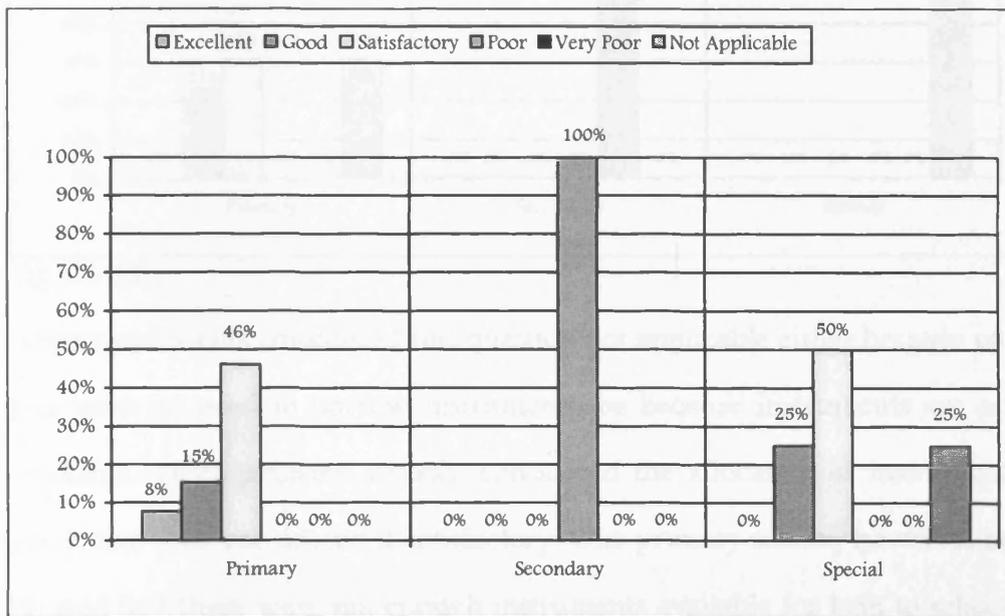
Fig.4.4.10

Only one primary school rated the equity of Music Service funding excellent. Two other primary schools and one special school rated it good, six primary and two special schools considered it satisfactory. The secondary school considered equity of funding poor, and the remaining special school considered the question not applicable. One respondent held that inadequate funding had led to a noticeable decline in services since 1967 (see Table 4.4.10).

MUSIC SERVICE FUNDING

Questionnaire Response	References
"Since I started teaching in 1967, children's access to music has declined dramatically. Charging for lessons does not encourage children to learn."	(408)

Table 4.4.10

Subjects were asked to rate the extent to which Music Service instruments are allocated fairly to pupils (see Fig.4.4.11).

EQUALITY OF MUSIC SERVICE INSTRUMENT ALLOCATION
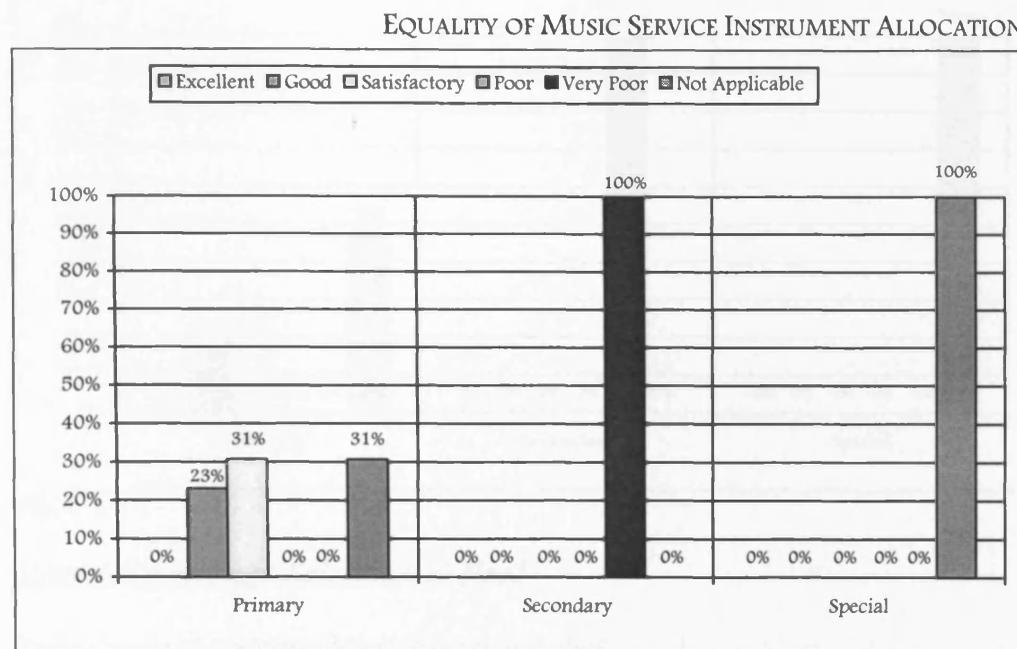
Fig.4.4.11

Some respondents considered this question not applicable either because pupils have no need to borrow instruments, or because instruments are not available. Three primary schools, considered the allocation of instruments good, and four considered it satisfactory. One primary school, however, indicated that there were not enough instruments available for loan to schools (refer to Table 4.4.4). The secondary school considered the allocation of instruments very poor.

Subsequently subjects were asked to rate how fairly they perceived musical instruments to be re-allocated to pupils with special circumstances after an initial period. Although the majority of primary schools considered the question not applicable, two schools rated re-allocation of instruments good and three, satisfactory. Again, the secondary school considered this issue very poor, and the special schools rated it not applicable (see Fig.4.4.12).

EQUALITY OF MUSIC SERVICE INSTRUMENT RE-ALLOCATION
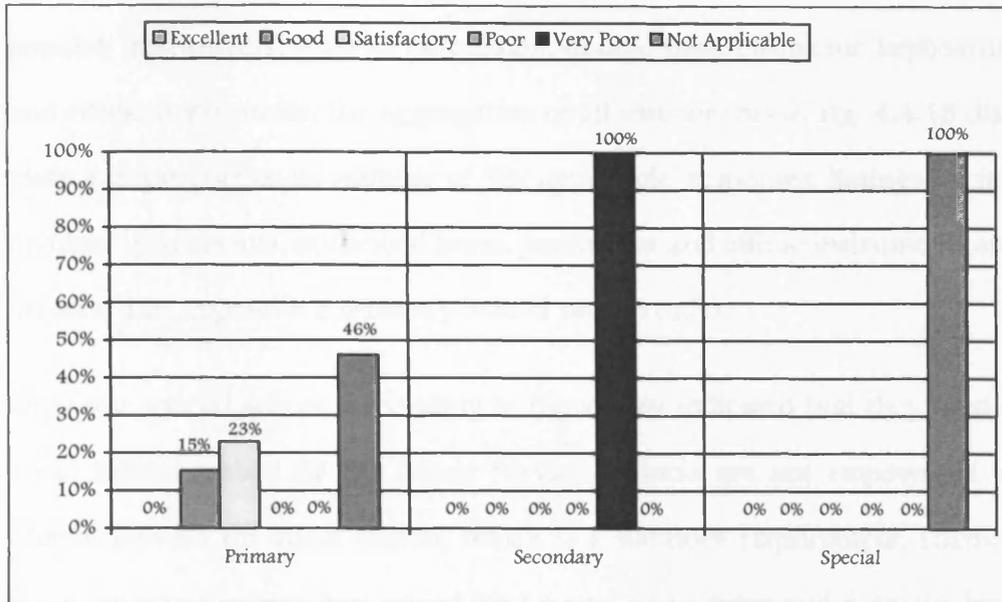
Fig.4.4.12

Responsiveness and Relevance to Need

Eagle City Music Service Processes and Activities

Eagle City Music Service offers tuition on the same range of instruments as Hawkshire County Music Service. Respondents were asked to rate the musical instrument teachers that visit their schools (see Fig.4.4.13).

PERCEIVED QUALITY OF INSTRUMENTAL TUITION IN EAGLE CITY
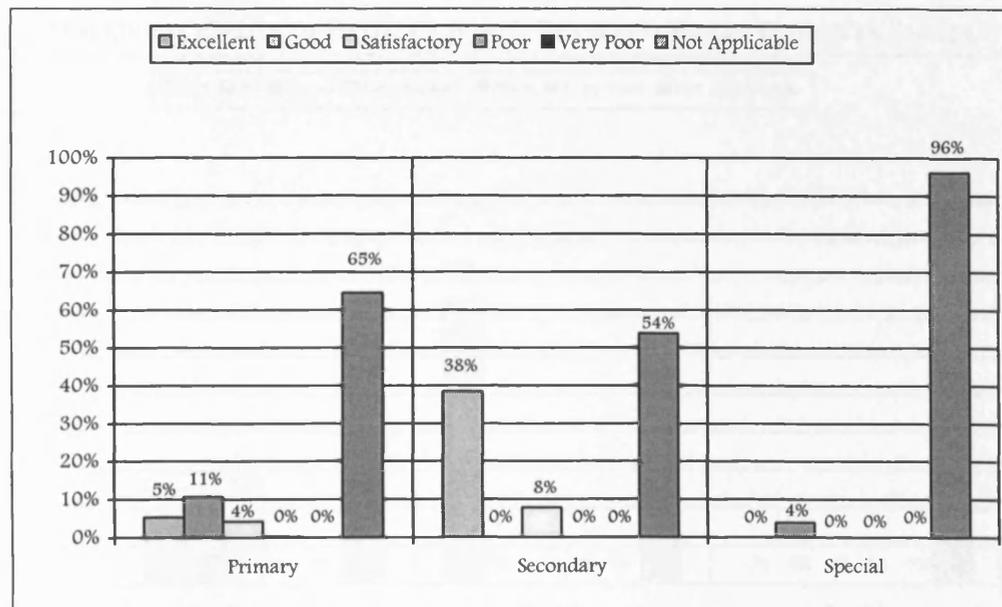
Fig.4.4.13

As only a small number of schools engage teachers for 'minority', or less popular instruments, such as percussion, double bass, electronic keyboards, and ethnic instruments, the aggregation of all instruments in Fig. 4.4.13 displays a disproportionate number of 'not applicable' responses. Ratings for individual instruments, orchestral brass, percussion and ethnic instruments are presented in Appendix 3 (Primary School ratings only).

Only one special school responding to the survey indicated that they used a vocal tutor supplied by the Music Service. Schools are not empowered to charge parents for vocal tuition, which is a statutory requirement. Further more, only one responding school used a pop music tutor and a double bass tutor, and none of the responding schools used oboe or bassoon tutors.

When instruments taught in the majority of schools are aggregated, the perceived quality of provision changes slightly, as a proportion of the 'not applicable' responses are removed. Fig.4.4.14 presents responses for the flute, clarinet (including saxophone), brass, violin and viola (identical selection to Hawkshire).

PERCEIVED QUALITY OF FLUTE, CLARINET, BRASS AND VIOLIN TUITION IN EAGLE CITY
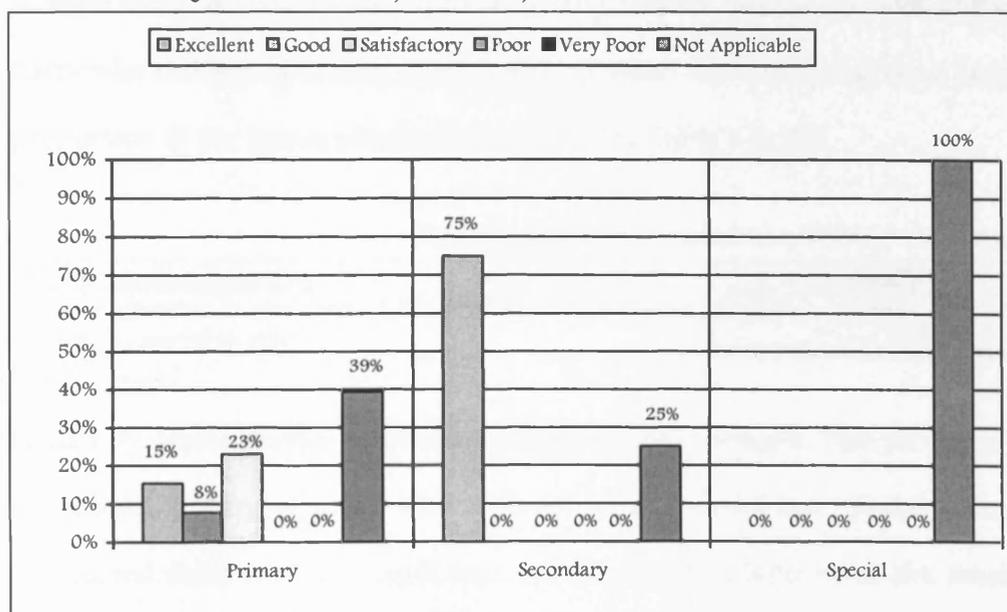
Fig.4.4.14

This reveals a more favourable rating, although none of these instruments are taught in the responding special schools. Respondents rate teachers of these instruments satisfactory, good or excellent, and none were placed in the poor or very poor categories.

Eagle City Music Service support for extra curricular musical activities in schools is rated satisfactory, good and excellent (see Fig.4.4.15).

EAGLE CITY MUSIC SERVICE SUPPORT FOR EXTRA-CURRICULAR MUSIC
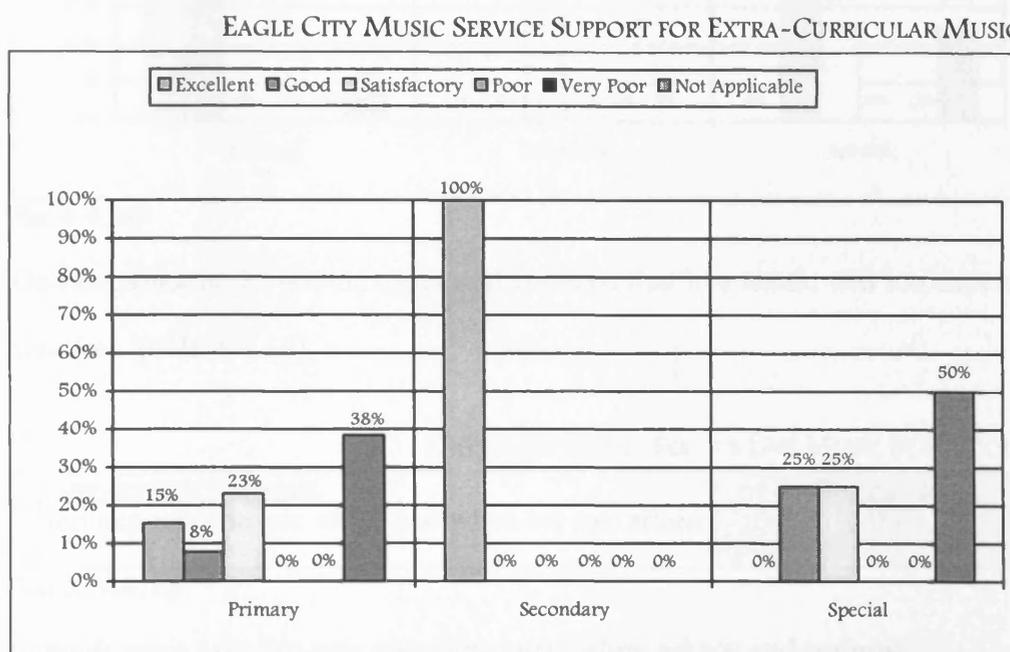
Fig.4.4.15

Schools need to 'buy in' this service if they require assistance with extra-curricular musical activities, and scarcity of funds is likely to explain a large proportion of the 'not applicable' responses (see Table 4.4.11).

SUPPORT FOR EXTRA CURRICULAR MUSIC IN SCHOOLS

Questionnaire Response	References
"Too expensive to use when I do it for free! The school is not prepared to pay."	(408)

Table 4.4. 11

Eagle City Music Service offers live music recitals in schools. This service, on the whole, is very popular, although one primary and one special school considered these visits not applicable. All other respondents rated live music visits satisfactory, good or excellent (see Fig.4.4.16).

EAGLE CITY MUSIC SERVICE LIVE MUSIC IN SCHOOLS
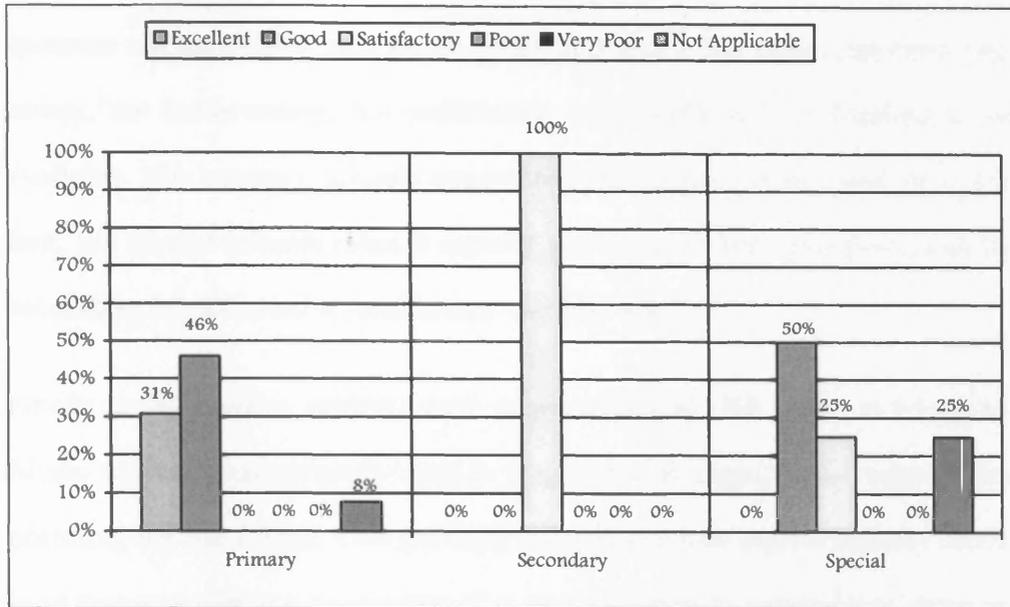
Fig.4.4.16

One respondent, however, expressed concern that live music was too expen-

sive (see Table 4.4.12).

EAGLE CITY MUSIC SERVICE LIVE MUSIC IN SCHOOLS

Questionnaire Response	References
"Too expensive to use often, just when we can afford it."	(408)

Table 4.4.12

Schools were asked to rate specialist curriculum advice and training.

EAGLE CITY MUSIC SERVICE SPECIALIST CURRICULUM ADVICE & TRAINING
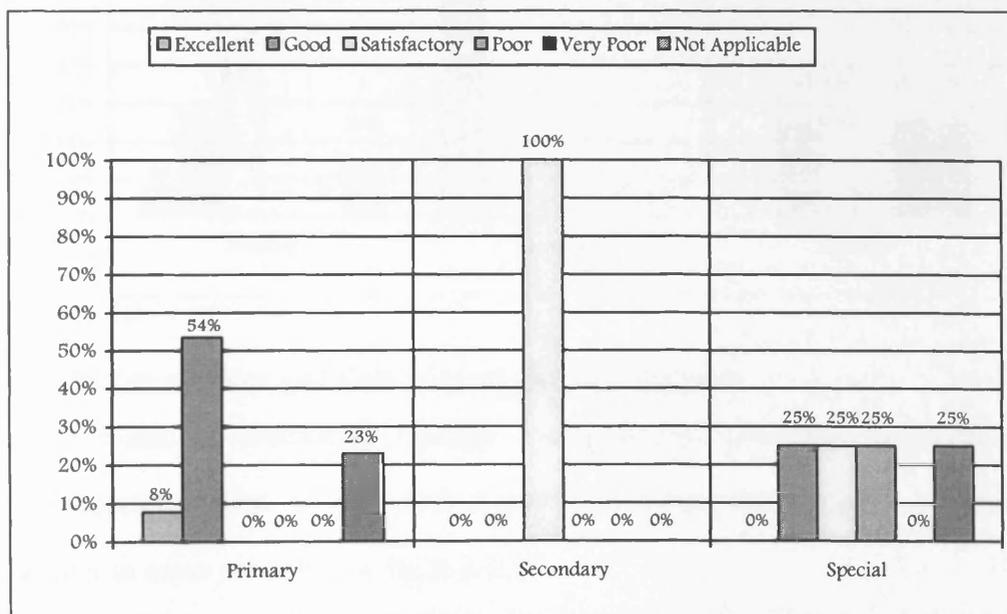
Fig.4.4.17

The fact that three primary schools and one special school considered this question not applicable may be an indication that it has either not been necessary, not forthcoming, not sufficiently well publicised, or funding is not available. The primary schools considered the service either good or excellent, the special schools rated it equally good, satisfactory and poor, and the secondary school rated it satisfactory (see Fig. 4.4.17).

Finally in this section, subjects were requested to rate the extent to which the Music Service management team is responsive to requests for support and planning for the future. Two primary schools and one special school considered this question not applicable. The vast majority of respondents rated responsiveness satisfactory, good or excellent, but one special school considered responsiveness very poor (see Fig.4.4.18).

RESPONSIVENESS OF THE MUSIC SERVICE MANAGEMENT TEAM
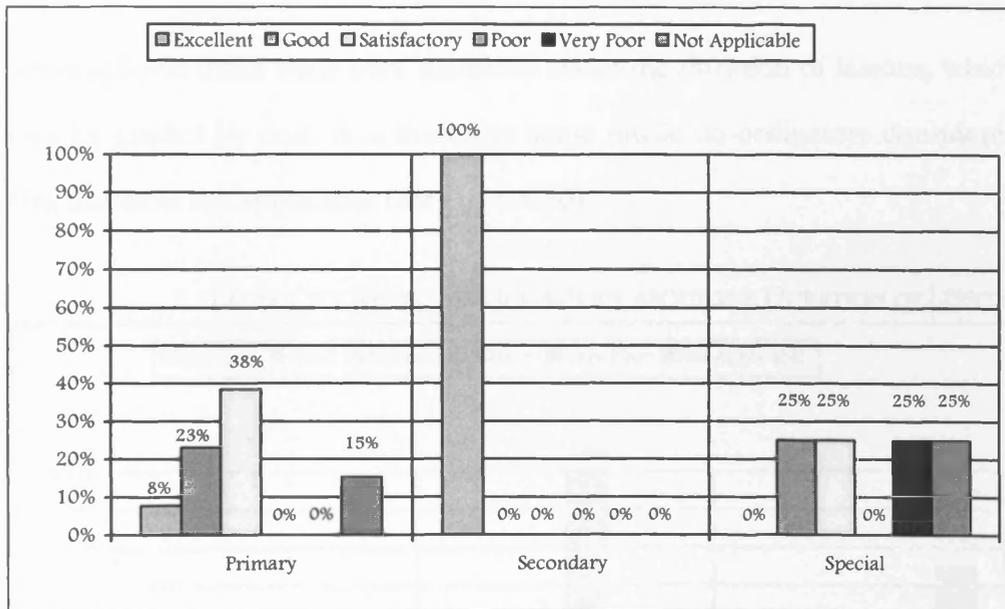
Fig.4.4.18

The Responsibilities and Role of Music Service Teachers

Some music co-ordinators manage Music Service timetables themselves. Consequently, there is very little input from Music Service staff on timetabling in some schools (see Fig.4.4.19).

EAGLE CITY MUSIC SERVICE ADVICE ABOUT TIMETABLING
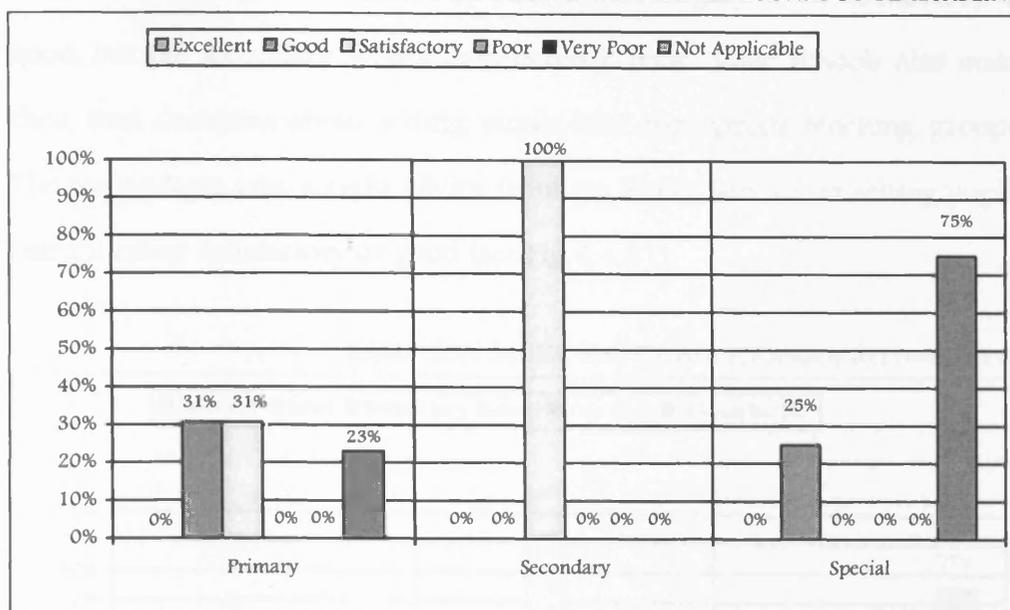
Fig.4.4.19

Again, the majority of respondents rated this service satisfactory or good, but three primary schools and three special schools considered the question not applicable.

Some schools make their own decisions about the duration of lessons, which can be guided by cost. It is therefore some music co-ordinators considered this question not applicable (see Fig.4.4.20).

EAGLE CITY MUSIC SERVICE ADVICE ABOUT THE DURATION OF LESSONS
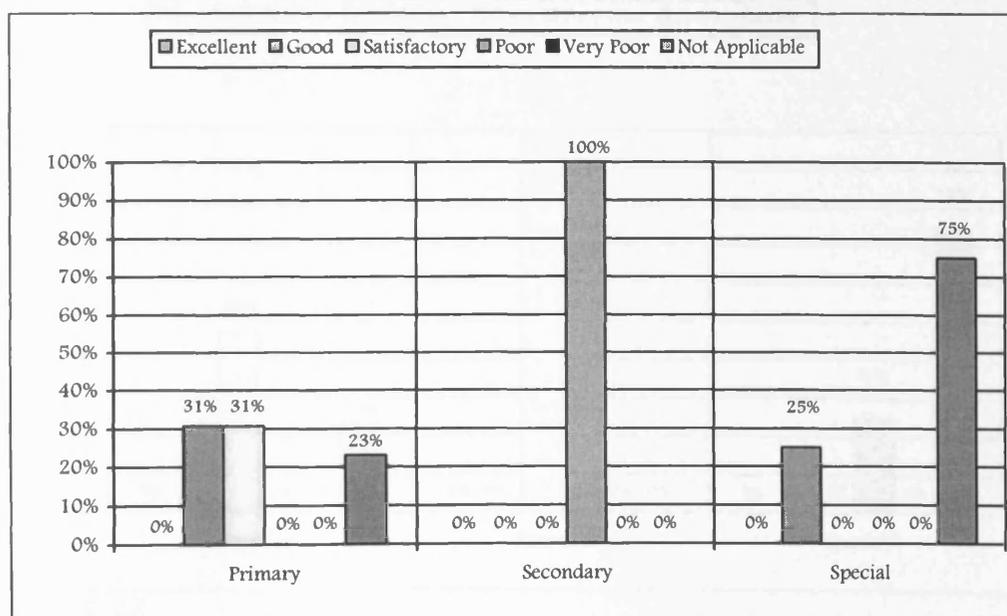
Fig.4.4.20

Advice concerning the duration of lessons was largely rated satisfactory or good, but the secondary school considered it poor. Some schools also make their own decisions about setting pupils into appropriate teaching groups. The respondents who sought advice from the Music Service on setting pupils rated it either satisfactory or good (see Fig.4.4.21).

EAGLE CITY MUSIC SERVICE ADVICE ABOUT SETTING PUPILS
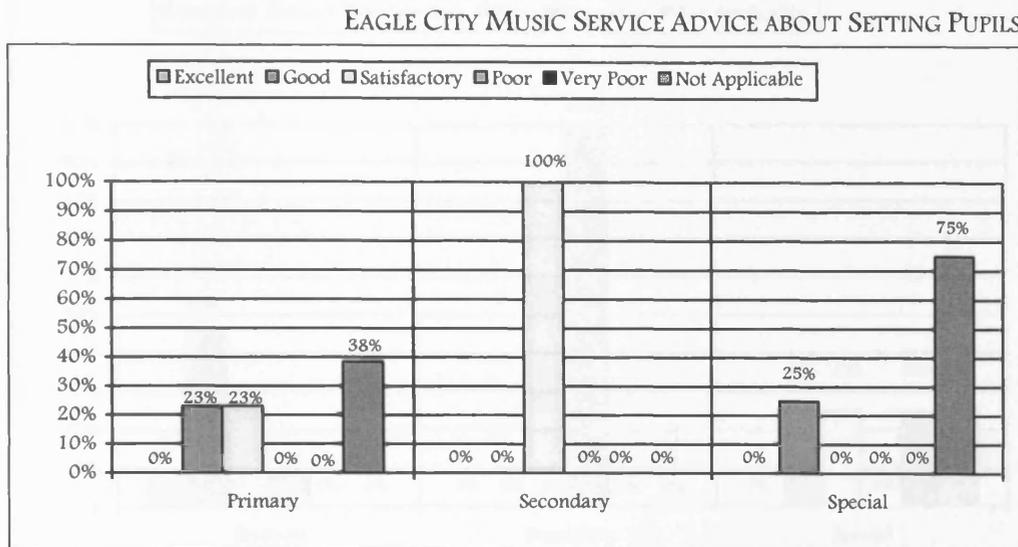
Fig.4.4.21

Subjects were asked to rate the initial assessment of new pupils carried out by Music Service staff (see Fig.4.4.22).

EAGLE CITY MUSIC SERVICE ADVICE ABOUT INITIAL ASSESSMENT
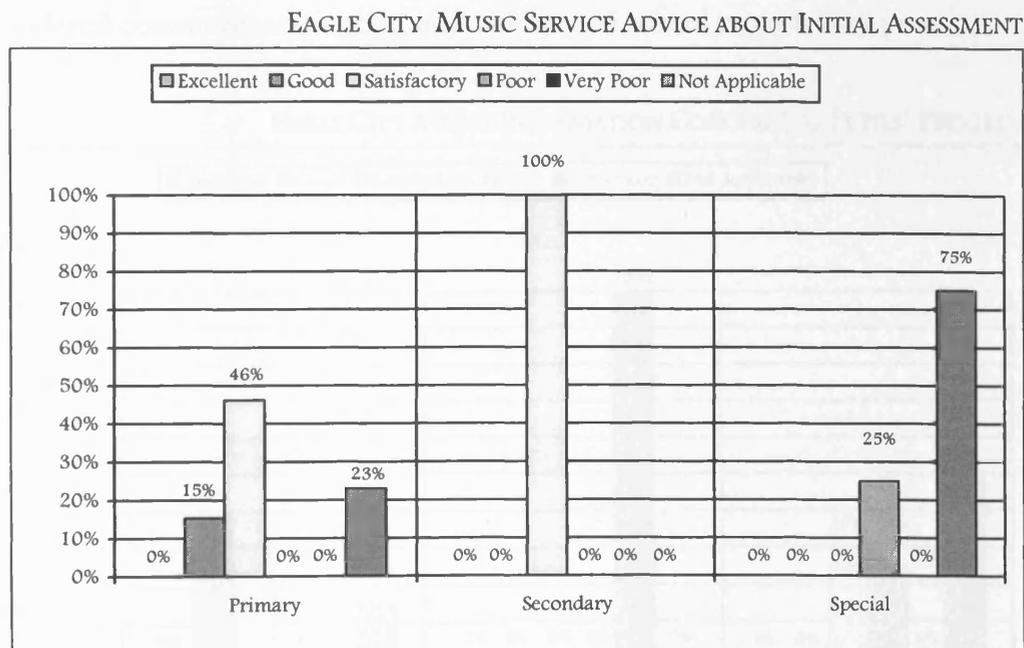
Fig.4.4. 22

The majority of respondents rated assessment satisfactory or good, but one special school considered it poor. A small number of respondents considered this question not applicable. Subjects were further asked to rate Music Service communication with schools (see Fig. 4.4.23).

EAGLE CITY MUSIC SERVICE COMMUNICATION WITH SCHOOLS
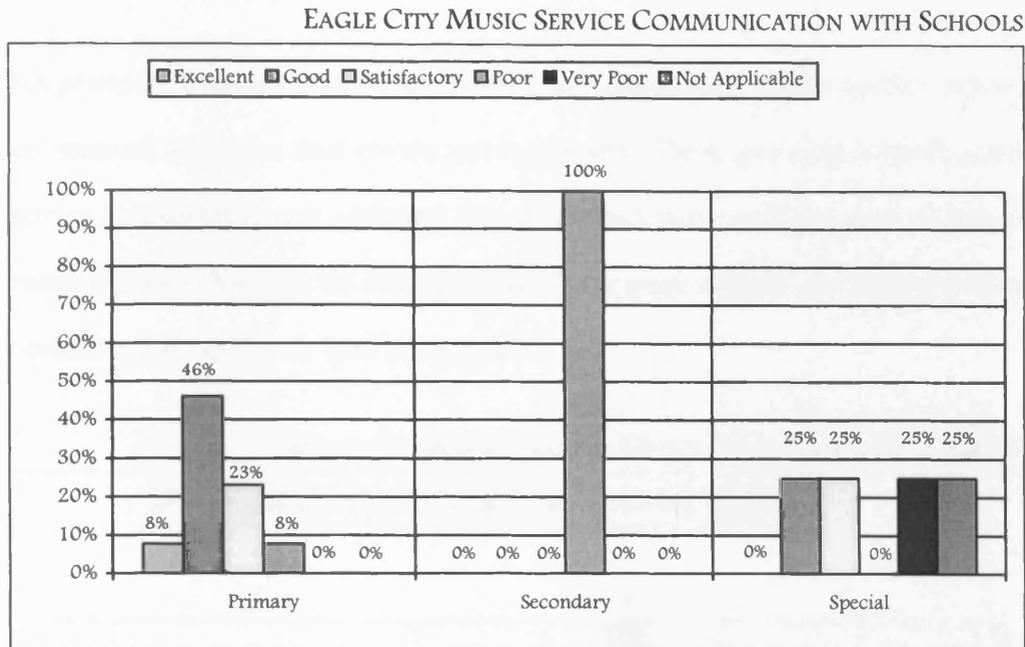
Fig.4.4.23

While the vast majority of responses indicated that communication was satisfactory, good or excellent, but one primary school and the secondary considered communication poor, and one special school rated it very poor.

EAGLE CITY MUSIC INFORMATION CONCERNING PUPILS' PROGRESS
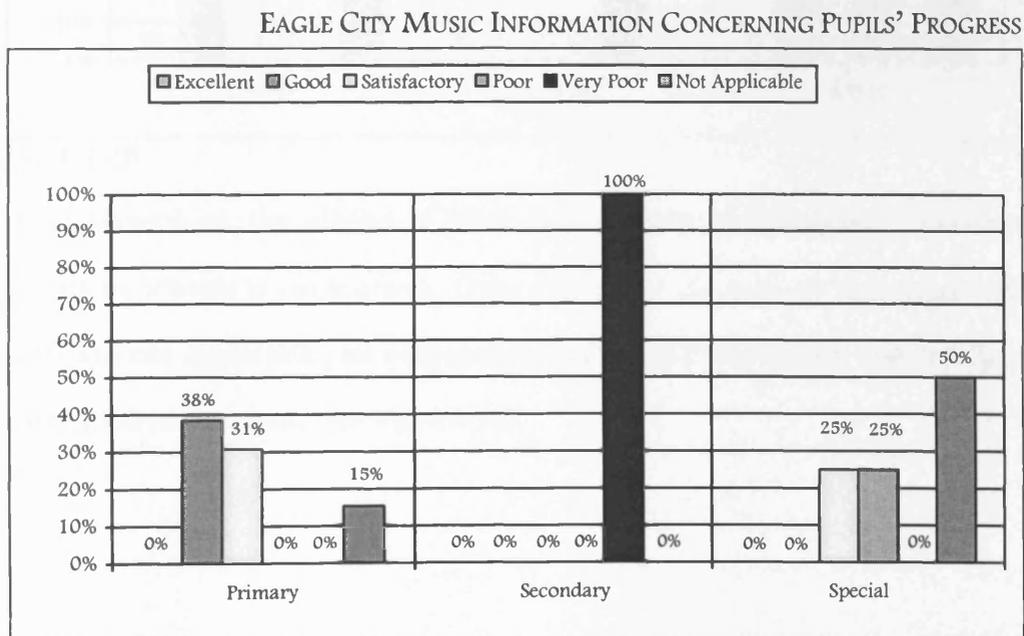
Fig.4.4.24

Subsequently, subjects were asked to rate the information Music Service staff disseminated regarding pupils' progress (see Fig.4.4.24, on the previous page). Again, the majority of responses indicated that information was satisfactory or good, but one special school rated it poor, and the secondary school rated it very poor.

Six primary schools and two special schools considered Music Service advice on musical activities and events not applicable. Three primary schools rated advice satisfactory, and a further two primary schools and one special school rated it good. One special school rated advice poor and the secondary school considered it very poor (see Fig.4.4.25).

EAGLE CITY MUSIC SERVICE ADVICE ABOUT MUSICAL ACTIVITIES
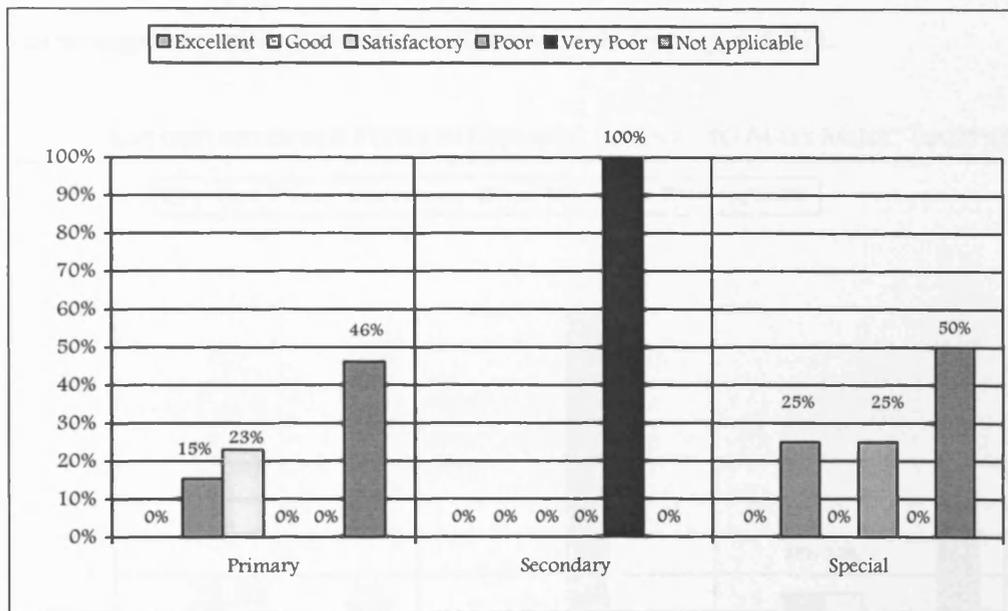
Fig.4.4.25

As in Hawkshire, the subject of Music Service staff contributions to musical events in schools is contentious. Over and above the schools indicating this question not applicable, all respondents indicated that support was satisfactory, good or excellent (see Fig.4.4.26).

MUSIC STAFF CONTRIBUTIONS TO MUSICAL EVENTS IN SCHOOLS
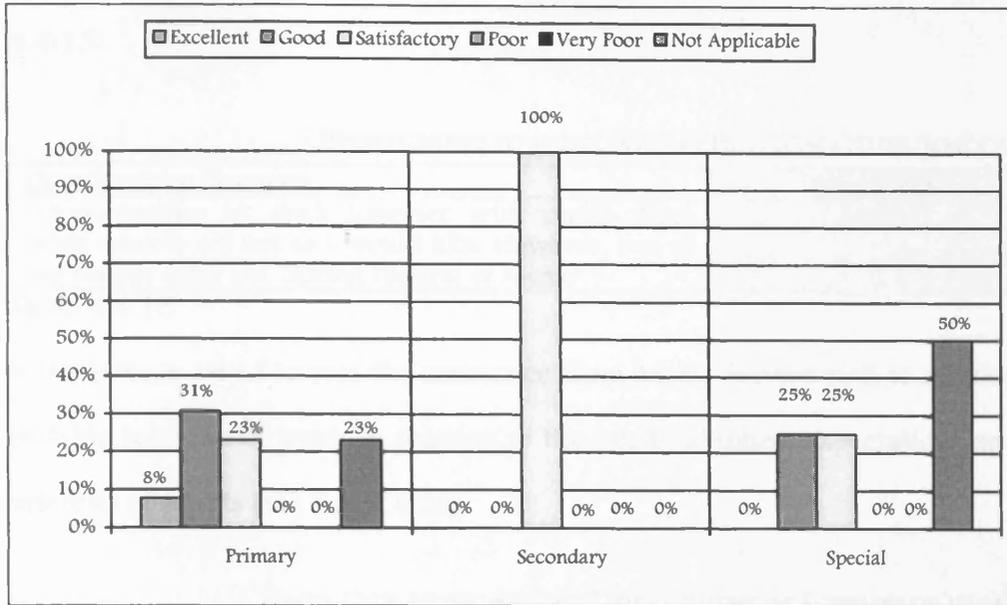
Fig.4.4.26

The next question asked subjects to rate the opportunities for pupils to make music together with pupils from other schools (see Fig.4.4.27).

OPPORTUNITIES FOR PUPILS IN DIFFERENT SCHOOLS TO MAKE MUSIC TOGETHER
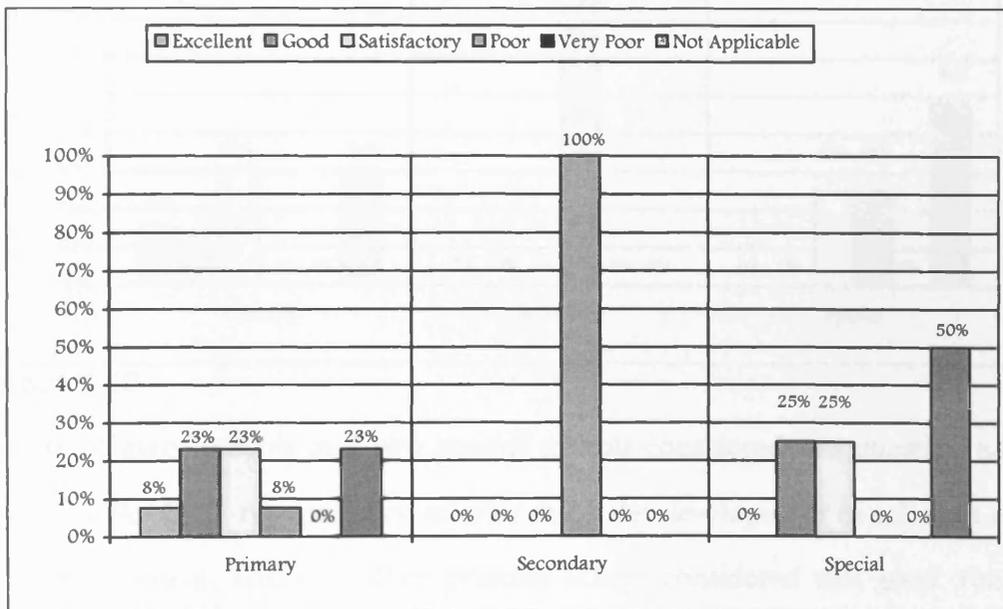
Fig.4.4.27

Only one primary school rated opportunities excellent. Three primary schools and one special school rated opportunities good, and three primary schools and one special school rated opportunities satisfactory. One primary school and the secondary school rated opportunities poor. One respondent

further expressed the view that the situation was unsatisfactory (see Table 4.4.13).

OPPORTUNITIES TO WORK WITH PUPILS FROM OTHER SCHOOLS

| Questionnaire Response	References
"Opportunities to work together with pupils from other schools are not as I would like. However, two of our classes enter the 'Spring Festival of Music'."	(408)

Table 4.4.13

Schools were asked to rate the assistance from Music Service staff to develop suitable schemes of work in relation to the needs, abilities, expectations and interests of pupils (see Fig. 4.4.28).

EAGLE CITY MUSIC SERVICE DEVELOPMENT OF SCHEMES OF WORK
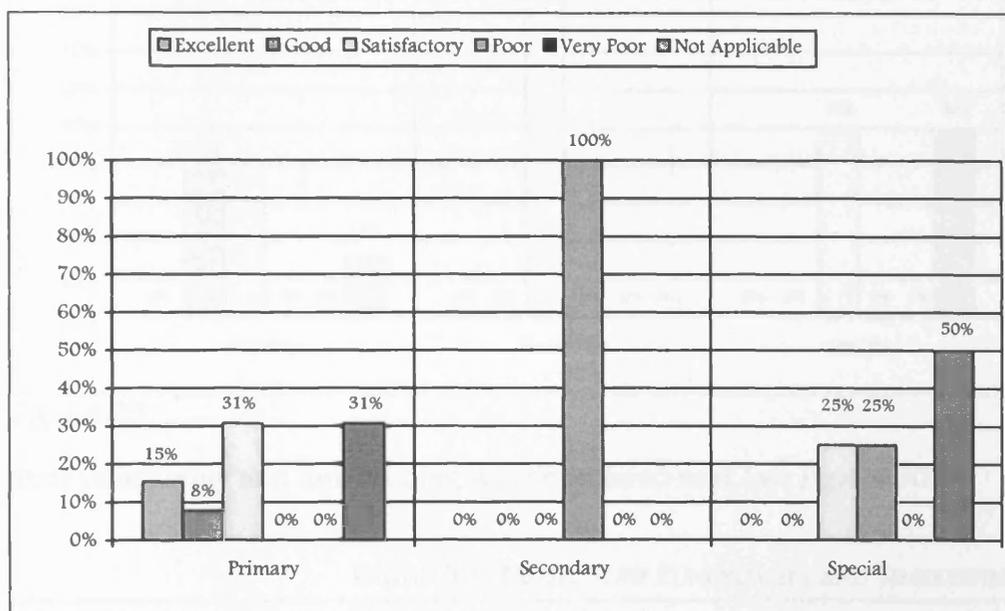
Fig.4.4.28

Four primary schools and two special schools considered this question not applicable. Only two primary schools rated the development of schemes of work excellent, and one other primary school considered this good. Four primary schools and one special school rated this service satisfactory, and the secondary school and one special school considered it poor. One primary school indicated that this service is only available if it is bought in (see Table 4.4.14).

ASSISTANCE TO DEVELOP SUITABLE SCHEMES OF WORK

Questionnaire Response	References
"This service is not available without cost."	(408)

Table 4.4.14

Respondents rated the extent to which tuition matched pupils' needs and abilities either satisfactory or good. Two primary schools and two special schools, however, considered the question not applicable (see Fig.4.4.29).

THE EXTENT WHICH MUSIC TUITION MEETS THE NEEDS OF PUPILS
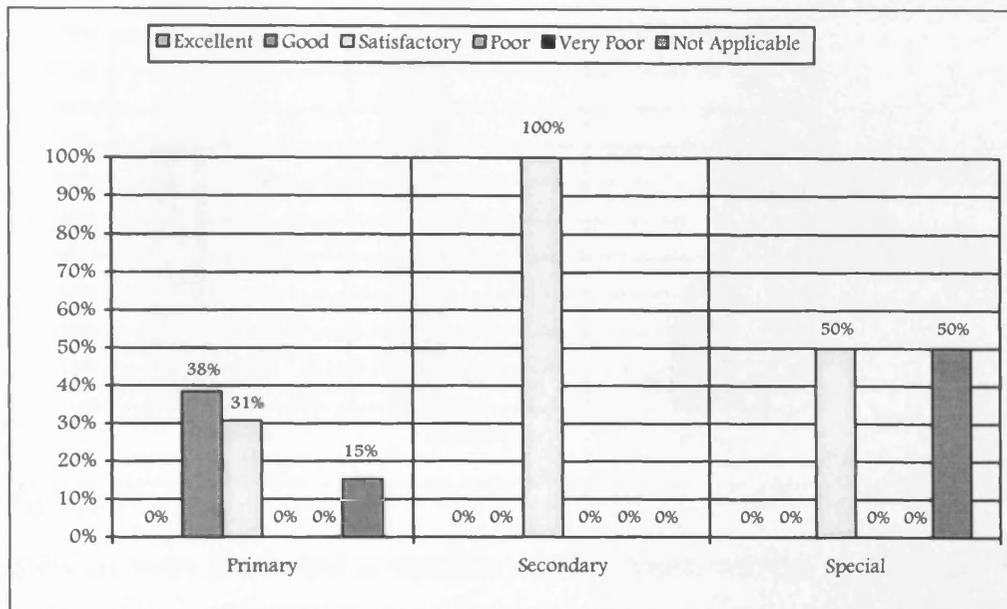
Fig.4.4.29

Staff punctuality and timekeeping was considered next (see Fig.4.4.30).

EAGLE CITY MUSIC STAFF PUNCTUALITY AND TIMEKEEPING
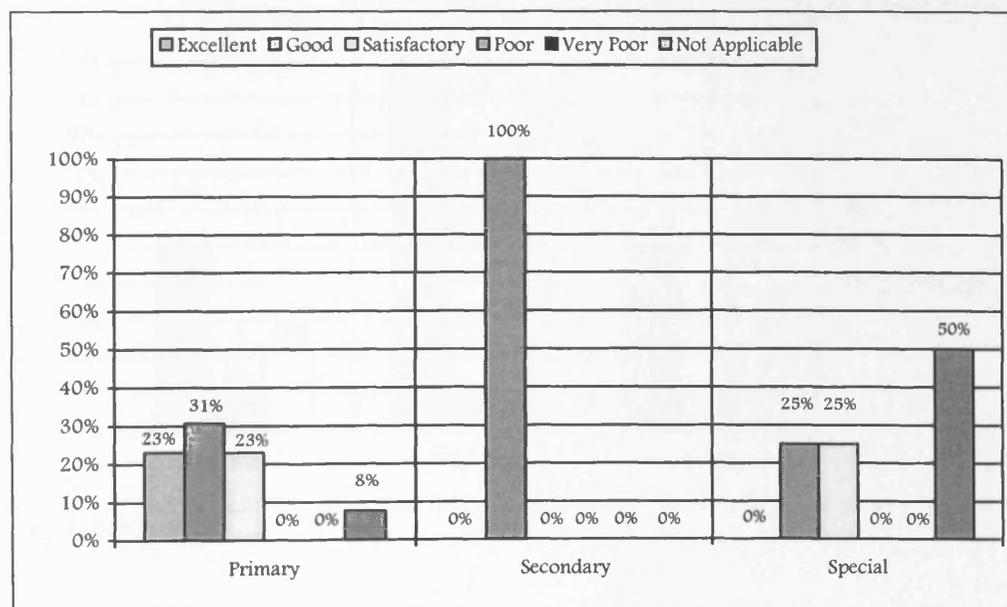
Fig.4.4.30

This was overwhelmingly rated satisfactory, good or excellent.

Effectiveness, Outputs and Outcomes

Subjects were asked whether Music Service staff kept up to date records of pupil attendance. The response indicates that the vast majority of staff manage to complete their registers, except in one special school (see Fig.4.4.31).

COMPLETION OF REGISTERS OF ATTENDANCE
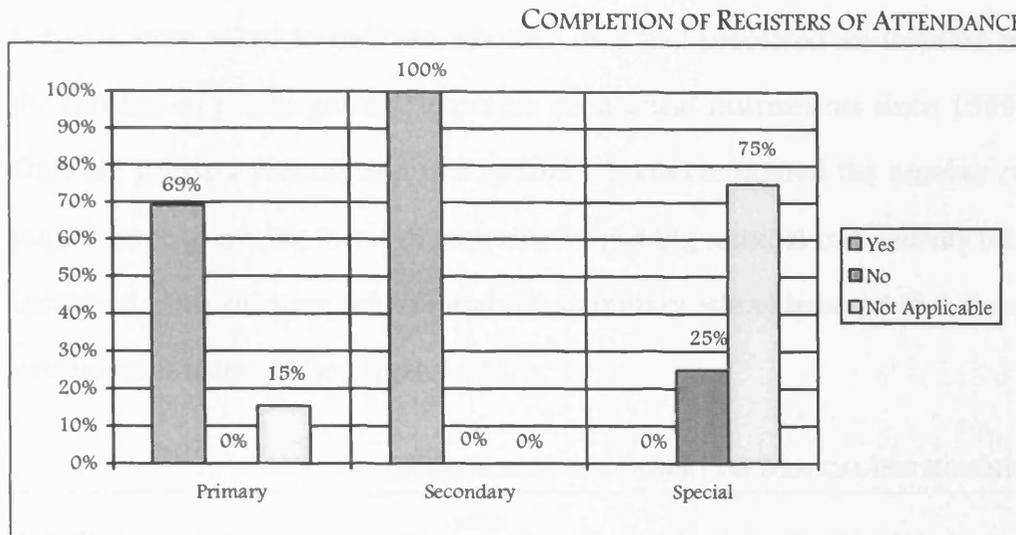
Fig.4.4.31

Subjects were also asked to indicate whether Music Service staff manage to complete pupil profiles in time for issue with school reports (see Figure 4.4.32).

THE ISSUE OF MUSIC SERVICE PUPIL PROFILES
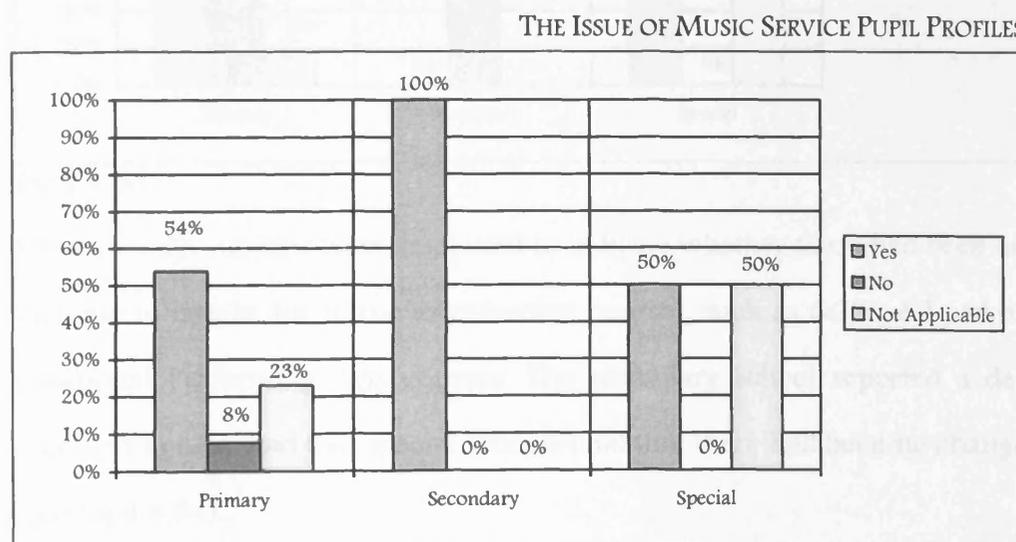
Fig.4.4.32

As in Hawkshire, pupil profiles are completed during the Summer Term of each academic year. One primary school indicated that Music Service reports are sent out separately (see Table 4.4.15).

PUPILS PROFILES

Questionnaire Response	References
"Music Service reports are sent out separately."	(408)

Table 4.4.15

Subjects were asked to indicate whether they had perceived an increase in the number of pupils gaining expertise on musical instruments since 1993. Only six primary schools and two special schools considered the number of pupils gaining greater levels of expertise in playing musical instruments had increased. Four primary schools and the secondary school believed that there was no such increase (see Fig.4.4.33).

INCREASE IN LEVELS OF SKILL ON MUSICAL INSTRUMENTS
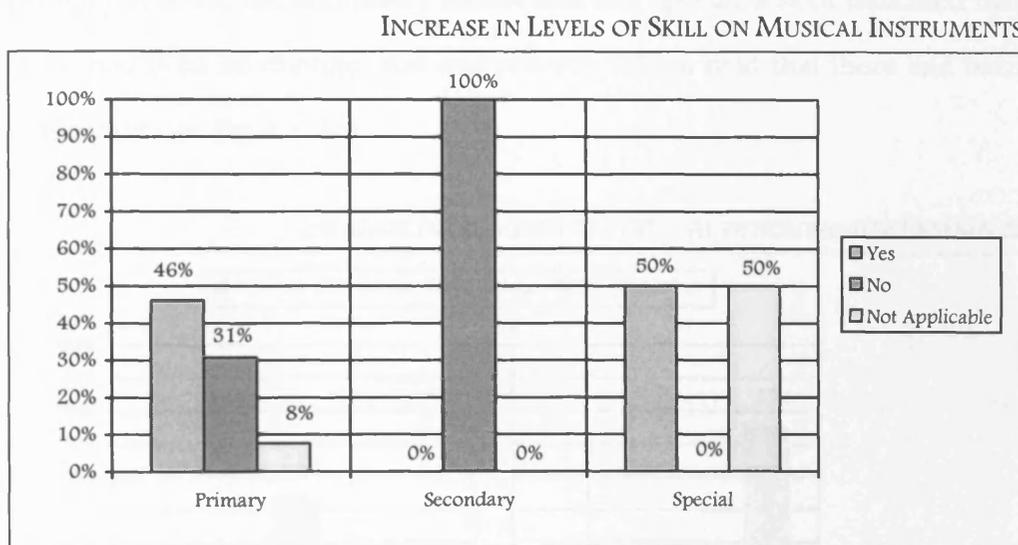
Fig.4.4.33

Subsequently, subjects were requested to indicate whether there had been an increase in uptake for music examination courses, such as GCSE, A Level or vocational Performing Arts courses. The secondary school reported a decrease in uptake, and two special schools held that there had been no change (see Fig.4.4.34).
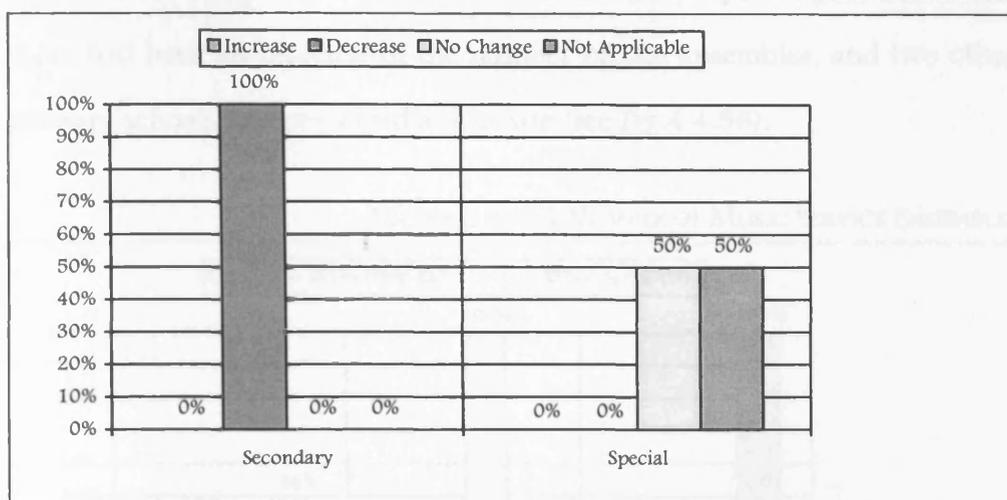
Fig.4.4.34

Subjects were further requested to indicate whether there had been an increase in the number of pupils auditioning for LEA orchestras, ensembles or choirs. One primary school indicated that there had been an increase, two primary schools, the secondary school and one special school indicated that there had been no change, and one primary school held that there had been a decrease (see Fig.4.4.35).

INCREASE IN NUMBERS OF PUPILS AUDITIONING FOR ENSEMBLES
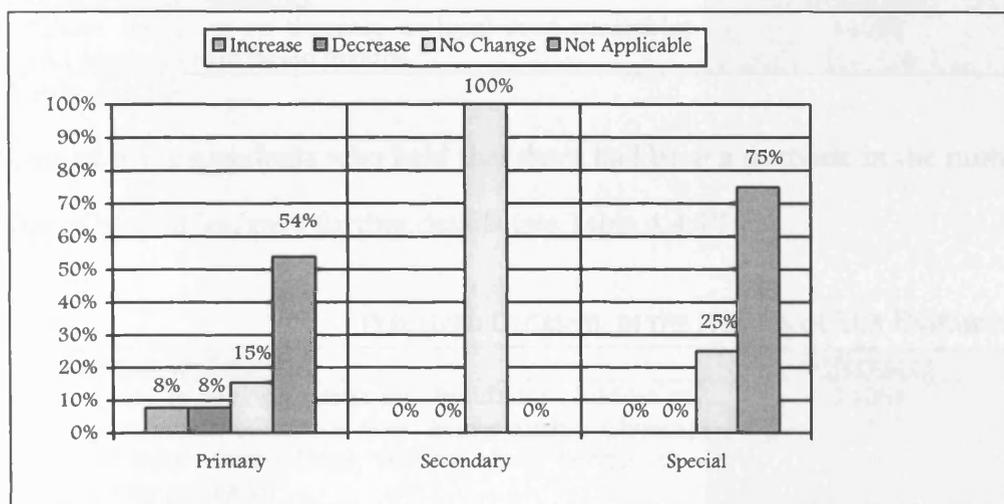
Fig.4.4.35

Subjects were also requested to indicate whether they were aware of increases or decreases in the number of LEA orchestras, ensembles or choirs. Six primary schools and all special schools considered this question not applicable. Two primary schools and the secondary school indicated that there

had been no change in the number of ensembles. One primary indicated that there had been an increase in the number of LEA ensembles, and two other primary schools had perceived a decrease (see Fig.4.4.36).

INCREASE IN THE NUMBER OF MUSIC SERVICE ENSEMBLES
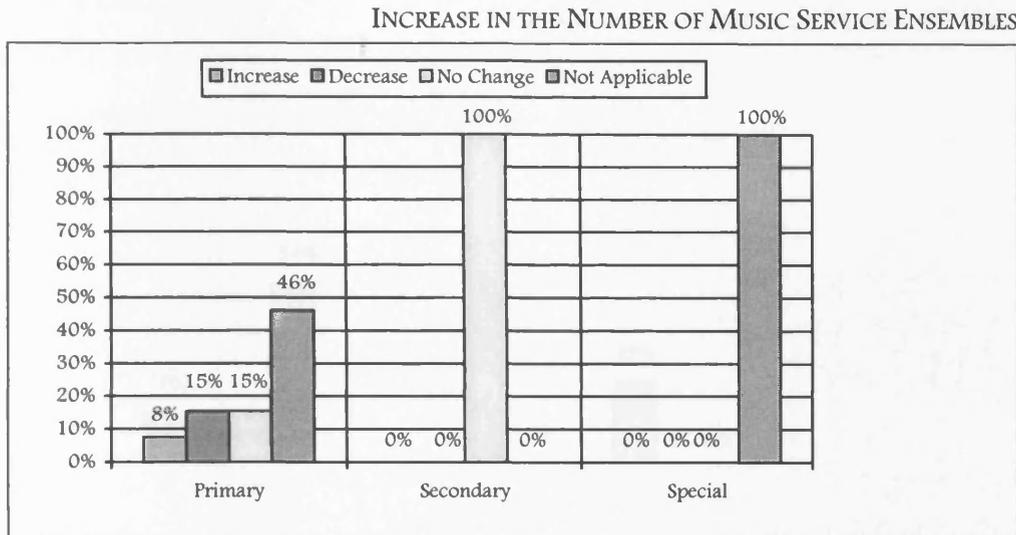
Fig.4.4.36

The school which had perceived an increase in the number of LEA ensembles was asked to supply details (see Table 4.4.16).

PERCEIVED INCREASE IN THE NUMBER OF LEA ENSEMBLES

Questionnaire Response	References
"There has been an increase in local area ensembles and Music Centre based groups."	(409)

Table 4.4.16

One of the respondents who held that there had been a decrease in the number of ensembles, gave further details (see Table 4.4.17).

PERCEIVED DECREASE IN THE NUMBER OF LEA ENSEMBLES

Questionnaire Response	References
"There are fewer orchestras and bands for children to take part in out of school now. Musicianship Classes, Days of Brass, String Days, visiting Music Service ensembles do not exist."	(408)

Table 4.4.17

Subsequently, subjects were requested to indicate whether they were aware of increases or decreases in the number of musical events organised by the Music Service. Seven primary schools and three special schools considered this question not applicable. One primary school and the secondary school

held that there had been no change. Two primary schools and one special school had perceived an increase in the number of events, and one other primary school considered that there had been a decrease (see Fig.4.4.37).

INCREASE IN THE NUMBER OF MUSICAL EVENTS
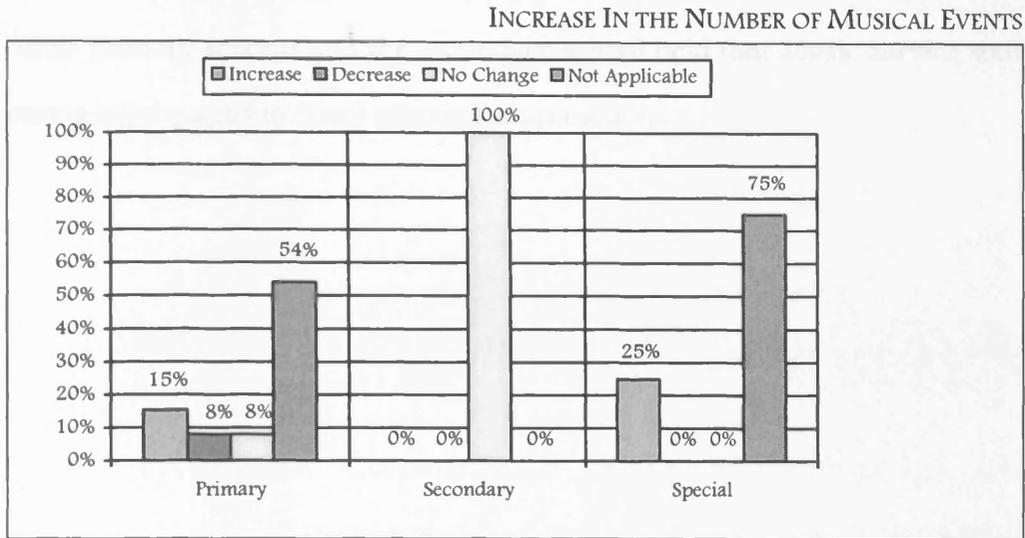
Fig.4.4.37

One of the respondents who perceived an increase in the number of Music Service events supplied details (see Table 4.4.18).

INCREASE IN THE NUMBER OF MUSIC SERVICE EVENTS

Questionnaire Response	References
"Opportunities for Integrated dance performances."	(438)

Table 4.4.18

Finally, subjects were asked whether Music Service staff encouraged pupils to enter external music examinations (see Fig.4.4.38).

ENCOURAGEMENT FOR PUPILS TO ENTER EXTERNAL EXAMINATIONS
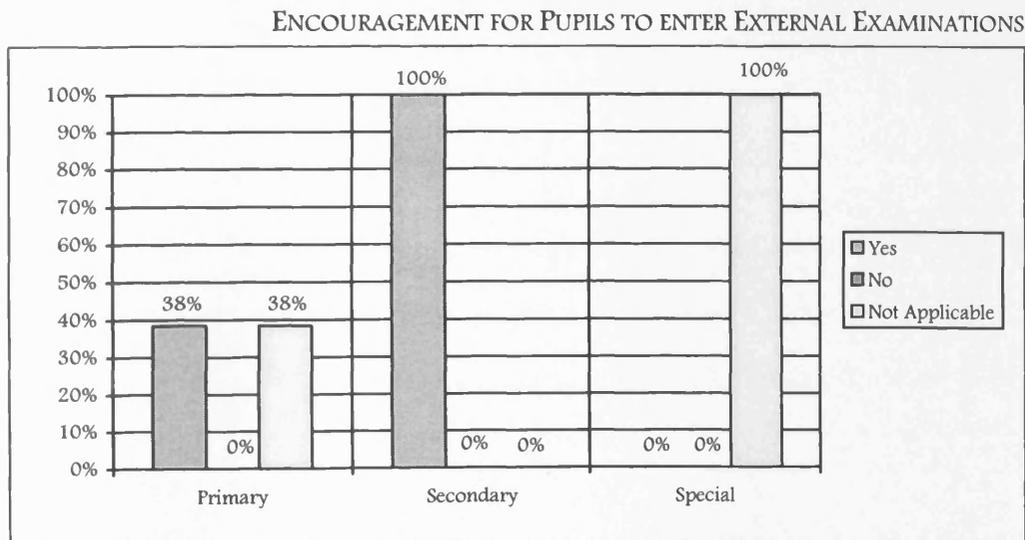
Fig.4.4.38

Such examinations include Associated Board of the Royal Schools of Music

(ABRSM) and Guildhall School of Music and Drama graded examinations.

Only 76% of primary schools responded to this question. Five primary

schools and all of the special schools considered this not applicable, and five

other primary schools and the secondary school held that Music Service staff

encouraged pupils to enter external examinations.

Survey of Eagle City Music Service Staff

Response Rates

The initial response from Music Service staff in Eagle City was very poor, but this was improved by subsequent follow-up procedures. The sample included all Eagle City Music Service staff. Fifty-three questionnaires were issued, numbered from 101 to 153, and ultimately, forty-five members of staff (85%) completed and returned their questionnaires (see Table 4.5.1).

SURVEY RESPONSE RATES - EAGLE CITY MUSIC SERVICE STAFF

Music Service Staff	Number Sent	Response	Percentage
Total	53	45	85%

Table 4.5.1

The size of the sample of staff identified for interviews was approximately 12% of the response rate. Respondents identified for interview were numbered from 154 - 159 (see Table 4.5.2).

INTERVIEW RESPONSE RATES - EAGLE CITY MUSIC SERVICE STAFF

Music Service Staff	Staff Contacted	Response	Percentage
Total	6	3	50%

Table 4.5.2

The Staffing Establishment

In this subsection, issues connected with the management of Eagle City Music Service's human resources are examined. Again the findings are presented under six sub-headings, each corresponding to one of the six key areas of strategic human resource management identified by O'Neill (1994, p.206).

Employment

In 1993 Eagle City Music Service funding for instrumental tuition was delegated to schools. Not all schools in this LEA have elected to use the Music Service, and some buy in Music Services from alternative suppliers (see Table 4.5.3).

Interview and Questionnaire Responses	References
"The Music Service was funded from the Schools Budget before delegation and represented a huge loss to the corporation. In consequence, Music Service funding was delegated to schools four years ago. As a result, some schools decided to buy in services from alternative suppliers."	(Interview Response Performing Arts Inspector)
"Not all schools use the Music Service, and therefore a lot of money is lost from the system."	(Questionnaire Response Head of Service)

Table 4.5.3

In order to establish the health of Eagle City Music Service, the Head of Music Service was asked to provide details of the average number of Music Service hours bought in by schools per week during the years 1993/94 to 1996/97, and secondly, Music Service staff were asked whether they were aware of any increase in staffing since 1993.

Details of the average number of Music Service hours bought in by schools per week, during the period from 1994/95 to 1996/97, were not provided by the Music Service because these data were not readily available. This information, however, was extracted from documents, supplied by the Music Service, detailing the amount of money each school spent on Music Service provision during the period (see Fig.4.5.1). Data for 1993/94 were inaccessible.

EAGLE CITY MUSIC SERVICE ESTIMATED TOTAL AVERAGE HOURS PROVIDED PER WEEK
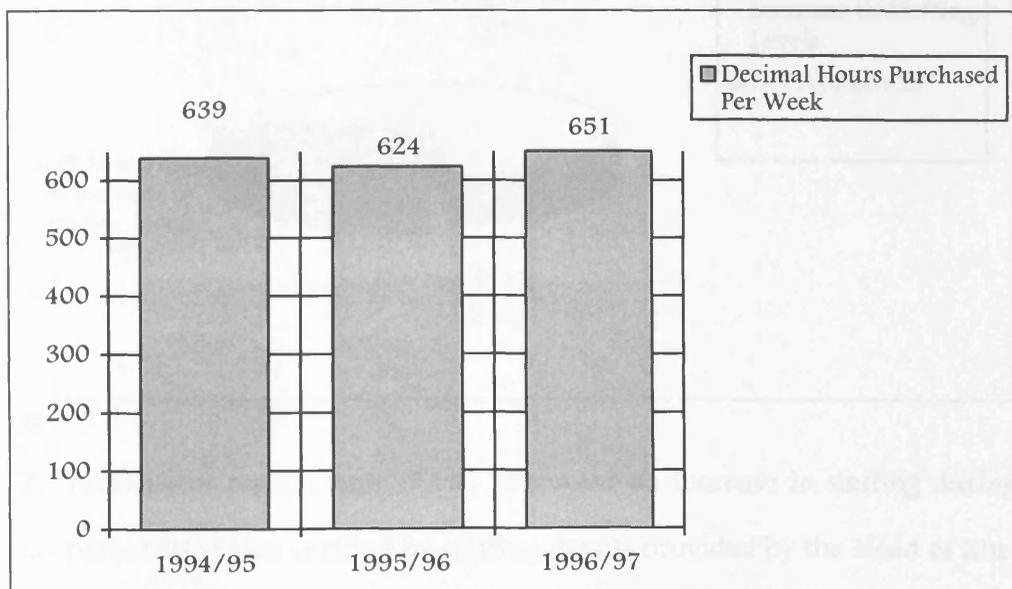
Fig.4.5.1

Only figures for the Autumn and Spring terms in 1996/97 were provided. The average number of hours bought in for this academic year was taken over a period of twenty-two weeks instead of thirty-three weeks. It is acknowledged, therefore, that this is an estimate, which may not take account of seasonal variance.

These figures demonstrate a remarkably consistent volume of hours bought in by schools each week during these three years. This was further verified by the Performing Arts Inspector and the Head of Service (see Table 4.5.4).

EAGLE CITY MUSIC SERVICE ESTIMATED TOTAL AVERAGE HOURS PROVIDED PER WEEK

Interview Responses	References
"Eagle City Music Service provides 600hrs per week."	(Performing Arts Inspector)
"The number of hours delivered each week has remained stable. Staff are used more efficiently now, and there is very little slack time. In a small number of cases we have needed to ask staff to work overtime."	(Head of Service)

Table 4.5.4

The Music Service's teaching staff were asked whether they had perceived an increase in staffing since 1993 (see Fig.4.5.2).

PERCENTAGE OF STAFF PERCEIVING AN INCREASE IN STAFFING LEVELS SINCE 1993
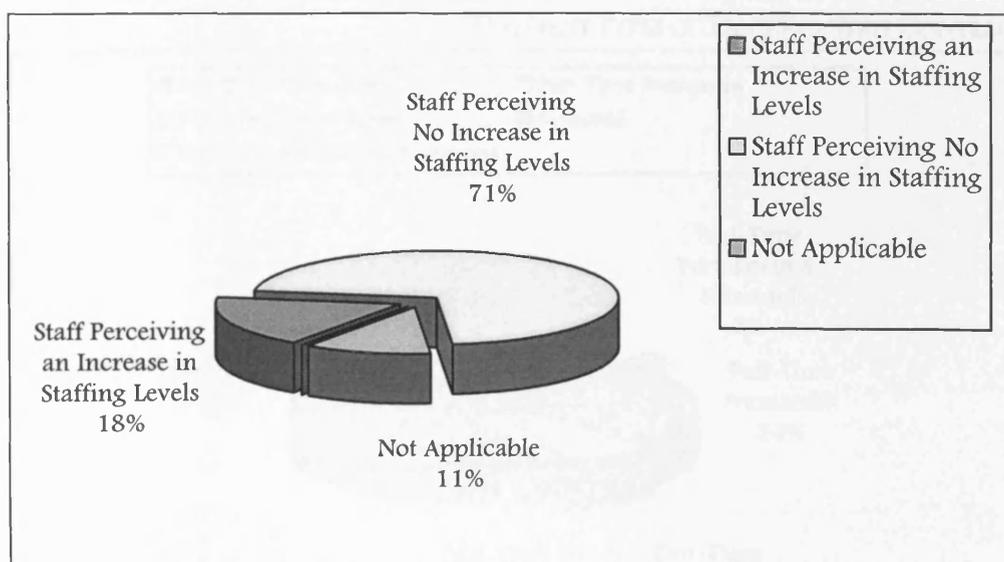
Fig.4.5.2

The majority of respondents (71%) perceived no increase in staffing during this period. This was verified by staffing details provided by the Head of Music Service. Some respondents, who had considered the question not applica-

ble, indicated that they had been employed by the Music Service for a relatively short time, and were therefore unaware of staffing trends. The Head of Music Service indicated that there had been increases in some curriculum areas, and this may account for the small percentage of staff who had perceived an increase in staffing levels (see Table 4.5.5).

EAGLE CITY: INCREASES IN STAFFING SINCE 1993

Questionnaire Response	References
"There have been increases in guitar, keyboard, rock instruments, Music IT tuition, and National Curriculum support in schools. We have also put much more work into special schools."	(Head of Service)

Table 4.5.5

The vast majority of respondents (93%) were aware of a range of different types of teaching contracts offered by Eagle City Music Service. Five different types, or combinations, of contract were identified. These included full-time permanent, part-time permanent, part-time fixed-term, sessional, or hourly paid, and a combination of part-time permanent and sessional. The majority of staff are employed part-time, and the largest proportion of staff are hourly paid (see Fig.4.5.3).

DIFFERENT TYPES OF TEACHING STAFF CONTRACT
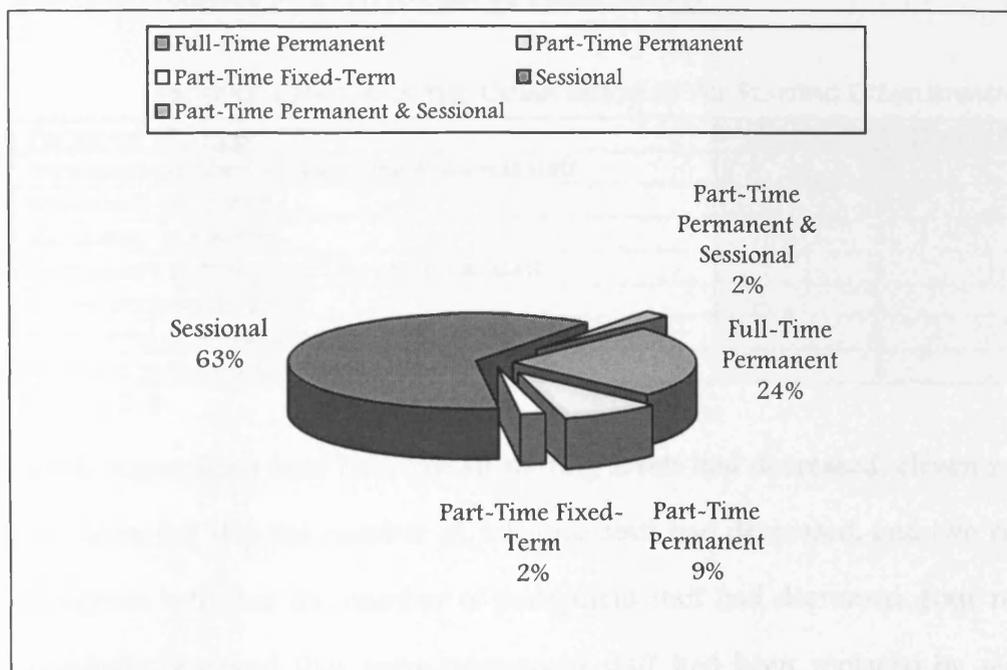
Fig.4.5.3

A large number of respondents (64%) felt that the composition of the staffing establishment had changed in recent years (see Fig.4.5.4).

PERCENTAGE OF STAFF PERCEIVING A CHANGE IN STAFFING COMPOSITION SINCE 1993
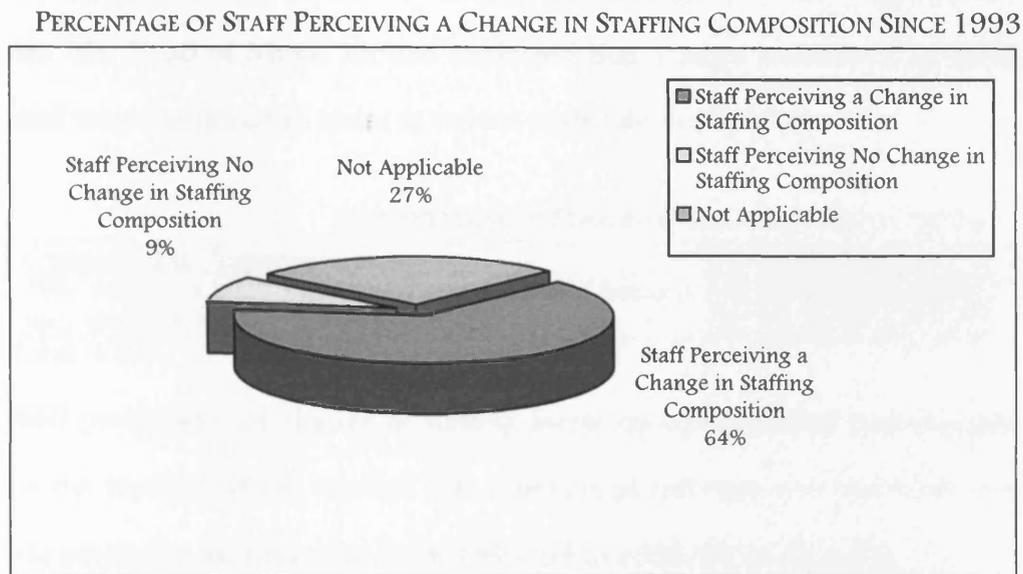
Fig.4.5.4

Again, some of the respondents indicated that they had no knowledge of such trends as they had been employed by the Music Service for a relatively short period of time. The respondents who indicated that they had perceived a change in the composition of the staffing establishment were asked to explain how it had changed. This question elicited a range of responses which have been reduced to seven categories (Table 4.5.6).

PERCEIVED CHANGES IN THE COMPOSITION OF THE STAFFING ESTABLISHMENT

Perceived Changes	Number of References
Increased number of part-time sessional staff	14
Fewer full-time staff	11
Reduction in staffing	7
Permanent staff replaced by sessional staff	4
Fewer permanent staff	2
Same level of administrative staff	1
Increase in the number of unqualified staff	1

Table 4.5.6

Seven respondents held that overall staffing levels had decreased, eleven respondents felt that the number of full-time staff had decreased, and two respondents held that the number of permanent staff had decreased. Four respondents observed that some permanent staff had been replaced by sessional staff, and fourteen respondents expressed the view that there had been

an increase in the number of sessional, or hourly paid staff. One respondent commented that the number of unqualified staff had increased, and one other respondent noted that administration staffing levels had remained stable. The Head of Music Service explained that a large number of sessional staff were employed in order to reduce costs (see Table 4.5.7).

PROLIFERATION OF SESSIONAL AND SHORT TERM CONTRACTS

Questionnaire Response	References
"We employ a large number of sessional staff because they are cheaper."	(Head of Service)

Table 4.5.7

Staff perceptions of change in staffing levels are confirmed by data supplied by the Head of Music Service. The numbers of full-time and part-time staff are presented for each year from 1993/94 to 1996/97 in Fig.4.5.5.

EAGLE CITY ~ NUMBER OF FULL-TIME AND PART-TIME TEACHING STAFF
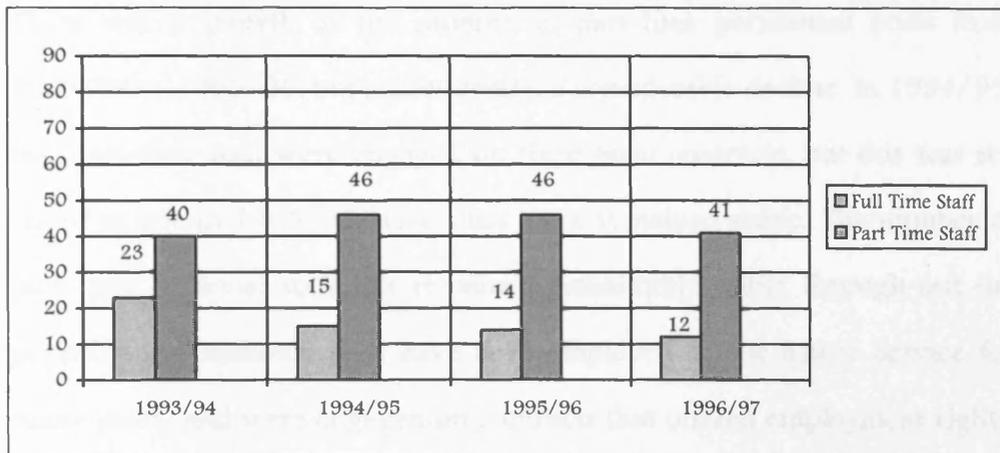
Fig.4.5.5

There is a steady decrease in the number of full-time staff, and although the number of part-time staff increased in 1994/95 and remained stable, it fell back in 1996/97. This largely confirms the perception that staffing levels, in general, have decreased, despite the fact that the average number of hours provided to schools has remained fairly stable. This infers that teaching staff are now used more efficiently, that contact time has increased, or confirms that some staff have been asked to work overtime.

Full-time staff have been employed exclusively on permanent contracts during this period, but the balance between different types of part-time contract has varied (see Fig.4.5.6).

CHANGE IN THE BALANCE OF DIFFERENT TYPES OF PART-TIME CONTRACT
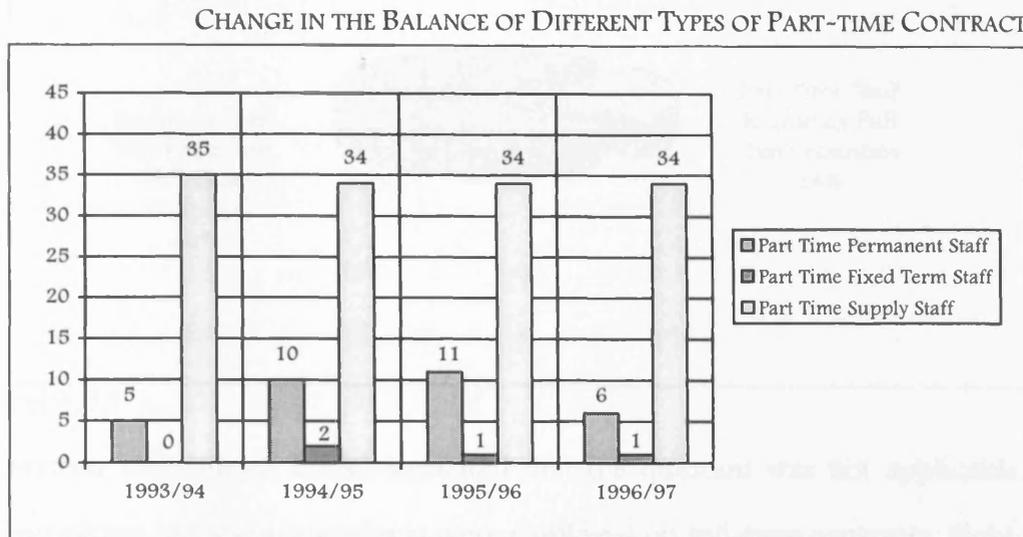
Fig.4.5.6

There was a growth in the number of part-time permanent posts from 1993/94 to 1995/96, but subsequently, a considerable decline. In 1994/95, two part-time staff were engaged on fixed-term contracts, but this was reduced to one in 1995/96, which has since remained stable. The number of part-time sessional staff has remained remarkably stable through-out the period. Some sessional staff have been employed by the Music Service for many years, and were engaged on contracts that offered employment rights. The Music Service Office was unable to supply precise details of these rights because records have not been kept. However, the City Council reserves the right to award redundancy payments or early retirement enhancements to long serving sessional staff.

Part-time staff were asked to indicate whether they would welcome an opportunity to work full-time (see Fig.4.5.7).
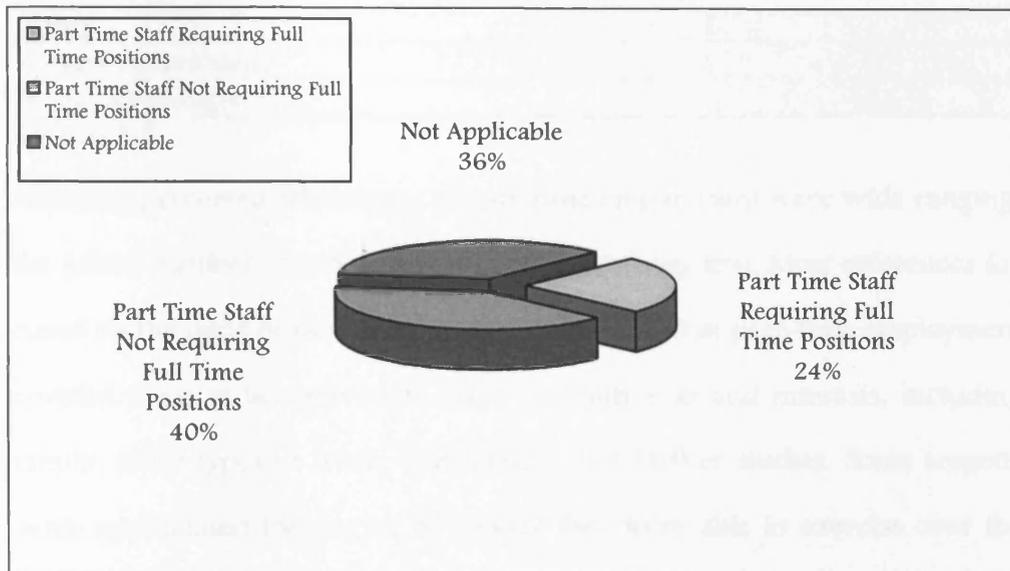
Fig.4.5.7

Sixteen respondents (36%) indicated that the question was not applicable, but eleven of these respondents were employed on full-time contracts. Eighteen other respondents (40%) indicated that they would not consider full-time employment, but the remaining eleven respondents (24%) indicated that they would welcome full-time positions in Eagle City.

The advantages and disadvantages of part-time employment listed by part-time staff were wide ranging, and provided explanations why some staff preferred part-time work. The advantages of part-time employment were reduced to the following three categories: flexibility, administration and other (see Table 4.5.8.).

THE PERCEIVED ADVANTAGES OF PART-TIME EMPLOYMENT IN EAGLE CITY

Flexibility	Number of References
• Flexibility in the time-table	7
• To pursue other work	5
• Flexibility	4
• Time for other pursuits	4
• Control over how much work taken (Sessional)	4
• Time for family commitments	2
• Personal reasons	1
• Flexibility in the different levels and types of work	1
• Retired staff - suits current needs	1
Administration	
• More time to prepare lessons	1

THE PERCEIVED ADVANTAGES OF PART-TIME EMPLOYMENT IN EAGLE CITY (CONTINUED)

Other	
• Less commitment	1
• No Advantages	1

Table 4.5.8

Although perceived advantages of part-time employment were wide ranging, the actual number of references was comparatively low. Most references focused on the issue of flexibility. Respondents held that part-time employment enabled them to accommodate other commitments and interests, including family, other types of work, performing, and further studies. Some respondents appreciated the degree of control they were able to exercise over the amount of work taken, the type of work taken, and the timetable. One respondent appreciated the availability of time to prepare lessons thoroughly, and in the 'other' category, one respondent felt that part-time employment required less commitment. One other respondent was of the opinion that part-time employment held no advantages.

The disadvantages of part-time employment were likewise reduced to three categories: pay, insecurity, and administration (see Table 4.5.9.)

THE PERCEIVED DISADVANTAGES OF PART-TIME EMPLOYMENT IN EAGLE CITY

Pay Related Issues	Number of References
• No Holiday Pay (Sessional)	12
• No Sickness Pay (Sessional)	5
• Only Paid for Hours Taught (Sessional)	3
• Less Money	2
• No Pension (Sessional)	2
• Not enough Work Available	2
• Financial Insecurity	1
• Little provision for travel costs	1
Insecurity - Sessional Staff	
• No Contractual Status/Lack of Security (Sessional)	12
• The amount of work available is unpredictable	3
• Need to meet the need of several employers	1
• Irregular hours of work	1
Administration	
• Completing Sessional Claim Forms	1

Table 4.5.9

Twelve respondents held that they were not entitled to holiday pay, five indicated that they were not entitled to sickness pay, and two claimed that they were not entitled to contribute to the teachers' superannuation scheme. As all staff have clear entitlements to sickness pay, maternity leave and superannuation, it would appear that some staff are unclear about their conditions of employment. This lack of clarity is further highlighted in the subsection entitled 'pay'. All subjects were asked to indicate whether they were entitled to sickness pay, holiday pay and teachers' superannuation. All full-time staff and part-time permanent staff indicated that they were entitled to all of these benefits. Of the part-time fixed-term and sessional staff, however, one respondent was of the opinion that part-time fixed-term staff were entitled to contribute to the teachers' superannuation scheme, but were not entitled to holiday pay or sickness pay. Twenty sessional staff were of the opinion that they had no entitlements to sickness pay, holiday pay or teachers' superannuation, and none of the sessional staff responding to the survey had elected to pay into the teachers' superannuation scheme.

These matters were clarified by the Head of Music Service, who indicated that all staff could opt into the Teachers' Superannuation Scheme. Sessional staff are paid an hourly rate based on point five on the FE Lecturers scale. This rate does <u>not</u> include holiday pay. Arrangements for sick leave and maternity leave are described in the 'Collective Agreement on Conditions of Service at the Eagle City Music Service' (see Table 4.5.10).

SICK LEAVE AND MATERNITY LEAVE

Quotes from Documents	References
"Notwithstanding that staff under this scheme are not technically within the terms of the Scheme of Conditions of Service for Schoolteachers in England and Wales, the terms of that agreement as adopted for staff within Eagle City shall be applied to members of staff of the Music Service, in respect of sick pay, sick leave and maternity leave."	Collective Agreement on Conditions of Service at the Eagle City Music Service

Table 4.5.10

Two respondents were dissatisfied that they were paid only for the hours taught, and two other respondents indicated that they would prefer to take more work than the Music Service was able to offer (see also Table 4.5.11).

STAFF WHO WOULD LIKE MORE WORK

Questionnaire Response	References
"There is a need to obtain regular over-time work to try to maintain a living wage."	(133)

Table 4.5.11

One sessional member of staff considered the completion of claim forms to be a definite drawback. Twelve sessional members of staff expressed concern about their lack of contractual status, and three others expressed a constant feeling of anxiety about the continued availability of work. This sense of insecurity was amplified in questionnaire responses (see Table 4.5.12).

SESSIONAL STAFF: SECURITY OF TENURE

Questionnaire Responses	References
"Teaching has a low status, particularly the hourly paid work, and it is insecure."	(***)
"You could lose your job within days or weeks."	(115)
"I never know how much teaching I am going to have from year to year."	(148)
"Hours can be cut without notice if a school/parent no longer wishes to buy in the service."	(148)
"I was sacked without notice when a contracted member of staff returned after maternity leave, but was handed back half of my teaching a few weeks later."	(148)

Table 4.5.12

Subjects were asked to indicate whether they considered their position with Eagle City Music Service to be secure. Two respondents (4%) considered the question 'not applicable', seven respondents (16%) considered their positions secure, and thirty-six (80%) considered their positions to be insecure (see Fig.4.5.8).

STAFF PERCEPTIONS OF JOB SECURITY
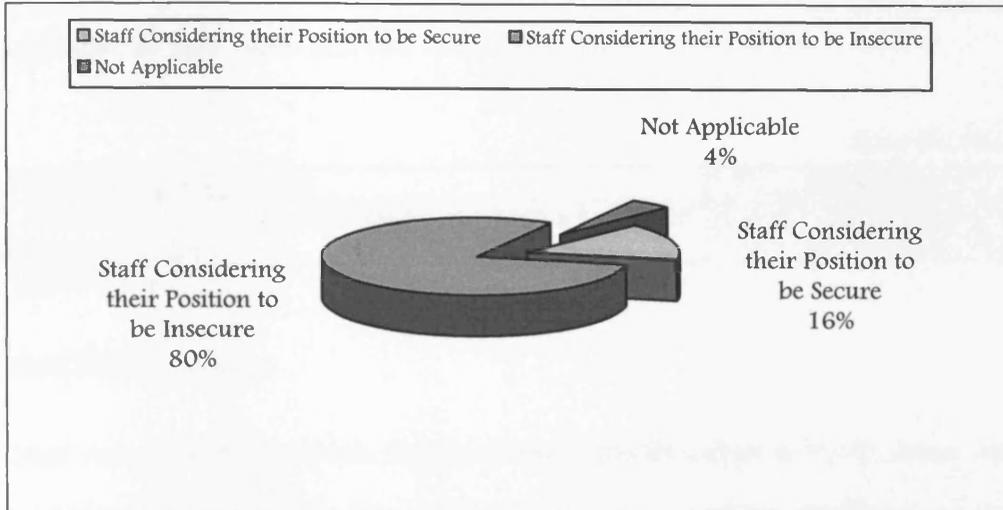
Fig.4.5.8

All of the respondents who considered their position secure were part-time sessional staff. The respondents who considered their position to be insecure consisted of eleven full-time permanent staff, three part-time permanent, one part-time fixed-term, one part-time permanent with some sessional work, and twenty part-time sessional staff (see Fig.4.5.9).

STAFF PERCEIVING THEIR POSITION TO BE INSECURE
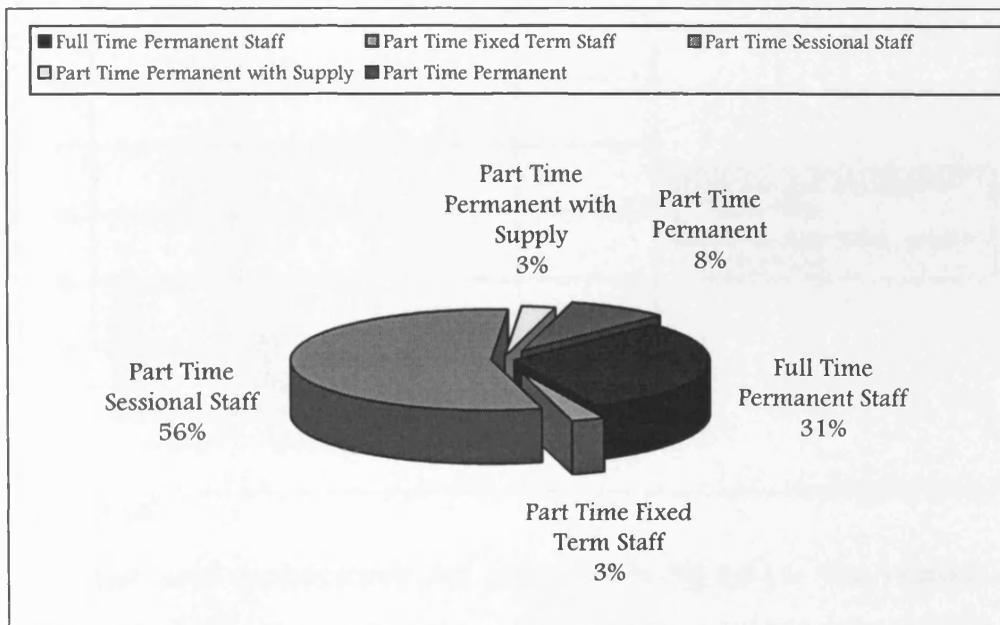
Fig.4.5.9

The majority of staff felt insecure about their continued employment, and it was particularly noticeable that all respondents with full-time positions felt

insecure about the future. The feeling of insecurity has contributed to low staff morale (see Table 4.5.13).

STAFF MORALE

Questionnaire Response	References
Morale is low among colleagues - we have a feeling of being "put upon"	(***)

Table 4.5.13

Staff Qualifications

Staff were asked to provide details of their qualifications to teach music and musical instruments. The Head of Music Service supplied raw details of staff qualifications for each year from 1993/94 to 1996/97. Details of full-time staff qualifications are presented in Fig.4.5.10. The number of full-time staff with teaching qualifications was reduced each year since 1993/94. It is interesting, however, that the number of full-time unqualified staff remained constant since the slight increase in 1994/95.

FULL-TIME STAFF TEACHING QUALIFICATIONS FROM 1993/94 TO 1996/97
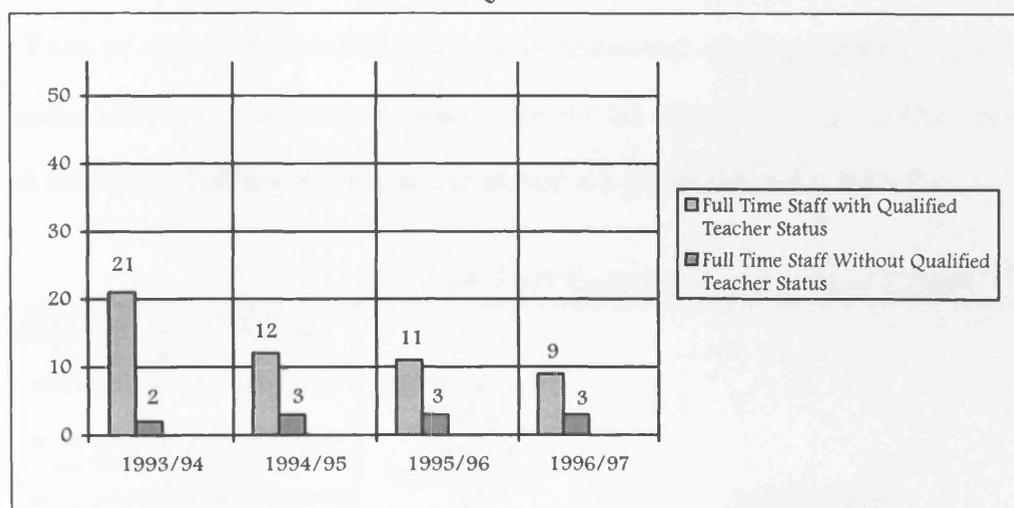
Fig.4.5.10

Part-time staff qualifications are presented in Fig.4.5.11. The number of part-time teachers with qualified teacher status rose fairly dramatically in 1994/95, but since then, it has declined steadily. The number of unqualified part-time teachers has always been very high. This level remained stable until 1996/97 when there was a small, but significant, reduction. In the same

year, there was also a decrease in the number of full-time and part-time staff with qualified teacher status, consistent with the overall reduction in the number of teaching staff.

PART-TIME STAFF TEACHING QUALIFICATIONS FROM 1993/94 TO 1996/97
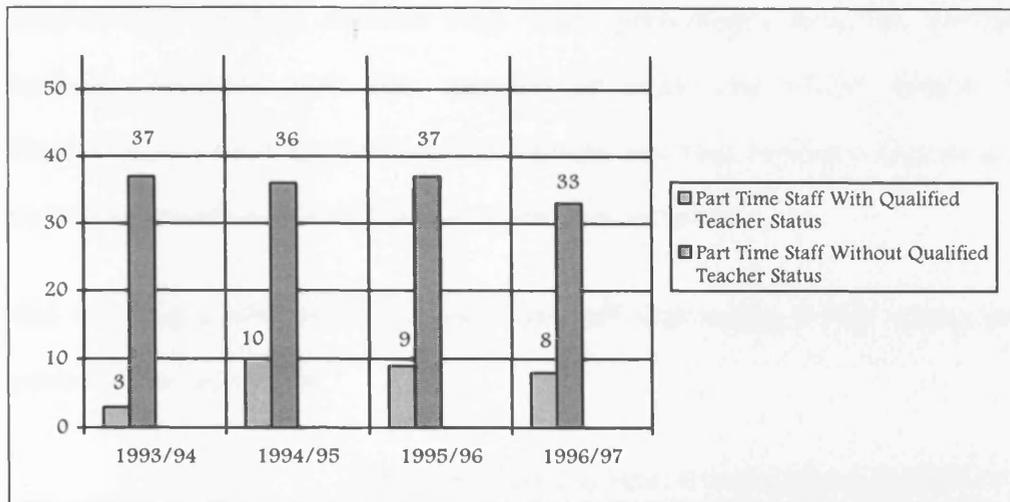
Fig.4.5.11

Teaching qualifications have been organised into the following categories: Post-Graduate Certificate of Education (PGCE) or equivalent; a teaching diploma on an instrument, awarded by a reputable music college, such as an LRAM or ARCM; both a PGCE and an instrumental teaching diploma; and finally, no formal teaching qualifications. Details of the teaching qualifications of full-time staff responding to the survey are presented in Fig.4.5.12.

FULL-TIME STAFF TEACHING QUALIFICATIONS IN 1996/97
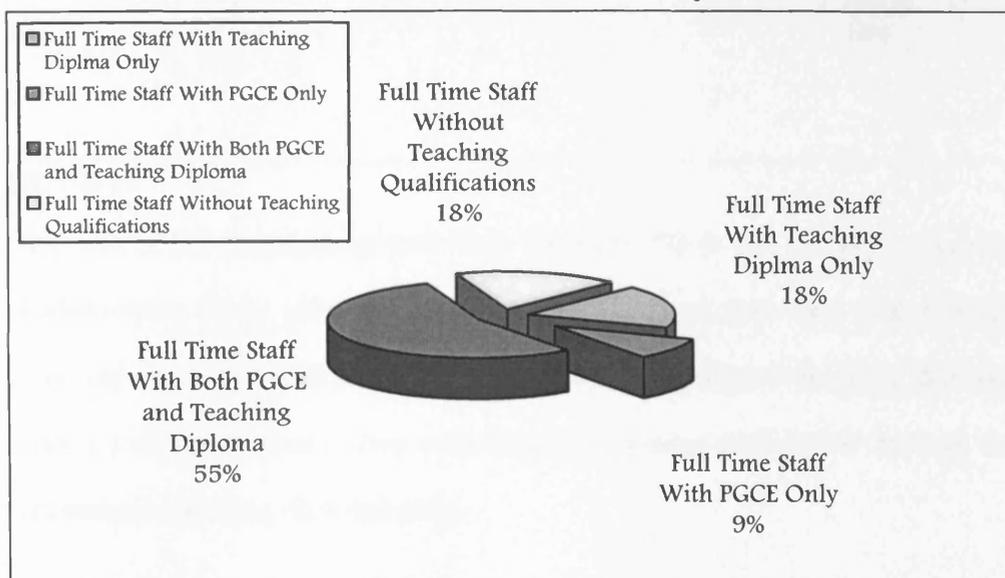
Fig.4.5.12

Of the responding full-time teachers, only two members of staff (18%) did not have teaching qualifications. One respondent (9%) had a PGCE only, and a further six respondents (55%) had both a PGCE and an instrumental teaching diploma from a college of music. Two respondents (18%) had an instrumental teaching diploma only. These percentages, however, are not entirely consistent with data supplied by Eagle City Music Service in Fig.4.5.10. It would appear that instrumental teaching diplomas may be accepted as Qualified Teacher Status within this authority.

The teaching qualifications of part-time staff responding to the survey are presented in Fig.4.5.13.

PART-TIME STAFF TEACHING QUALIFICATIONS IN 1996/97

☐ Part Time Staff With Teaching Diplma Only
☐ Part Time Staff With PGCE Only
■ Part Time Staff With Both PGCE and Teaching Diploma
☐ Part Time Staff Without Teaching Qualifications

Part Time Staff With Teaching Diplma Only
15%

Part Time Staff With PGCE Only
12%

Part Time Staff Without Teaching Qualifications
56%

Part Time Staff With Both PGCE and Teaching Diploma
18%

Fig.4.5.13

Nineteen of the responding part-time teachers (56%) did not have teaching qualifications. Four part-time staff (12%) indicated that they had a PGCE only, but six (18%) had both a PGCE and an instrumental teaching diploma from a college of music. Five responding part-time staff (15%) had an instrumental teaching diploma only.

Again, these figures are not entirely consistent with the data supplied by Eagle City Music Service. Fig.4.5.11 indicates that eight part-time members of staff have qualified teacher status. Response to the survey, however, suggests that there are at least ten part-time members of staff with qualified teacher status.

Of the eleven part-time staff wishing to gain a full-time position with Eagle City Music Service, five have a PGCE, and three of these respondents also have a teaching diploma from a music college. Six respondents had no formal teaching qualifications (see Fig.4.5.14).

TEACHING QUALIFICATIONS OF PART-TIME STAFF WISHING TO GAIN FULL-TIME POSTS
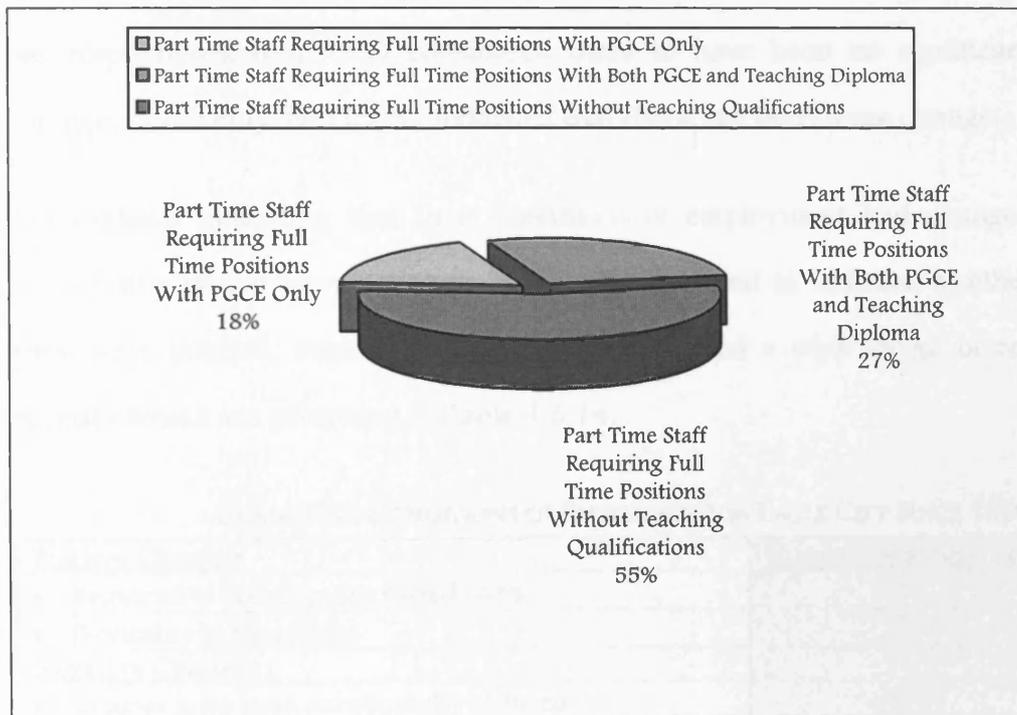
Fig.4.5.14

Social Responsibility

Teaching staff employed by Eagle City Music Service for four years or more were asked to indicate whether they perceived any significant changes in their terms and conditions of employment during the period from 1993/94 to 1996/97 (see Fig.4.5.15).

STAFF PERCEIVING CHANGE IN CONDITIONS OF EMPLOYMENT SINCE 1993
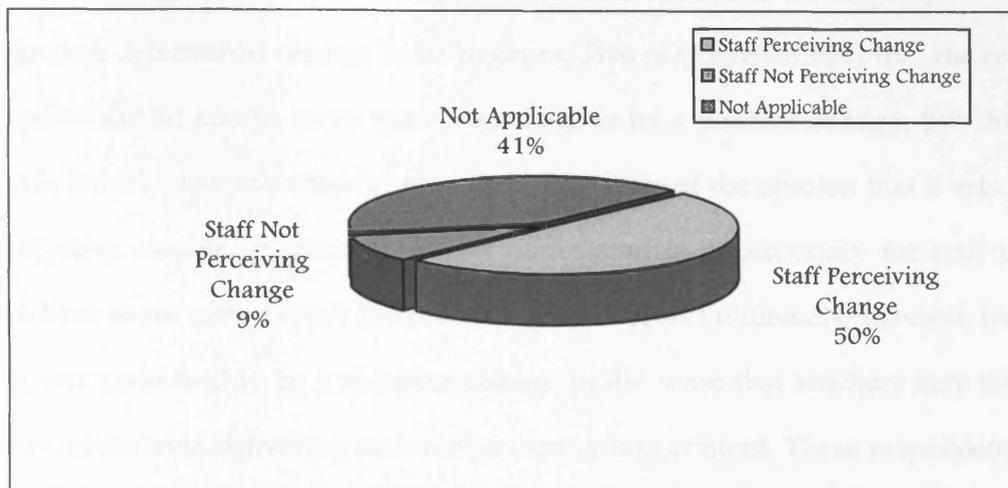
Fig.4.5.15

Forty-four respondents (98%) answered this question. Eighteen respondents (41%) considered this question not applicable, and of the remaining twenty-six respondents, four (9%) considered there to have been no significant change, but twenty-two (50%) indicated that there had been some change.

Respondents indicating that their conditions of employment had changed during this period were asked to list the changes and to indicate whether they were positive, negative or neutral. This elicited a wide range of responses which are presented in Table 4.5.14.

CHANGES IN CONDITIONS OF EMPLOYMENT IN EAGLE CITY SINCE 1993

Positive Changes	Number of References
• Required to accept more varied work	5
• Flexibility in timetables	3
Negative Changes	
• Salaries have been substantially reduced	10
• Required to accept more varied work	5
• Flexible timetables can involve holiday work	2
• Private competition against the Music Service banned	2
• Increased workload	2
• Availability of work reduced	2
• Hours have become very erratic - lots of 'dead time'.	1
• Increase in the amount of paperwork	1
• No investment in new resources	1
• Contractual status changed to part-time sessional	1
• Longer working week	1
• Need to generate work for continued employment	1
• Increase in the number of meetings	1

Table 4.5.14

Some changes were considered positive or beneficial, but the majority of responses determined change to be negative. Five respondents held that the requirement to accept more varied teaching to be a positive change, but this was balanced by five other respondents who were of the opinion that it was a negative change. In general, it was understood to be necessary for staff to deliver more varied work for economic reasons, and ultimately, survival, but it was perceived to be a negative change in the sense that teachers may feel uncomfortable delivering unfamiliar curriculum content. Three respondents considered flexible timetables to be a positive change, but two respondents expressed concern that in some cases staff were expected to teach during holidays if required. One other respondent referred to the erratic nature of flexible timetables, which can cause staff to wait for long periods of time between lessons. Reasons for the introduction of flexible working hours are described in Table 4.5.15.

FLEXIBLE WORKING HOURS

Quotes from Interviews and Documentary Evidence	References
"The Music Service has adopted flexible working hours. Although the number of hours full-time staff are required to work are calculated according to a formula, staff need to be available to work when they are needed."	(Interview Response 054)
The need for flexibility arises: • To ensure the financial health of Eagle City Music Service, so that full and regular part-time staff are productively employed throughout the year, and earning sufficient revenue to cover both their direct costs and the overheads of the service." • To ensure the staff of Eagle City Music Service remain a broadly skilled and experienced group, able to meet the changing needs of schools and other clients. • To make a bridge between traditional school work and the developing community activities. • The Service must seek out new markets, which may require flexibility in when hours are worked. • The Service will seek to encourage staff to develop tuition skills in other instruments and disciplines. Arrangements will be made for training and development within the 990 contact hours.	Collective Agreement on Conditions of Service at the Eagle City Music Service

Quotes from Interviews and Documentary Evidence	References
• The contract will be for an annual number of hours. This recognises that demand falls markedly in the summer term and therefore staff can work longer hours during the Autumn and Spring terms.	

4.5.15

Ten respondents commented that their salaries had been reduced, and two expressed that this was difficult to accept in the light of increased workloads. One respondent's full-time contractual status had been reduced to part-time, and one other expressed concern that there appeared to be a lack of available work. Other respondents held that the increase in the length of the working week, and the number of staff meetings they were expected to attend, together with increases in the volume of paperwork, were all negative changes. These issues were amplified in questionnaire responses and interviews (see Table 4.5.16).

REDUCTIONS IN SALARY, INCREASED WORKLOAD, CHANGE OF CONTRACTUAL STATUS

Interviews and Questionnaire Responses	References
"My hours of work have been reduced to almost nothing."	(Questionnaire Response 104)
"I was employed full-time, but my contract was reduced to part-time as there was a lack of work in my area."	(Questionnaire Response 133)
"Peripatetic teachers were taken off the national pay scale which seems grossly unfair after the years of studying and training for the profession."	(Interview Response 054)
"The work that I do and responsibility that I have is not commensurable with the level of my salary."	(Interview Response 054)
"A few years ago, peripatetic teachers and members of the management team were taken off the national pay scale. I have to work just as hard for a lower salary."	(Interview Response 055)
"The amount of work that I do has increased very significantly during the past few years. This is really quite galling when you consider that I have taken a very significant pay cut."	(Interview Response 055)
"My workload as a music co-ordinator has increased. I take three guitar groups, three recorder groups, an orchestra and a choir during my dinner hours to enable as many children as possible to learn an instrument."	(Questionnaire Response 408 - School Staff)

Table 4.5.16

The remaining two issues concern the responsibility placed on staff to generate enough work to ensure continued employment, and secondly that Music

Service contracts contain a clause excluding staff from competing against the Music Service in a private capacity (see Table 4.5.17).

GENERATING INCOME AND SUPPRESSION OF COMPETITION

Questionnaire Responses and Documentary Evidence	References
"I am not allowed to take on any work which is in competition with the Music Service. If I do, I risk losing all of the work that I do for the Music Service."	(Questionnaire Response 128)
"I have to produce 990 hours contact time per year or there is a threat of less employment."	(Questionnaire Response 149)
It is a condition of employment for staff of the Eagle City Music Service employed under these conditions of service that during their period of employment, and for a period of one year after the end of employment with the Eagle City Music Service, they will not for any reason offer and provide music tuition of any kind to any pupil in direct competition with the services provided by the Eagle City Music Service, without the prior agreement of the Head of Service.	Collective Agreement on Conditions of Service at the Eagle City Music Service

Table 4.5.17

Forty-three respondents indicated that they needed to use their car for work. Six respondents, however, were issued with bus passes by the LEA for all or part of their work. Respondents were asked to check a list of travel claim entitlements, but this resulted in a great deal of confusion. It appears that staff are really not sure of their entitlements. Full-time staff and salaried part-time staff are required to work 32.5 hours per week for thirty-nine weeks, pro-rata, making up 1,265 hours. Full-time staff are allowed 2.5 hours per week for travelling. Staff using cars are entitled to claim a flat rate of 19p per mile between schools. There is also a special mileage rate, related to engine size, which is available for staff to claim for journeys from schools to their home after 6.00pm if they assist with school or Music Service concerts. The standard mileage rate is below the motor car allowance rates set by the National Joint Council for Local Authorities Professional, Technical and Clerical Services. Motor car allowances were set in the Collective Agreement on Conditions of Service at the Eagle City Music Service, which became effective from 1st July 1996 (see Table 4.5.18).

MOTOR CAR ALLOWANCES WITH EFFECT FROM 1ST JULY 1996

Interview Response and Documentary Evidence	References
The Eagle City Music Service car mileage rates will be adjusted to be equivalent to the higher rate paid to school teachers in Eagle City (currently 19p per mile). This rate is effective from 1st January 1995.	Collective Agreement on Conditions of Service at the Eagle City Music Service
"With regard to travelling expenses, the amount we claim per mile is agreed nationally but it has been reduced. Currently teachers can claim 19p per mile."	(Interview Response 154)

Table 4.5.18

Staff are permitted to apply for car loans from the authority, but the Head of

Service indicated that this was not advantageous if the car is used for activi-

ties other than work. Sessional staff are not paid travel time, but they do get

an initial allowance each year (see Table 4.5.19).

TRAVEL ENTITLEMENTS IN EAGLE CITY

Interview Responses	References
"Car loans are available for some essential users, but it can be a disadvantage if you use the car for pleasure or domestic use."	(Head of Service)
"Sessional staff are not entitled to travel time, but they are allowed twenty minutes per school in September to arrange their timetables."	(Head of Service)

Table 4.5.19

Pay

Subjects were asked to indicate whether their salary reflected the published

pay spine for teachers. This question elicited a range of responses which

produced a confused picture. Eight respondents indicated that their salaries

were commensurable with the Common Pay Spine (CPS), twenty-one re-

spondents indicated that theirs were not, two respondents were not sure, and

fourteen respondents considered the question not applicable (see Fig.4.5.16).

STAFF WITH SALARIES COMMENSURABLE WITH THE COMMON PAY SPINE
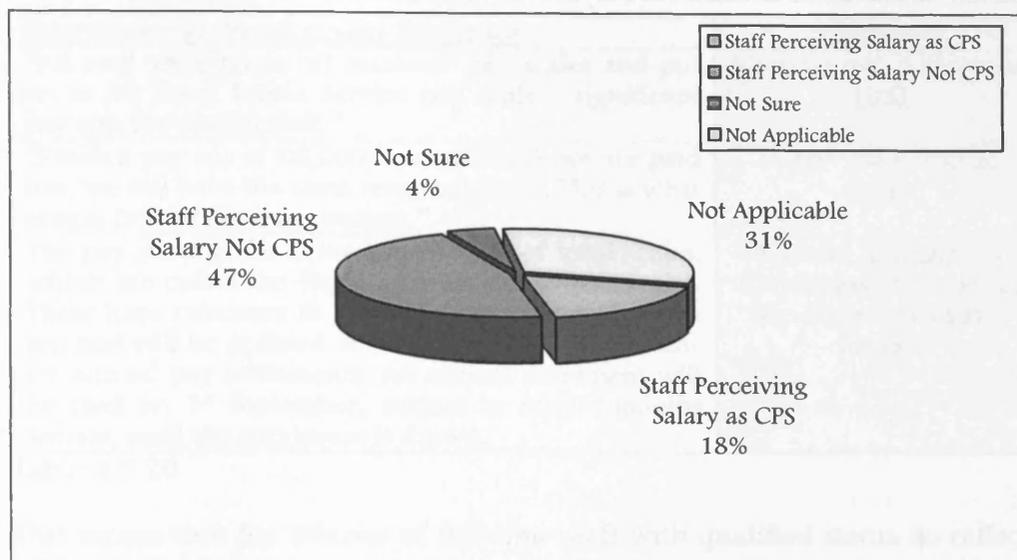
Fig.4.5.16

These percentages are not commensurable with respondents' qualified status. Seventeen respondents indicated that they had qualified teacher status and twenty-eight did not. The situation is further confused by the contractual status of respondents. Eight respondents who held that their salary reflected the CPS were all sessional staff. The respondents who were unsure consisted of part-time fixed-term and part-time permanent staff. Staff who considered the question not applicable consisted of thirteen sessional and one part-time permanent who also engaged in sessional work. Of the respondents who indicated that their salary was not commensurable with the CPS, eleven were full-time permanent, three part-time permanent, and seven were part-time sessional staff.

This leaves a confused pattern, and it appears that staff are not sure what their pay scale is. The majority of respondents indicating that their salary is not commensurable with the CPS were permanent staff. Some respondents gave further information about the status of Music Service salaries in recent years, which is confirmed in the document 'Collective Agreement on Conditions of Service at the Eagle City Music Service' (see Table 4.5.20).

Interviews and Questionnaire Responses	References
"All staff were taken off teachers' pay scales and put on to the Local Music Service pay scale - significant pay cuts for several staff."	(Questionnaire Response 108)
"I took a pay cut of £6,000, and although we are paid less, we still have the same responsibilities. This is what people find difficult to swallow."	(Interview Response 154)
The pay structure is drawn from a set of local scales, which are called the Eagle City Music Service Scales. These have reference to the pay rates for schoolteachers, and will be updated at the same time as the teachers annual pay settlements. An annual increment will be paid on 1st September, subject to twelve months service, until the maximum is drawn.	Collective Agreement on Conditions of Service at the Eagle City Music Service

Table 4.5.20

This means that the salaries of full-time staff with qualified status do reflect the teachers' common pay spine, but the lowest point is .2, and the highest point on the scale is .7 instead of .9. This scale is designated the Music Tutor Scale (QTS). Experienced staff with a number of years service received substantial pay cuts when the new salary scale was introduced. Full-time staff without qualified teacher status are paid at a lower rate according to the ordinary Music Tutor Scale. This scale does not directly reflect the CPS (see Table 4.5.21).

Common Pay Spine Point	Music Tutor (QTS)	Ordinary Music Tutor
2	2	88% of CPS
3	3	86% of CPS
4	4	85% of CPS
5	5	87% of CPS
6	6	89% of CPS
7	7	89% of CPS
8	~	~
9	~	~

Table 4.5.21

Promotion Opportunities

Subjects were asked whether they considered the music service management team to be useful. Forty-four respondents (98%) answered this question. One respondent considered the question not applicable, eight respondents held that the management team was not useful, but thirty-five thought that it was useful (see Fig.4.5.17).

USEFULNESS OF THE MANAGEMENT TEAM
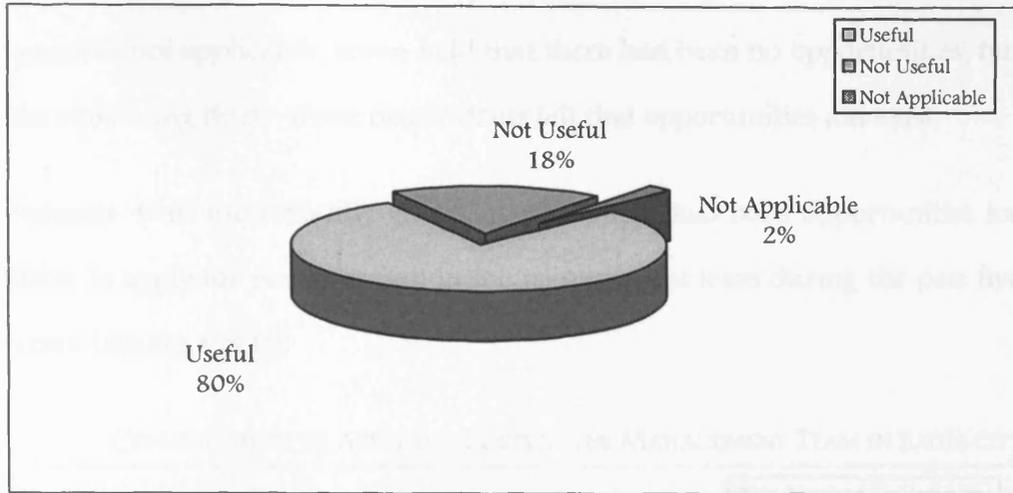
Fig.4.5.17

Although the vast majority of respondents held the management team to be useful, one respondent expressed some concern about its cost (see Table 4.5.22).

THE MANAGEMENT TEAM

Questionnaire Response	References
"The management team is useful, although it does raise our costs a great deal."	(112)

Table 4.5.22

Subjects were subsequently asked whether there had been opportunities to apply for posts of responsibility within Eagle City's Music Service (see Fig.4.5.18).

OPPORTUNITIES TO APPLY FOR POSTS OF RESPONSIBILITY WITHIN EAGLE CITY
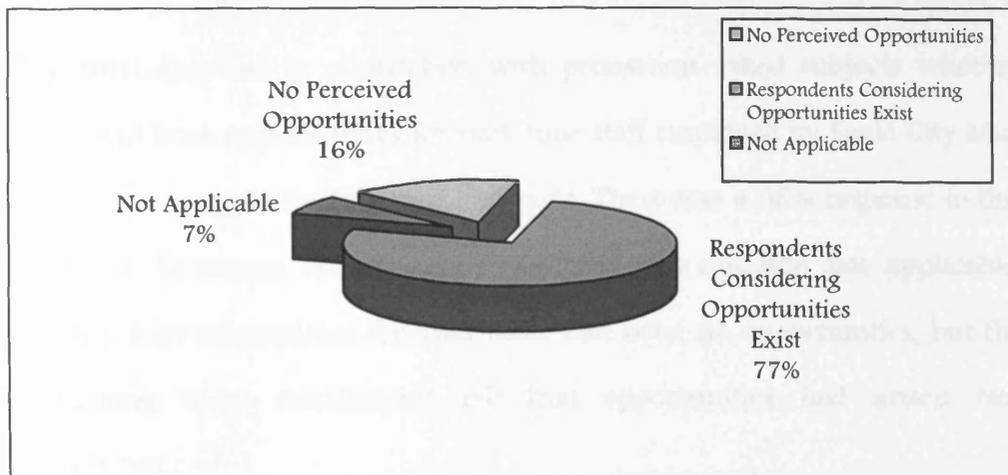
Fig.4.5.18

There was a 96% response to this question. Three respondents considered the question not applicable, seven held that there had been no opportunities, but the remaining thirty-three respondents felt that opportunities did exist.

Subjects were subsequently asked whether there had been opportunities for them to apply for positions within the management team during the past five years (see Fig.4.5.19)

OPPORTUNITIES TO APPLY FOR POSTS IN THE MANAGEMENT TEAM IN EAGLE CITY
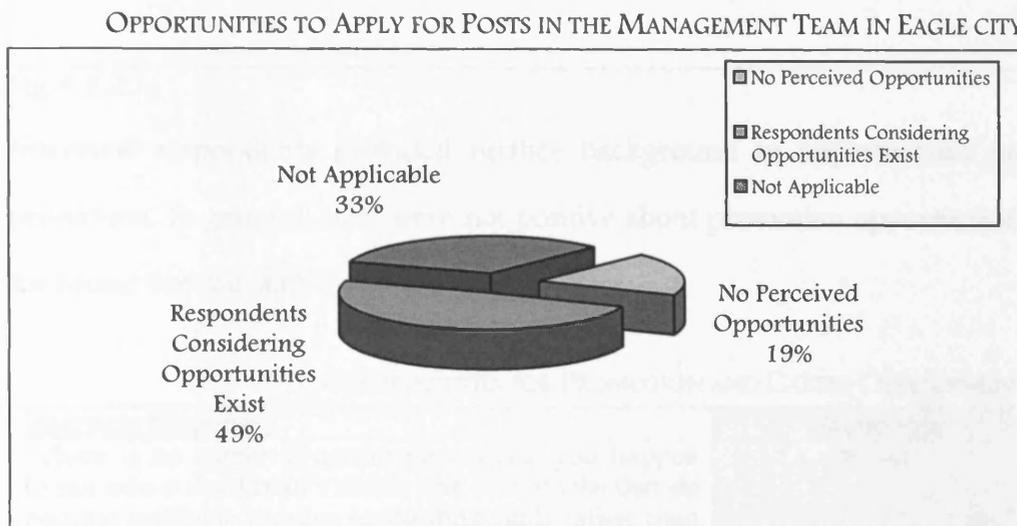
Fig.4.5.19

Again there was a 96% response to this question. Fourteen respondents felt that the question was not applicable, eight respondents felt that there had been no such opportunities, but the remaining twenty-one respondents felt that opportunities had existed.

The final question in connection with promotion asked subjects whether there had been opportunities for part-time staff employed by Eagle City Music Service to apply for full-time contracts. There was a 98% response to this question. Seventeen respondents considered this question not applicable. Twenty-four respondents felt that there had been no opportunities, but the remaining three respondents felt that opportunities had arisen (see Fig.4.5.20).

OPPORTUNITIES FOR PART-TIME STAFF TO APPLY FOR FULL-TIME POSITIONS
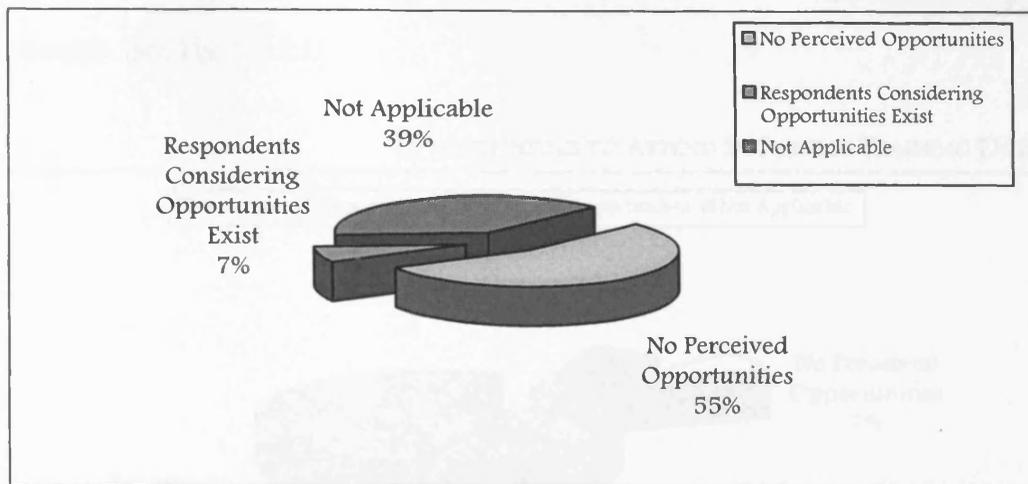
Fig.4.5.20

Interview respondents provided further background to opportunities for promotion. In general, they were not positive about promotion opportunities for Music Service staff (see Table 4.5.23).

OPPORTUNITIES FOR PROMOTION AND CAREER DEVELOPMENT

Interview Responses	References
"There is no career structure now unless you happen to fall into a dead man's shoes. The sort of jobs that do become available require accounting skills rather than music skills."	(154)
"It is a closed shop. Largely because there is no growth in music services. Some colleagues have made side-ways moves, and have been re-deployed into schools as class teachers, but this has meant retraining in many cases, as instrumental teaching skills are not the same as the skills needed to deliver music in the class-room."	(154)
"There are no promotion opportunities, nor any form of defined career structure. We are just settling down from the re-assignment of responsibilities which happened a couple of years ago. I do not anticipate any further change."	(155)

Table 4.5.23

Training

In line with the authority's schools, the Music Service has five training days per year, and subjects were asked whether opportunities had arisen to attend 'In Service Training' days. There was a 98% response to this question, and the vast majority of respondents indicated that opportunities had arisen to attend training days. Three respondents, however, claimed that opportunities

had not arisen, and three other respondents considered the question not applicable (see Fig.4.5.21).

OPPORTUNITIES TO ATTEND IN SERVICE TRAINING DAYS
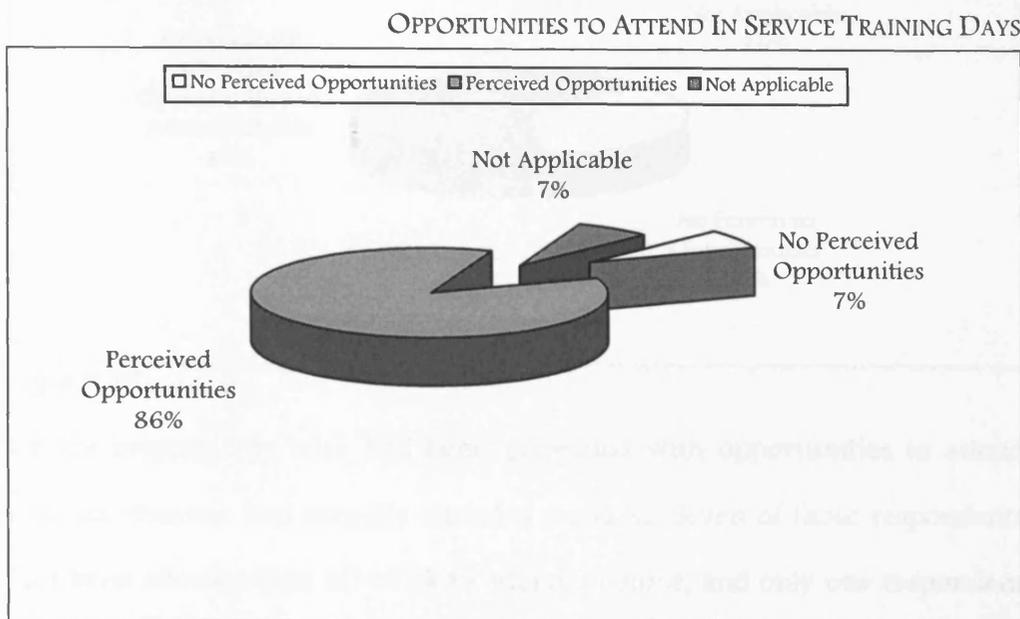
Fig.4.5.21

Although there is no statutory requirement for the appraisal of peripatetic staff (DES, 1991), subjects were asked whether opportunities for appraisal had arisen. There was a 96% response to this question. Only eleven respondents indicated that there had been opportunities for appraisal, five were full-time permanent staff, three part-time permanent, one part-time fixed-term, and two part-time sessional.

Subjects were also asked whether opportunities had arisen to attend external courses since 1993. Seven indicated that the question was not applicable, twenty-two respondents indicated that opportunities had arisen, but sixteen other respondents held that no opportunities had arisen (see Fig.4.5.22).

OPPORTUNITIES TO ATTEND EXTERNAL COURSES
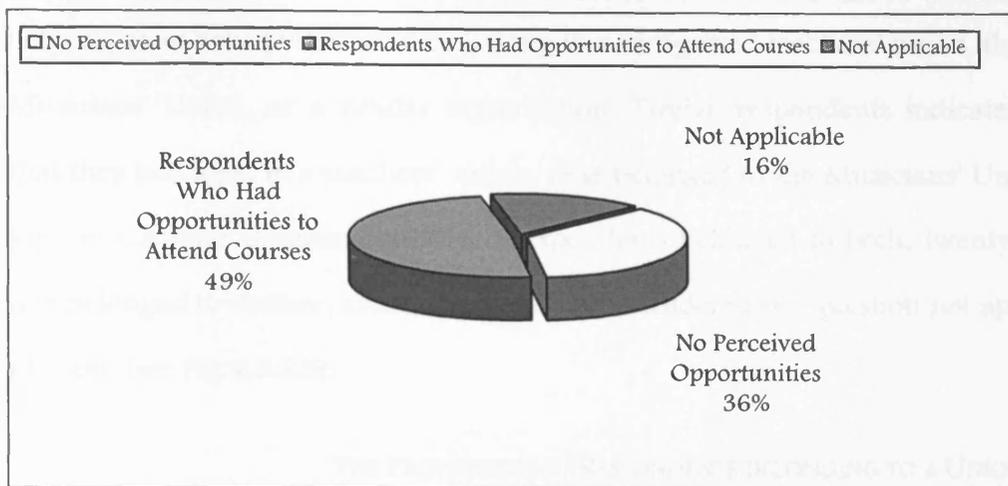
Fig.4.5.22

Of the respondents who had been presented with opportunities to attend courses, thirteen had actually attended a course. Seven of those respondents had been allowed time off work to attend a course, and only one respondent had needed to pay for the course. This demonstrates some degree of commitment to staff training. Two respondents added supporting information in their interviews concerning general support for staff training, but one other respondent expressed concern in a questionnaire response that time missed for training had to be made up later (see Table 4.5.24).

STAFF TRAINING OPPORTUNITIES

Interview and Questionnaire Responses	References
"Time taken off has to be made up at a later date - this can be very awkward."	Questionnaire Response (149)
"Training opportunities do exist. We are encouraged to apply, and we are supported. All sorts of courses are available ranging from IT, the delivery of KS3 Music, management skills etc. Support is given for both job related training and for the personal well-being of staff."	Interview Response (054)
"We can take advantage of training opportunities. The Head of the Music Service encourages us to do this."	Interview Response (055)

Table 4.5.24

Eagle City Music Service provides opportunities for staff to participate in relevant training, and this confirms the commitment detailed in the Collective Agreement on Conditions of Service at the Eagle City Music Service in connection with the issue of Flexible Working Hours (refer to Table 4.5.15).

Industrial Relations

Subjects were asked whether they belong to a recognised teachers' union, the Musicians' Union, or a similar organisation. Twelve respondents indicated that they belonged to a teachers' union, nine belonged to the Musicians' Union, or a similar organisation, three respondents belonged to both, twenty-one belonged to neither, and no respondents considered the question not applicable (see Fig.4.5.23).

THE PROPORTION OF RESPONDENTS BELONGING TO A UNION
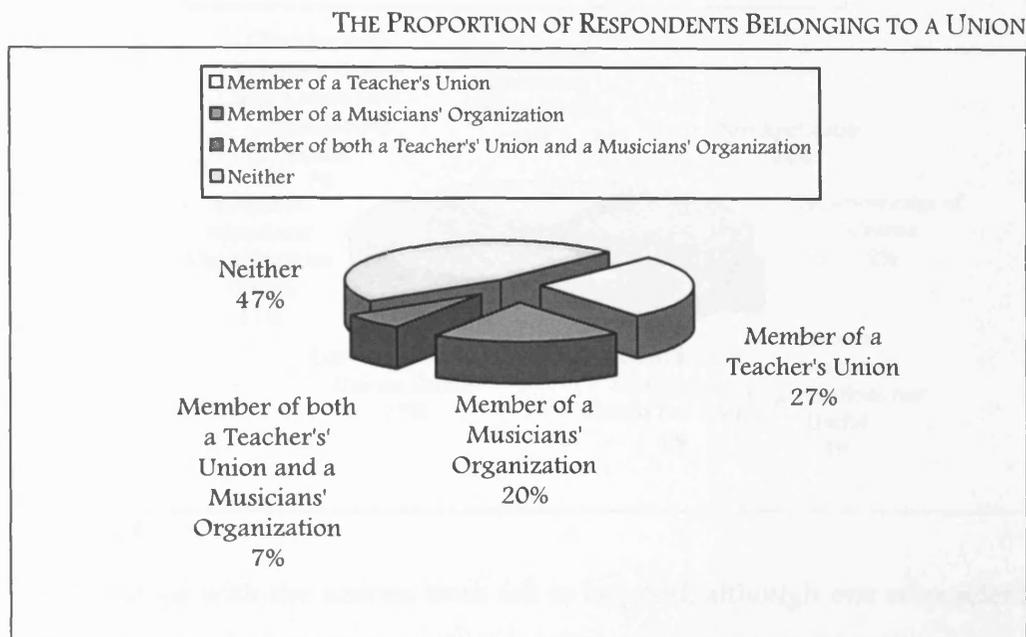
Fig.4.5.23

Twenty-nine respondents considered the role of unions to be useful, four respondents did not find them useful, and twelve considered the question not applicable.

All three respondents belonging to both a teachers' union and a musicians' organisation, together with all twelve belonging to a teachers' union only, considered unions to be useful. Of the respondents belonging to a musicians' organisation, five considered them to be useful, two considered them not to be useful, and two considered the question not applicable. Nine respondents who did not belong to union considered the role played by unions to be useful, two considered them not useful, nine considered the question not appli-

cable, and one other respondent claimed to have no knowledge of unions (see Fig.4.5.24).
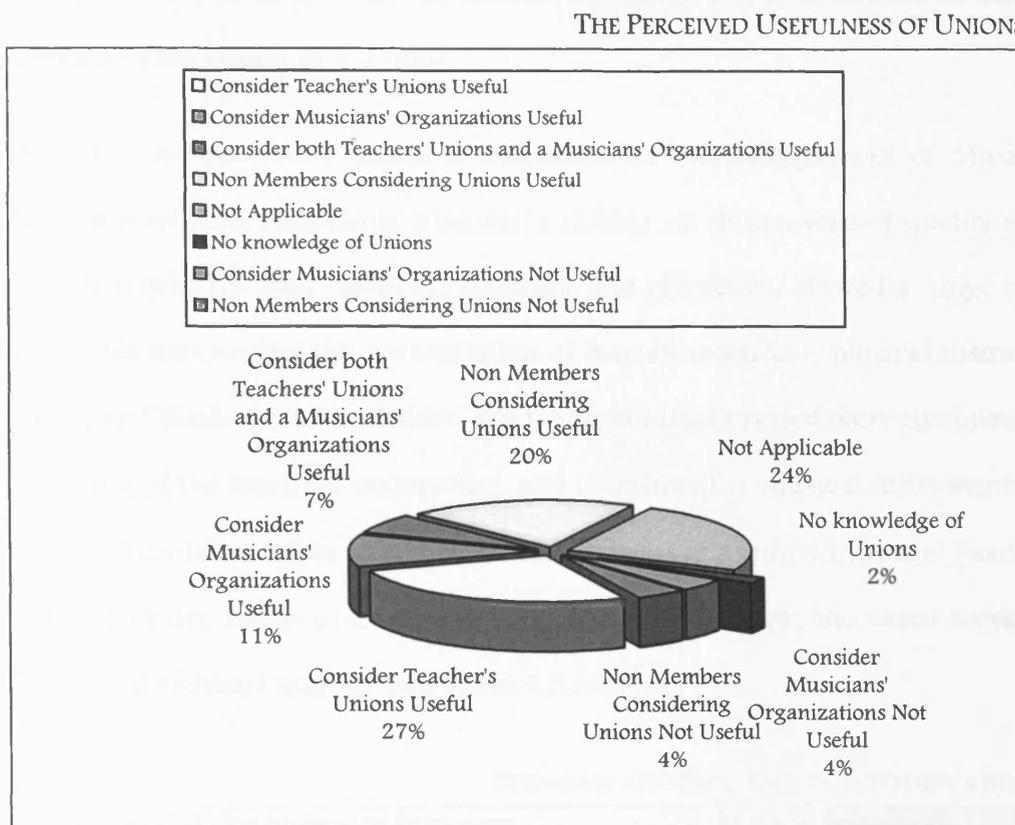
Fig.4.5.24

Relationships with the unions were felt to be good, although one respondent commented that the usefulness of unions may be limited (see Table 4.5.25).

Interview and Questionnaire Responses	References
"I find the role played by the unions useful, although it could be debatable."	(Questionnaire Response 120)
"The Unions have proved very useful in our circumstances. At first, I used my union membership as a sort of personal insurance policy against anything going wrong in schools, but it became useful as a negotiating tool when the viability of the Music Service was being investigated. Without union participation, the service could have collapsed."	(Interview Response 154)
"I belong to a union and feel that my membership has been very useful. The unions have been very supportive in helping us to resolve problems related to our reorganisation."	(Interview Response 155)

Table 4.5.25

A little over half of the respondents belonged to a union, and a substantial minority of respondents who did not belong to a union considered their role

to be useful. The unions have played a vital role in negotiating terms and conditions of employment. While some staff feel that their use may be limited, they offer some security, or as one respondent put it, insurance in case anything goes wrong in a school.

Interview subjects were asked to comment on the management of Music Service resources, employing Maxwell's (1984) six dimensions of quality as a framework. The first category, economy and efficiency, elicited a range of responses concerning the management of human resources, musical instruments and funds. Like Hawkshire, the two main issues raised were the intensification of the teaching occupation, and investment in musical instruments. It could be claimed that teachers' work has been intensified in recent years. References are made to increased volumes of paperwork, increased workloads, and reduced salaries (see Table 4.5.26).

ECONOMY AND EFFICIENCY ~ INTENSIFICATION

Interview and Questionnaire Responses	References
"I was asked to devise an adult education course in my own time, and to teach it to an unspecified number of people. I was offered one hour's salary per week for this, which I hardly thought reasonable."	(Questionnaire Response 112)
"Very often I am advising teachers in schools who are paid more than me, generally speaking, you would expect the recipients of advice to be paid less than the adviser."	(Interview Response 154)
"I took a pay cut of £6,000, and have to work just as hard for a lower salary."	(Interview Response 155)
"All through the rate capping crises and contractions of recent years, employees have been asked to make sacrifices, accept less remuneration, and increase their workload, just in order to keep their jobs.	(Questionnaire Response ***)

Table 4.5.26

The drive for reduced costs has resulted in the extensive employment of sessional or casual staff, and there has been no significant investment in musical instruments, which, strategically, may have implications for maintaining the balance of instruments in conventional ensembles in the future (see Table 4.5.27).

Questionnaire Response	References
"In order to learn a musical instrument, a child needs access to a good instrument. When did the authority last purchase an orchestral instrument?"	(115)

Table 4.5.27

Respondents shared a range of views about the social acceptability of charging for public services. Three respondents were against charging for tuition, although two accepted that it may be necessary for survival. One respondent added that pupils and parents value the service more if they are charged (see Table 4.5.28).

<div align="right">SOCIAL ACCEPTABILITY OF CHARGING FOR MUSIC SERVICES</div>

Interview and Questionnaire Responses	References
"Now pupils have to pay for lessons, the number of pupils is declining every term. I do not understand why the money for music was delegated to schools. It is not being used to buy in Music tuition."	(Questionnaire Response 111)
"I feel that Music Services should be free to pupils, but I accept that if charging for services did not take place there probably would be no music tuition other than private provision for those who can afford it."	(Interview Response 154)
"In an ideal world pupils should not pay for musical instrument tuition, but if music provision is to continue in schools, then they must. I am sure that in some cases it is true to say that paying for tuition makes pupils appreciate it and value it more."	(Interview Response 155)

Table 4.5.28

Two distinct areas of accessibility were identified: geographical and financial. There was no real concern raised in connection with geographical accessibility, as public transport within the city is relatively good (see Table 4.5.29).

<div align="right">GEOGRAPHICAL ACCESSIBILITY</div>

Interview Response	References
"As a city, the Music Service is well placed and can support all schools."	(154)

Table 4.5.29

The concerns about financial accessibility focused on the use of delegated funds. There is a tendency for schools to spend delegated funds on essentials, and sometimes Music Service funding is used for other purposes. Support from home to learn a musical instrument was recognised as a key factor, and

pupils from socio-economically disadvantaged homes tend not to get this type of support (see Table 4.5.30).

FINANCIAL ACCESSIBILITY

Interview and Questionnaire Responses	References
"I am constantly losing pupils because parents cannot afford, or refuse, to pay for group lessons."	(Questionnaire Response 148)
"Schools are strapped for cash and there has been a tendency for delegated Music Service funds to be spent on new computers or the leaking roof."	(Interview Response 054)
"In the leafy areas of the city, parents will pay for music tuition, and you generally find that pupils continue to study their instrument. In other areas pupils tend to give up. This is largely because parents living in more affluent areas offer more support, they take a more active interest, and they appreciate music tuition as a good thing."	(Interview Response 055)

Table 4.5.30

Respondents considered there to be a lack of equity concerning funding for pupils from socio-economically disadvantaged homes (see Table 4.5.31).

TUITION FEES ~ LACK OF EQUITY

Interview and Questionnaire Responses	References
"The fees charged for lessons are too much for most pupils. I am afraid that music is going to fade away completely."	(Questionnaire Response 111)
"Since the delegation of money for music provision, many headteachers spend that money in other areas to the detriment of music departments. This is particularly so in some deprived areas of the City."	(Questionnaire Response 137)
"Some headteachers are not spending their allocation for music services on music and are therefore disadvantaging pupils."	(Interview Response 154)
"The LEA operates a positive Equal Opportunities Policy, and schools are beholden to carry it out. In reality, however, it is those who can pay who get the service."	(Interview Response 154)
"All pupils should have an opportunity to learn to play an instrument, but to provide an equal opportunity for all pupils is very difficult. If pupils cannot pay or contribute towards the cost of lessons, where does the money come from?"	(Interview Response 155)

Table 4.5.31

The Music Service has increasingly needed to respond to customer demands and needs. In consequence, the portfolio of services has changed dramatically. Two main changes to the Music Service's portfolio were identified as a consequence of responsiveness to customers: the proliferation of tuition on popular and inexpensive instruments, and an increase in class-room support

for Music in the National Curriculum, especially as some headteachers insist that Music Service funding is spent for the benefit of all pupils and not just a select few. Some respondents, however, are critical of the service provision, which being 'classically' orientated is inappropriate for some pupils (see Table 4.5.32).

RELEVANCE ~ RESPONSIVENESS TO THE CUSTOMER

Interview and Questionnaire Responses	References
"A wider range of opportunities have developed reflecting customer needs."	(Questionnaire Response Head of Service)
"Classroom Support for the delivery of Music in the National Curriculum has been a significant development."	(Questionnaire Response Head of Service)
"In more affluent areas of the city, an enormous amount of money is found for music, but strangely only for classical music. Pop music and contemporary approaches are rejected."	(Questionnaire Response 137)
"In my opinion, music tuition is still being provided for the elite. The system needs a complete overhaul. In order to inspire children to enjoy performing and composing music, there needs to be a change of diet. Kids listen to Radio 1, not Classic FM and Radio 3."	(Questionnaire Response 137)
"The Music Service's portfolio of services has changed dramatically to meet customer need. I am not convinced, however, that customers actually know what their needs are."	(Interview Response 154)
"We are increasingly acting as a clearing house for services, checking on behalf of schools that the services they are purchasing are good quality and that they represent good value for money."	(Interview Response 154)
"Curriculum support for schools has increased very much. Support in the class-room is more acceptable to headteachers than buying instrumental tuition for a few pupils."	(Interview Response 155)
"The portfolio of services has changed radically. Many headteachers feel that it is important that their delegated Music Service allowance is spent for the benefit of all pupils in their school and not just spent on instrumental tuition for a privileged few."	(Interview Response 155)

Table 4.5.32

Subjects were asked to express whether they consider Music Service provision to be effective in terms of increasing the number of able musicians. Such effectiveness may be evident in schools or in the community. Respondents indicated that there was a range of different activities pupils could be involved in, both in and outside school time, but one respondent was emphatic that the Music Service was still declining (see Table 4.5.33).

MUSICAL ACTIVITIES FOR PUPILS

Interview Responses	References
"The decline in our Music Service has not bottomed out yet. The numbers of pupils auditioning to join the Youth Orchestra and other bands are falling. Three years ago tuition on minority instruments stopped in schools and this has now filtered into the orchestras - there are fewer violins, but lower strings have been seriously depleted. There is also a serious shortage of low brass instruments and large woodwind instruments."	(154)
"The management team has looked at the portfolio of services and we are putting on show-case concerts so that audiences can see the spread of opportunities."	(154)
"The number of pupils auditioning for the Authority's Youth Orchestra and bands has decreased significantly. This is largely due to the decrease in the number of pupils learning to play an instrument as a result of delegation and charging."	(155)

Table 4.5.33

Two respondents expressed concern that there had been no sign of any increase in standards of playing (see Table 4.5.34).

DECREASE IN STANDARDS

Interview Responses	References
"The number of ensembles supported by the Music Service has remained about the same, but the standards of playing have dropped and they have had to change in accordance with this."	(154)
"Some pupils, of course, do extremely well, but there are fewer of them and the process is much slower. This is not just due to the difficulties the Music Service has experienced, but because pupils have more interests these days."	(155)

Table 4.5.34

Socio Economic Factors

Eagle City LEA provided Section 42 documents for the period 1994/95 to 1996/97. This enabled the numbers on roll, and the number of Free School Meals for each school during this period to be tabulated. The average numbers on roll, and average Free School Meals were calculated for the period.

In addition to these data, Eagle City Music Service provided details of the amount of Music Service time bought in per school for each year since 1994/95. Records of Music Service time bought in before this period were not available.

As for Hawkshire, the average number of Free School Meals was calculated per pupil, together with the average amount of music service time bought in per pupil. Again, using the Correlation Function in MS Excel, it was found that there is an inverse relationship to a fairly moderate degree between Free School Meals and Music Service time bought in. The correlation was calculated separately for primary and secondary school phases (see Table 4.6.1.) A complete data set is provided in Appendix 3.

CORRELATION BETWEEN FREE SCHOOL MEALS AND MUSIC SERVICE TIME

School Phase	Correlation	Interpretation
Primary Schools	-0.4550	This demonstrates an inverse relationship to a fairly moderate degree.
Secondary Schools	-0.4446	This demonstrates an inverse relationship to a fairly moderate degree.
Overall	-0.4497	This demonstrates an inverse relationship to a fairly moderate degree.

Table 4.6.1

Survey of LEA Maintained Music Services in England and Wales

Response Rates

The response from Music Services was considered very good, although slightly less than 50% returned their questionnaire. This response rate is comparable to that elicited by Coopers and Lybrand and MORI in 1994. The response to MORI's survey of Music Services in England and Wales was just 50%.

Copies of the questionnaire were sent to non respondents, which had a positive effect on returns. Not all respondents, however, were able to complete all questions fully, but in some cases it was explained that records had not been kept. The number of questionnaires distributed, together with the response rates, are detailed below. (see Table 4.7.1). The LEAs included in the survey are organised according to their status.

RESPONSE RATES

Type of LEA	Number Sent	Response	Percentage
Inner London	11	6	55%
Outer London	20	10	50%
England Metropolitan Status	35	18	51%
England Counties	42	18	43%
Wales Counties	8	4	50%
Total	116	56	48%

Table 4.7.1

Four respondents returned their questionnaires only partially completed, one indicating that their music service no longer existed, and three Inner London authorities indicated that their LEAs do not operate Music Services in quite the same way as other authorities. Five questionnaires were returned with brief details in letters indicating that there had not been enough time to complete details on the questionnaire form. The findings from this national survey are organised under headings corresponding to Maxwell's (1984, p.1471) six dimensions of quality.

Economy and Efficiency (Inputs)

Music Service Funding

In this subsection, issues connected with the management of Music Service funding and human resources are examined. In order to establish trends in the growth, or decline of Music Service provision, as established in the two case studies, Heads of Music Services were asked for details of their LEA funding since 1993, and the average number of teaching hours supplied each week, for each year, during the period 1993/94 to 1996/97.

Firstly, however, subjects were asked to provide details of their status as a Music Service. Fifty-one services responded to this question, indicating a range of different types of organisation (see Fig.4.7.1).

THE STATUS OF LEA MUSIC SERVICES
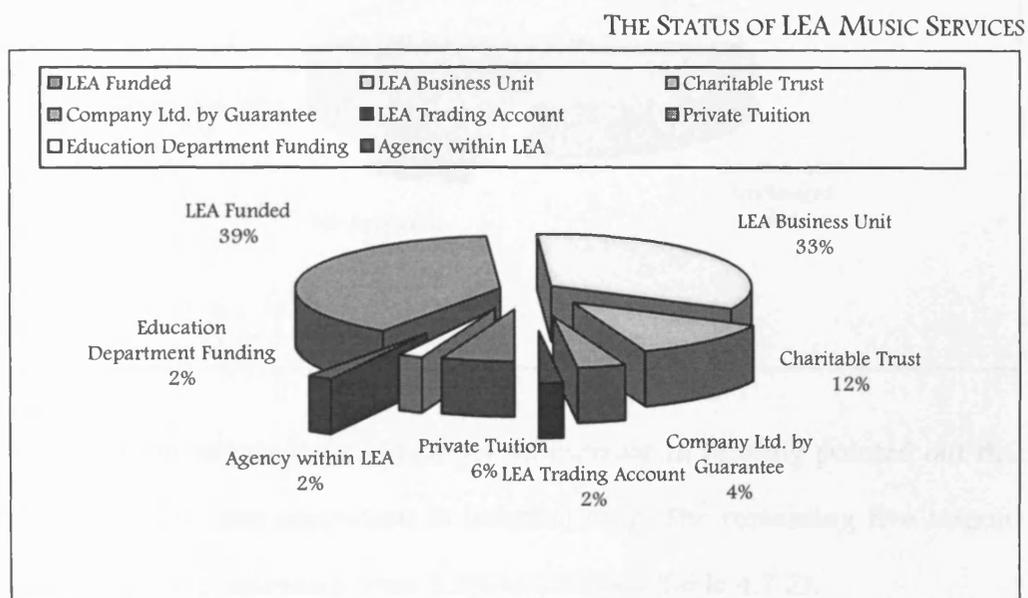
Fig.4.7.1

Twenty respondents were centrally funded by the LEA, seventeen were designated LEA Business Units, one was an agency within an LEA, another was funded by the Education Department, and one further respondent described the Music Service status as an LEA Trading Account. Six respondents had charitable status, two were not-for-profit companies limited by guarantee,

and three respondents indicated that schools made their own arrangements with private teachers.

Subjects were subsequently asked to provide details of any increase or decrease in LEA funding since 1993. Fifty-one respondents answered this question. Eight indicated an increase, twenty-six indicated a decrease, thirteen reported no change, and four LEAs considered the question not applicable either because their Music Service had ceased to operate, or because their arrangements for provision were different (see Fig.4.7.2).

CHANGES IN FUNDING SINCE 1993
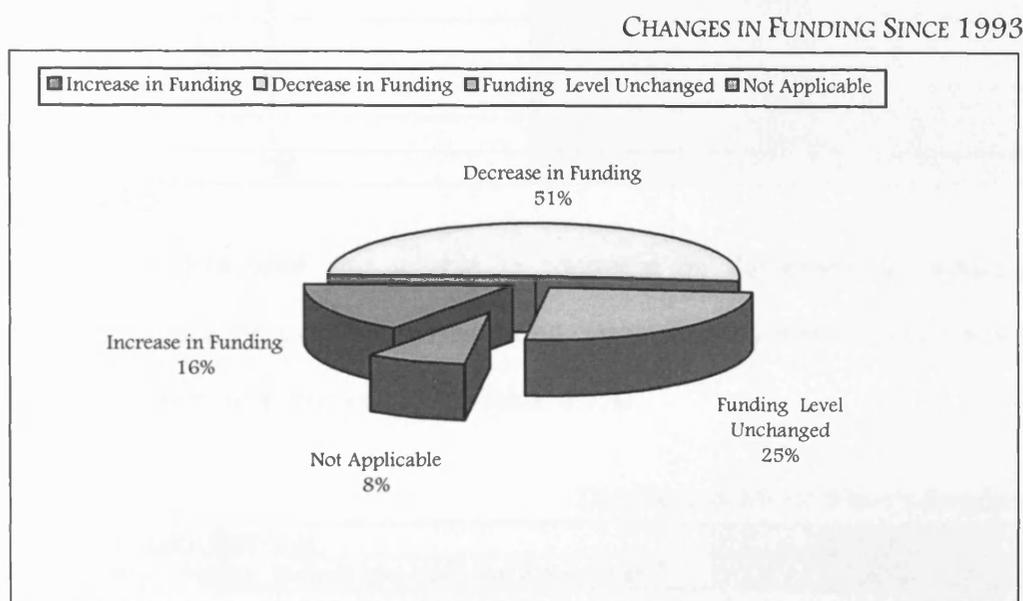
Fig.4.7.2

Three of the respondents indicating an increase in funding pointed out that their increase was equivalent to inflation only. The remaining five respondents indicated increases from 3.5% to 25% (see Table 4.7.2).

INCREASE IN MUSIC SERVICE FUNDING SINCE 1993

Number of Music Services	Percentage Increase
3	Inflation Only
1	3.5%
2	5%
1	14%
1	25%
Total 8	~

Table 4.7.2

Twenty respondents provided details of the percentage decrease in their Music Service budgets since 1993. Decreases ranged from 5% to 100% (see Table 4.7.3).

DECREASES IN MUSIC SERVICE FUNDING SINCE 1993

Number of Music Services	Percentage Decrease
2	5%
1	12.5%
1	21%
4	25%
2	30%
1	37%
1	40%
1	45%
2	50%
1	60%
2	65%
1	80%
1	100%
Total 20	-

Table 4.7.3

One respondent who was unable to comment on the extent of reduced funding from 1993 provided background concerning the state of their Music Service budget in recent years (see Table 4.7.4).

DECREASES IN MUSIC SERVICE BUDGETS

Questionnaire Response	References
"The Music Service budget has been cut every year."	(309)

Table 4.7.4

Subjects were asked whether the composition of their funding had changed since 1993. Again fifty-one respondents were able to answer this question. The vast majority, thirty-three respondents, indicated that it had changed, fourteen respondents held that there had been no change, and four considered the question not applicable (see Fig.4.7.3).

CHANGES IN THE COMPOSITION OF FUNDING SOURCES SINCE 1993
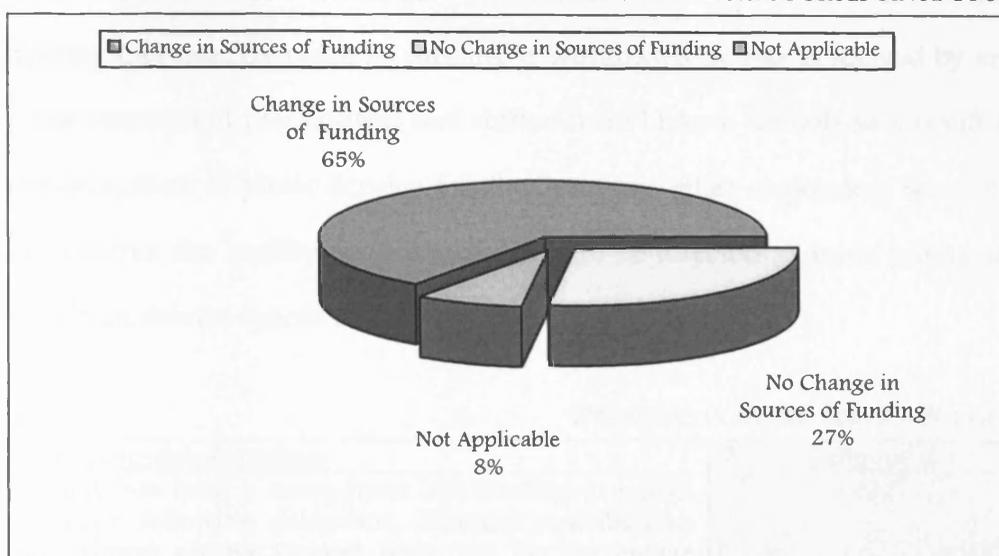
Fig.4.7.3

Those Music Services indicating a change in the composition of their sources of funding were asked to provide details. This elicited a wide range of responses. In many cases Music Services had received 100% funding from the LEA. This, however, has changed since 1993/94 to a much lower percentage of LEA funding and a higher percentage of funding from schools and parents (see Table 4.7.5)

CHANGES IN THE COMPOSITION OF MUSIC SERVICE FUNDING SINCE 1993

Previous Source of Funding	Current Level of LEA Funding	Schools and Parents	Number of Music Services
LEA 100%	80%	20%	2
LEA 100%	75%	25%	2
LEA 100%	70%	30%	2
LEA 100%	66%	33%	1
LEA 100%	60%	40%	3
LEA 100%	52%	48%	1
LEA 100%	50%	50%	3
LEA 100%	46%	54%	1
LEA 100%	40%	60%	1
LEA 100%	30%	70%	1
LEA 100%	25%	75%	1
LEA 100%	20%	80%	4
LEA 100%	7%	93%	1
LEA 100%	0%	100%	1
LEA 95%	45%	55%	1
LEA 50%	25%	75%	1

Table 4.7.5

Four respondents provided further details about funding. One respondent reinforced the issue that mixed sources of funding have become more com-

mon. Another respondent expressed concern that Music Services are becoming increasingly elitist as funding is withdrawn. It was perceived by another respondent that control had shifted from LEAs to schools as a result of the delegation of Music Service funding, and one other respondent was concerned that the quality of tuition is likely to be affected as more pupils are taught in shorter spaces of time (see Table 4.7.6).

DECREASES IN MUSIC SERVICE BUDGETS

Questionnaire Responses	References
"There has been a move from LEA funding to school funding following delegation. Parental contributions are almost always present now, but the percentage varies from school to school."	(202)
"Mixed funding and the number of sources have increased - especially parents."	(204)
"Despite our best efforts to prevent it, we must inexorably become more elitist as funds are withdrawn."	(308)
"The quality of tuition may suffer as more schools demand more pupils to be taught in the same amount of time in order to keep their books balanced."	(315)

Table 4.7.6

In many cases, it appears that Music Services have had reductions in LEA funding, and have become increasingly reliant on sources of income from elsewhere, particularly, from schools and parents.

Music Service Provision

Subjects were asked to supply details of the average number of hours of teaching time supplied each week during the years from 1993/94 to 1996/97. Music Services responding to this question in full demonstrated that the average number of teaching hours delivered per week has increased by some 17.5% (see Fig.4.7.4).

THE AVERAGE NUMBER OF TEACHING HOURS DELIVERED PER WEEK
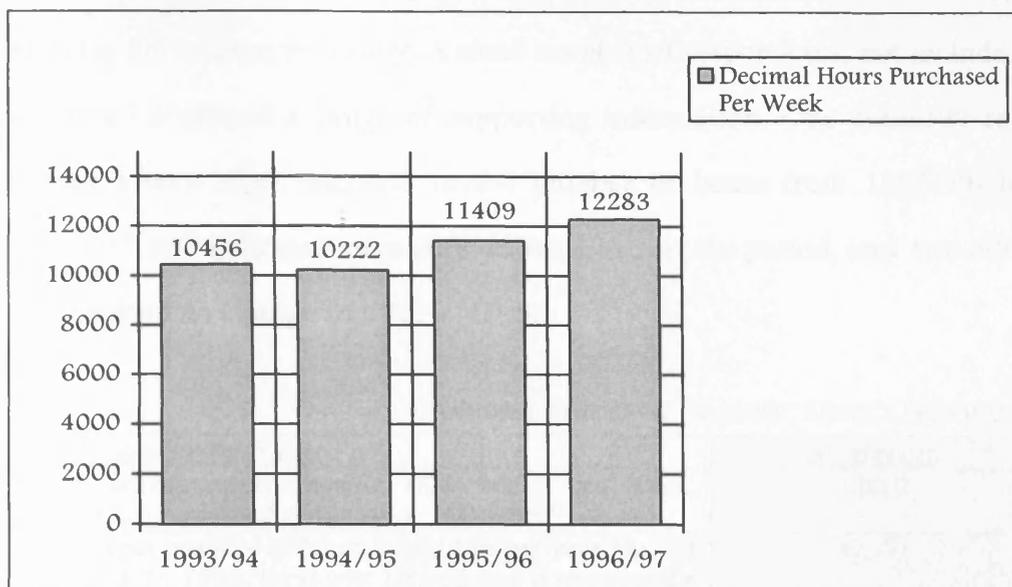
Fig.4.7.4

The values in Fig.4.7.4 are the aggregated numbers of hours delivered in thirteen of the responding authorities. The decline in provision in 1994/95 was largely due to one Music Service which lost its LEA Funding. In consequence, the number of hours it delivered decreased from 1,320 per week in 1993/94 to 360 per week in 1994/95. In 1995/96 it made a partial recovery, delivering 800 hours per week, and this rose again in 1996/97 to 1,056 hours (see Table 4.7.7.).

DECREASE IN MUSIC SERVICE PROVISION

Questionnaire Response	References
"There was a substantial decrease in hours from 1993/94 - 1994/95 until the new LEA Trading Account took effect, now the service is growing again."	(214)

Table 4.7.7

Three other Music Services represented in Fig.4.7.4 reported a decrease in the number of hours delivered, but the remaining nine authorities showed a steady increase each year. In two cases, Music Services had more than doubled their provision during the period. One of these had reported a increase in LEA funding of 3.5% and the other, a decrease of 5%.

The majority of Music Services were unable to give full details, either because records had not been kept, or because the data were not easily extract-

able. Some other respondents provided details of the number of hours delivered for the current year only. A small number of respondents, not included in Fig.4.7.4 offered a range of supporting information. One authority reported a very slight increase in the number of hours from 1995/96 to 1996/97, two indicated an overall decrease during the period, and two others reported no change (see Table 4.7.8).

CHANGES IN THE LEVEL OF MUSIC SERVICE PROVISION

Questionnaire Responses	References
"We deliver approximately 600 hours per week, which has remained stable since 1994/95."	(202)
"The gross number of hours bought in per year has not changed. In 1993/94 it was 19,005 and it remains the same, but only for Primary Schools."	(217)
"In 1993/94 725 hours per week, and presently 645 hours per week."	(255)
"In 1993/94 the service provided 15,000 hours and in 1996/97 provided 14,040 hours approximately a 7% decrease."	(257)
"Increase in total hours bought in by schools from 1995/96 to 1996/97 was 18,202 to 18,220 an increase of 0.1%."	(260)

Table 4.7.8

Music Service Staffing Establishments

In order to gain an overview of changes in the composition of Music Service staffing establishments since 1993, subjects were asked to supply details of staffing levels, and the status of their staff from 1993/94 to 1996/97. Twenty-five respondents were able to supply full details, and twenty-one respondents were only able to supply partial details as full records had not been kept.

Firstly, subjects were asked to indicate whether the composition of Music Service staffing establishments had changed in recent years. Fifty-one respondents were able to answer this question. Forty respondents indicated that the composition had changed, eight held that theirs had not changed and three respondents indicated that the question was not applicable (see Fig.4.7.5).

CHANGE IN THE COMPOSITION OF MUSIC SERVICE STAFFING ESTABLISHMENTS
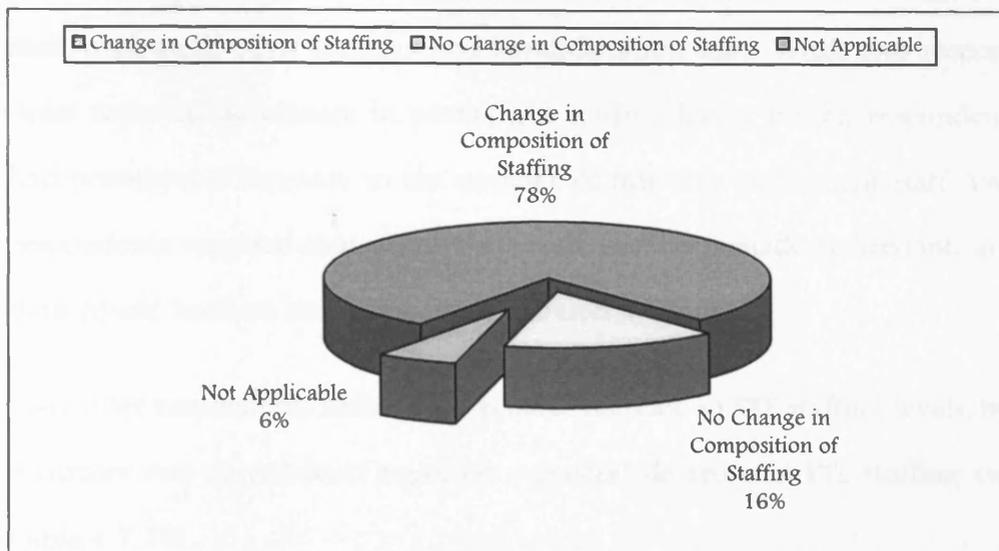
Fig.4.7.5

The subjects who had indicated that there had been a change in the composition of staffing establishments were subsequently asked to indicate how it had changed. This question elicited a range of responses, most of which point to an increase in part-time and sessional staffing and a decrease in full-time and permanent staffing (see Table 4.7.9).

PERCEIVED CHANGES IN THE COMPOSITION OF THE STAFFING ESTABLISHMENT

Perceived Changes	Number of References
Increased number of sessional staff	22
Decrease in full-time permanent staff	11
Increase in part-time staff	7
Decreased staffing	3
Increase in free-lance staff	2
Increase in part-time temporary staff	2
Increased staffing	2
No change in permanent staffing	2
Smaller core team	2
All staff made redundant	2
Increase in 'project' staff	1
Increase in peripatetic class music teachers	1
Increase in the number of administration staff	1

Table 4.7.9

Twenty-two respondents held that the number of sessional, or hourly paid, staff had increased. Seven respondents had perceived an increase in part-time staffing, two other respondents felt there had been an increase in part-time temporary staffing, and two further respondents held that there had been an increase the use of free-lance staff operating on a self employed ba-

sis. Respondents also perceived further increases in the numbers of project staff, peripatetic class teachers and administration staff. While two respondents reported no change in permanent staffing levels, eleven respondents had perceived a decrease in the number of full-time permanent staff. Two respondents reported that all of their staff had been made redundant, and their Music Services had consequently ceased to function.

Two other respondents indicated a general increase in FTE staffing levels, but a further two respondents reported a general decrease in FTE staffing (see Table 4.7.10).

CHANGES IN THE LEVEL OF MUSIC SERVICE STAFFING

Questionnaire Responses	References
"From nil to eleven staff in two years - new service."	(214)
"Staffing was reduced from 29 FTE to 25 FTE. Four staff are now engaged on curriculum development."	(255)
"More staff to match increased demand because income can now be generated."	(267)
"We have lost four posts. Any new staff are still employed under the teachers' terms and conditions."	(288)
"In 1989 75% full-time permanent, in 1997 28% full-time permanent with an increase in hourly paid staff."	(304)

Table 4.7.10

Subjects were asked to give details of the number of staff employed during each year from 1993/94, and to indicate the number of part-time and full-time staff (see Fig.4.7.6) (also see Appendix 3 for a sample data set).

NATIONAL TRENDS IN THE NUMBER OF FULL-TIME AND PART-TIME TEACHING STAFF
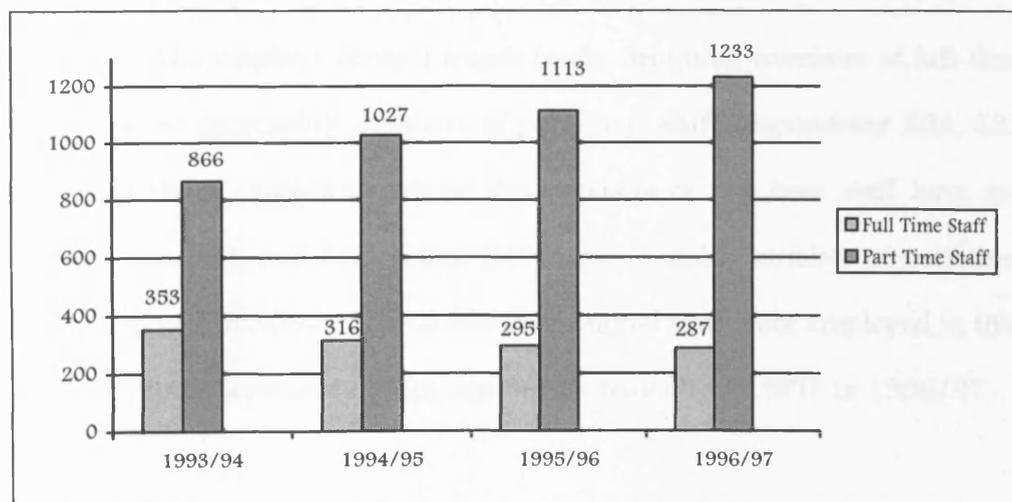
Fig.4.7.6

The values presented in Fig.4.7.6, are the sums of staff employed by the Music Services who were able to supply full details. These data show a steady decrease in the number of full-time teaching positions. The level of full-time staff in 1996/97 is only 81% of the level recorded in 1993/94. Contrary to this, the number of part-time teaching positions increased by 42% between 1993/94 and 1996/97.

This information is supported by data provided by respondents who were unable to supply full details. Of the twenty-one respondents who provided partial information on staffing trends, only ten supplied data that could be extracted for comparison between years (see Table 4.7.11).

NATIONAL TRENDS IN THE NUMBER OF FULL-TIME AND PART-TIME TEACHING STAFF

Respondent	Status	1993/94	1994/95	1995/96	1996/97
204	Part-time	120	120	120	170
204	Full-time	3	3	3	3
216	Full-time	24	-	-	6
217	Part-time	80	80	80	80
223	Part-time	40	52	65	86
223	Full-time	0	0	0	0
255	Part-time	19	-	-	22
255	Full-time	21	-	-	18
257	Part-time	20	-	-	50
257	Full-time	18	-	-	2
260	Part-time	-	-	19	21
260	Full-time	-	-	15	15
267	FTE	-	17FTE	20FTE	22FTE
308	Sessional	0	0	-	15.9FTE
314	Part-time	1	-	-	15FTE
314	Full-time	39	-	-	33

Table 4.7.11

This table also displays general trends in the declining numbers of full-time staff and the increasing numbers of part-time staff. Respondents 204, 223 and 260 show exceptions where the numbers of full time staff have remained constant, and respondent 217 shows a stable number of part-time staff. Respondent 308 indicated that no sessional staff were employed in that authority until September 1995, but this increased to 15.9FTE in 1996/97.

Subjects were subsequently requested to categorise staff according to their contractual status. Firstly, the number of staff with permanent contracts, secondly, fixed-term contracts, and finally the number of sessional staff. Fig.4.7.7 displays the contractual status of full-time staff for each year from 1993/94 to 1996/97.

THE NUMBER OF DIFFERENT TYPES OF FULL-TIME CONTRACT
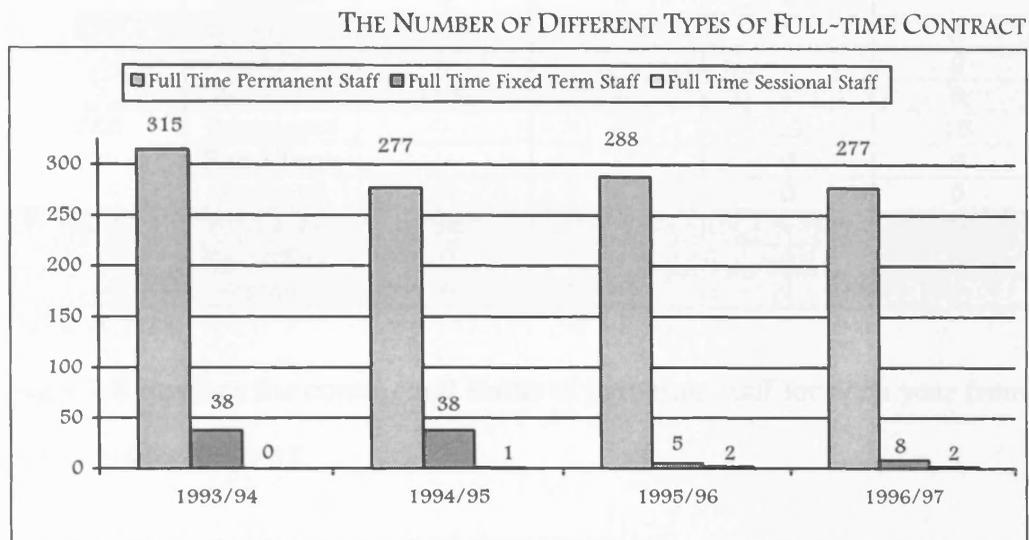
Fig.4.7.7

This demonstrates that the balance has not changed markedly, despite a sudden decrease in the number of fixed-term contracts in 1995/96. The number of full-time sessional staff has remained very low since 1994/95, with just a very slight increase in 1995/96. There was also a sudden decrease in the number of permanent contracts in 1994/95, followed by some growth in 1995/96, and a further reduction to the 1994/95 levels again in 1996/97.

Data extracted from the partial information on staffing trends largely confirms this trend. Although the number of full-time posts has declined since 1993/94, their status remains largely as permanent posts. Respondent 257 indicated that the eighteen full-time posts in 1993/94 were sessional, or hourly paid, with permanent employment rights. This situation changed, and in 1996/97 the remaining two full-time positions had become permanent salaried staff (see Table 4.7.12).

THE NUMBER OF DIFFERENT TYPES OF FULL-TIME CONTRACT

Respondent	Status	1993/94	1994/95	1995/96	1996/97
204	Permanent	3	3	3	3
	Fixed Term	0	0	0	0
	Sessional	0	0	0	0
216	Permanent	24	~	~	6
	Fixed Term	0	~	~	0
	Sessional	0	~	~	0
255	Permanent	21	~	~	18
	Fixed Term	0	~	~	~
	Sessional	0	~	~	~
257	Permanent	18	~	~	2
	Fixed Term	0	~	~	0
	Sessional	(18)	~	~	0
260	Permanent	~	~	15	15
	Fixed Term	~	~	0	0
	Sessional	~	~	0	0
314	Permanent	39	~	~	33
	Fixed Term	0	~	~	0
	Sessional	0	~	~	0

Table 4.7.12

Fig.4.7.8 displays the contractual status of part-time staff for each year from 1993/94 to 1996/97.

THE NUMBER OF DIFFERENT TYPES OF PART-TIME CONTRACT
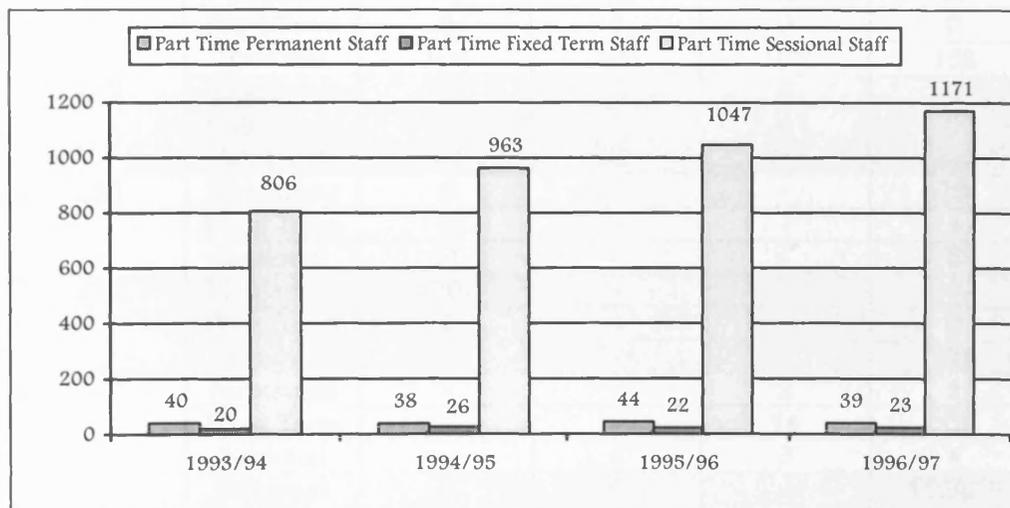
Fig.4.7.8

This shows a relatively stable number of part-time permanent contracts during the period, with only minor fluctuations. There was a small increase in the number of part-time fixed-term contracts in 1994/95 followed by a small decrease in 1995/96, which remained fairly stable into 1996/97. The real growth has been in the number of part-time sessional staff, overall a 45.3% increase since 1993/94. These trends are also evident in the data ex-

tracted from respondents who were unable to provide complete sets of information. Only one respondent indicated an increase in the number of part-time permanent staff, and two other respondents demonstrated that permanent contracts remained stable. Respondent 260 indicated a slight increase in the number of part-time fixed-term staff, but respondent 255 demonstrated a slight decrease in fixed-term staffing. The dramatic change is in the increase of sessional staff. Four respondents, numbers 204, 223, 257 and 314, demonstrated large increases in the number of sessional staff, whereas respondent 260 shows only a slight increase and respondent 255 shows a decrease. Respondent 257 indicated that the sessional staff had permanent employment rights in 1993/94, but this changed, and no sessional staff had permanent status in that authority in 1996/97 (see Table 4.7.13).

THE NUMBER OF DIFFERENT TYPES OF PART-TIME CONTRACT

Respondent	Status	1993/94	1994/95	1995/96	1996/97
204	Permanent	12	12	12	12
	Fixed Term	0	0	0	0
	Sessional	108	108	108	158
223	Permanent	0	0	0	0
	Fixed Term	0	0	0	0
	Sessional	40	52	65	86
255	Permanent	3	-	-	13
	Fixed Term	5	-	-	4
	Sessional	11	-	-	5
257	Permanent	(20)	-	-	0
	Fixed Term	0	-	-	0
	Sessional	20	-	-	50
260	Permanent	-	-	2	2
	Fixed Term	-	-	14	15
	Sessional	-	-	3	4
308	Sessional	0	0	-	15.9FTE
314	Permanent	0	-	-	0
	Fixed Term	0	-	-	0
	Sessional	1	-	-	15FTE

Table 4.7.13

The proportion of permanent, fixed-term and sessional staff, as a percentage of total staffing levels, are presented in Fig.4.7.9. This shows a steady decrease in the number of staff with permanent status, despite a small increase in 1995/96. The use of fixed-term contracts also decreased, although it sta-

bilised in 1994/95, and again in 1996/97. The steady growth appears in the use of sessional or hourly paid staff.

THE OVERALL PROPORTIONS OF PERMANENT, FIXED-TERM AND SESSIONAL STAFF
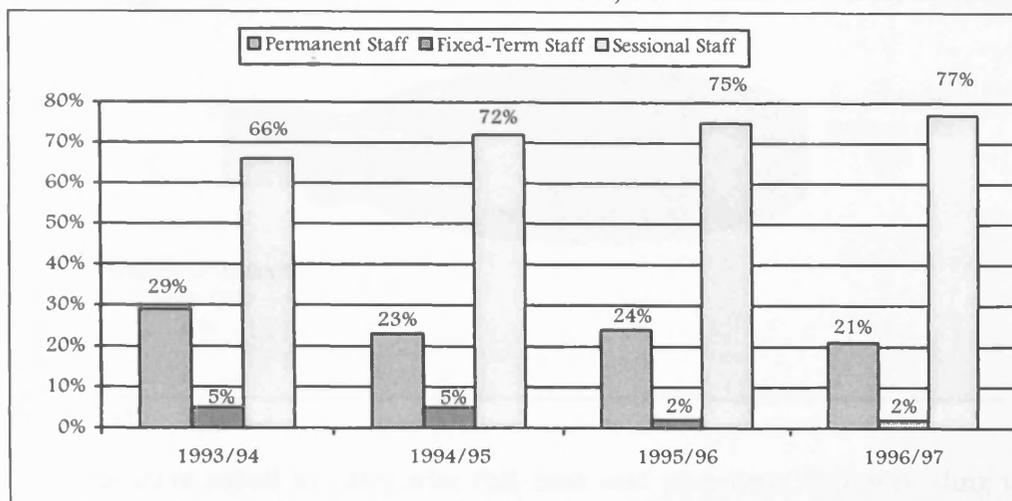
Fig.4.7.9

The growth in the use of sessional staff is probably due to two factors. Firstly, the employment of sessional staff allows maximum flexibility, and secondly, sessional staff tend to be less costly (see Table 4.7.14).

INCREASE IN THE USE OF SESSIONAL STAFF

Questionnaire Responses	References
"There have been no new full-time permanent jobs, and a large increase in the number of part-time hourly paid staff. This is to allow maximum flexibility as the number of hours part-time "supply" staff work can vary from one half term to another."	(201)
"We now employ more sessional staff as they are cheaper."	(202)

Table 4.7.14

Staff Qualifications

Subjects were asked whether their authorities allowed Music Services to employ teachers of musical instruments without qualified teacher status. The vast majority of respondents indicated that this practice was permitted, only two respondents indicated that it was not allowed, and three respondents considered the question not applicable (see Fig.4.7.10).

THE EMPLOYMENT OF TEACHING STAFF WITHOUT QUALIFIED STATUS
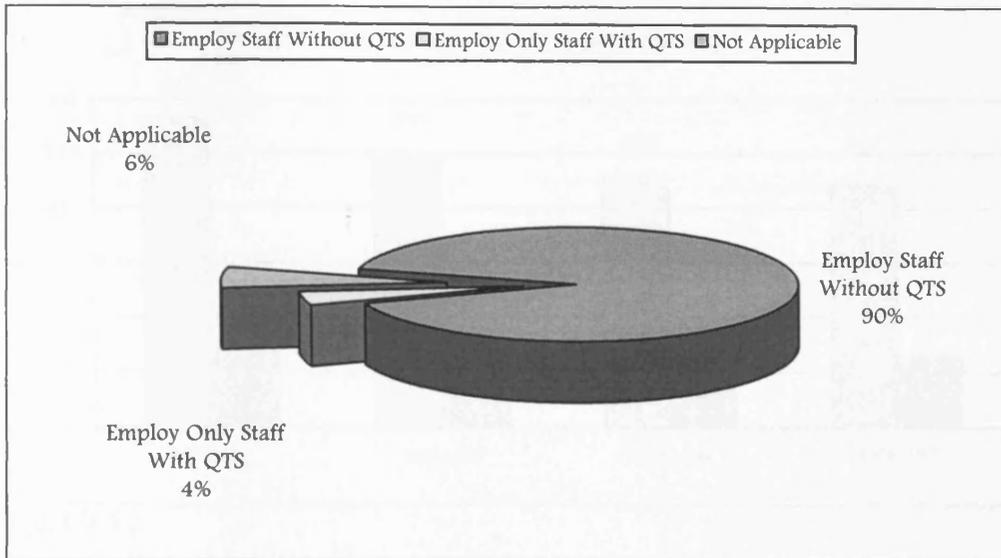
Fig.4.7.10

Subjects were asked to categorise full-time and part-time staff according to their qualified status. The proportion of full-time staff with qualified teacher status decreased by one percentage point each year from 1993/94 to 1996/97 (see Fig.4.7.11).

THE PERCENTAGE OF FULL-TIME TEACHERS WITH QTS FROM 1993/94 TO 1996/97
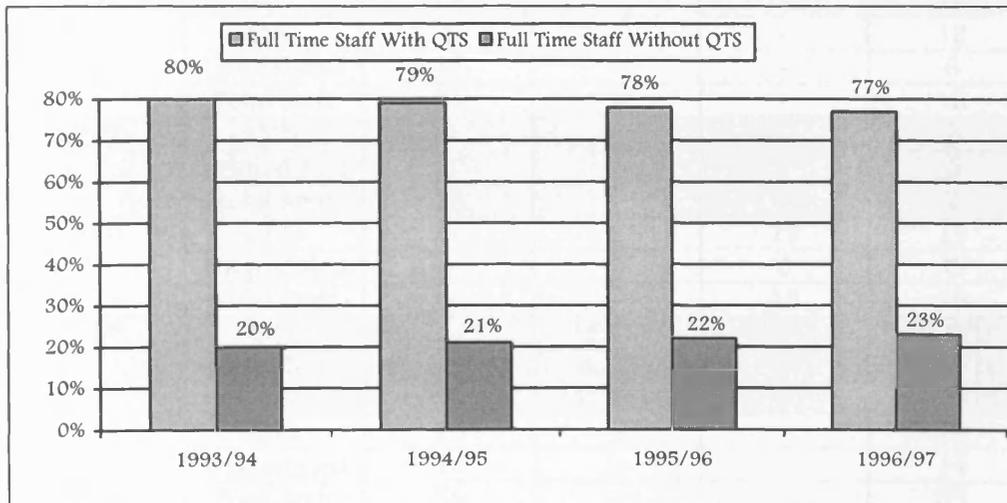
Fig.4.7.11

The actual number of full-time staff with qualified teacher status, however, actually falls in line with the decline in overall numbers of full-time staff (see Fig.4.7.12).

THE NUMBER OF FULL-TIME TEACHERS WITH QTS FROM 1993/94 TO 1996/97
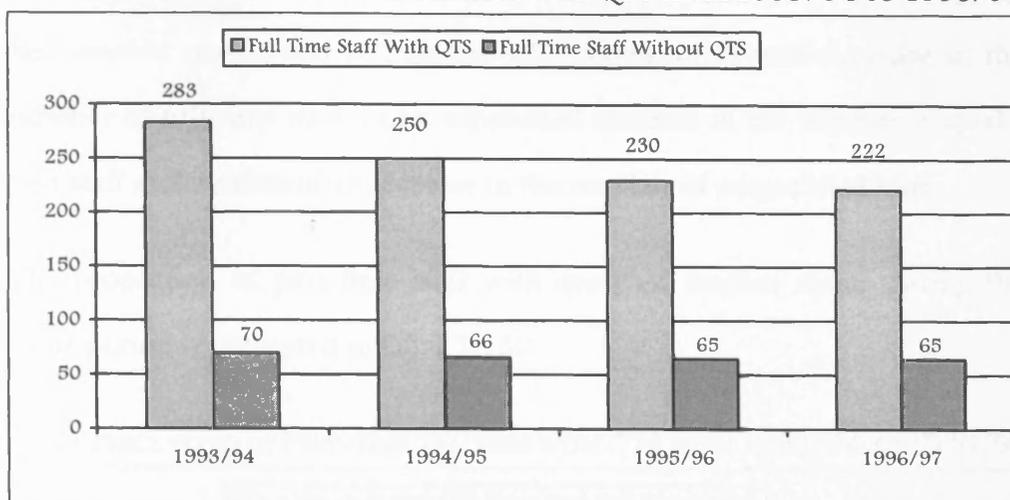
Fig.4.7.12

Six respondents who provided partial data concerning staffing were able to include details of the professional status of their staff. Table 4.7.15 displays details of the status of full time staff.

THE NUMBER OF FULL-TIME STAFF WITH QTS

Respondent	Status	1993/94	1994/95	1995/96	1996/97
216	QTS	24	~	~	6
	Unqualified	0	~	~	0
	Total Staff	24	~	~	6
255	QTS	5	~	~	12
	Unqualified	16	~	~	6
	Total Staff	21	~	~	18
257	QTS	9	~	~	2
	Unqualified	9	~	~	0
	Total Staff	18	~	~	2
260	QTS	~	~	15	15
	Unqualified	~	~	0	0
	Total Staff	~	~	15	15
267	QTS	~	13.3FTE	~	12.3FTE
	Unqualified	~	4.2FTE	~	10.2FTE
	Total Staff	~	17.5FTE	~	22.5FTE
314	QTS	23	~	~	19
	Unqualified	16	~	~	14
	Total Staff	39	~	~	33

Table 4.7.15

Respondents 216, 257 and 314 have demonstrated a decrease in the number of full-time staff, and respondents 257 and 314 indicated decreases in both qualified and unqualified staff. In the case of respondent 257, the two re-maining staff have qualified teacher status. Respondent 267 had an overall growth in FTE staffing, but a decrease in the proportion of staff with quali-

fied teacher status. Respondent 260 shows stable staffing levels with quali-
fied teacher status, and respondent 255 shows an overall decrease in the
number of full-time staff, but a substantial increase in the number of quali-
fied staff and a substantial decrease in the number of unqualified staff.

The proportion of part-time staff with qualified teacher status during the
same period is presented in Fig.4.7.13.

THE PERCENTAGE OF PART-TIME TEACHERS WITH QTS FROM 1993/94 TO 1996/97
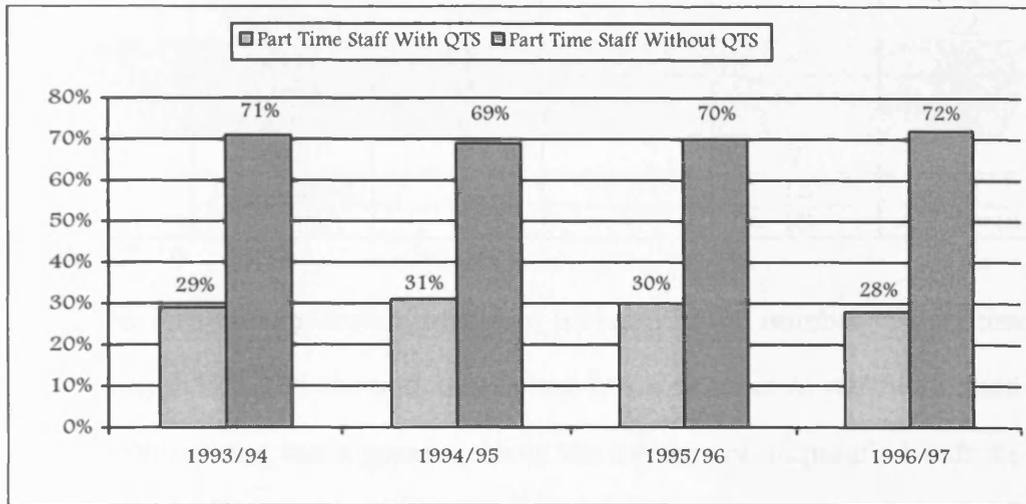
Fig.4.7.13

The percentage of part-time staff with teaching qualifications has remained
fairly stable over his period, falling by one percentage point, but there is a
much lower proportion of part-time staff with qualified teacher status.

THE NUMBER OF PART-TIME TEACHERS WITH QTS FROM 1993/94 TO 1996/97
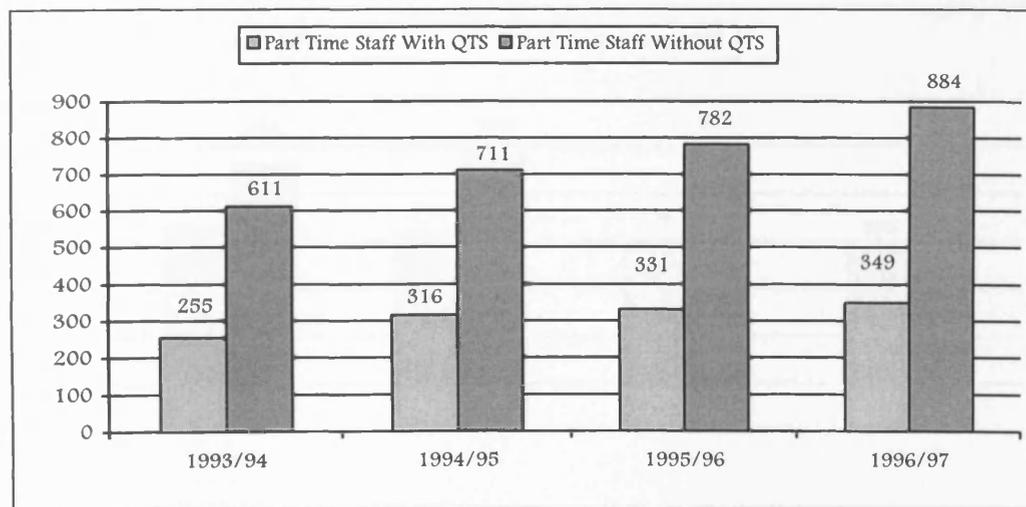

Fig.4.7.14

The actual number of part-time staff with qualified teacher status, however, rises slightly each year, but disproportionately to the number of part-time staff without qualified teacher status (see Fig.4.7.14). Three additional respondents were able to provide partial details of the professional status of their part-time staff (see Table 4.7.16).

THE NUMBER OF PART-TIME STAFF WITH QTS

Respondent	Status	1993/94	1994/95	1995/96	1996/97
255	QTS	0	~	~	8
	Unqualified	19	~	~	14
	Total Staff	19	~	~	22
257	QTS	10	~	~	20
	Unqualified	10	~	~	30
	Total Staff	20	~	~	50
260	QTS	~	~	7	9
	Unqualified	~	~	12	12
	Total Staff	-	~	19	21

Table 4.7.16

All three respondents demonstrated an increase in the number of part-time staff. Respondent 257 showed an increase in the number of staff with qualified teacher status, but a greater rise in the number of unqualified staff. Respondent 260 had a slight increase in the number of staff with qualified teacher status, and the number of unqualified staff remained stable. Respondent 255 demonstrated an increase in the number of part-time staff with qualified teacher status, but a decrease in the number of unqualified staff.

THE PROPORTION OF TEACHERS WITH QTS FROM 1993/94 TO 1996/97
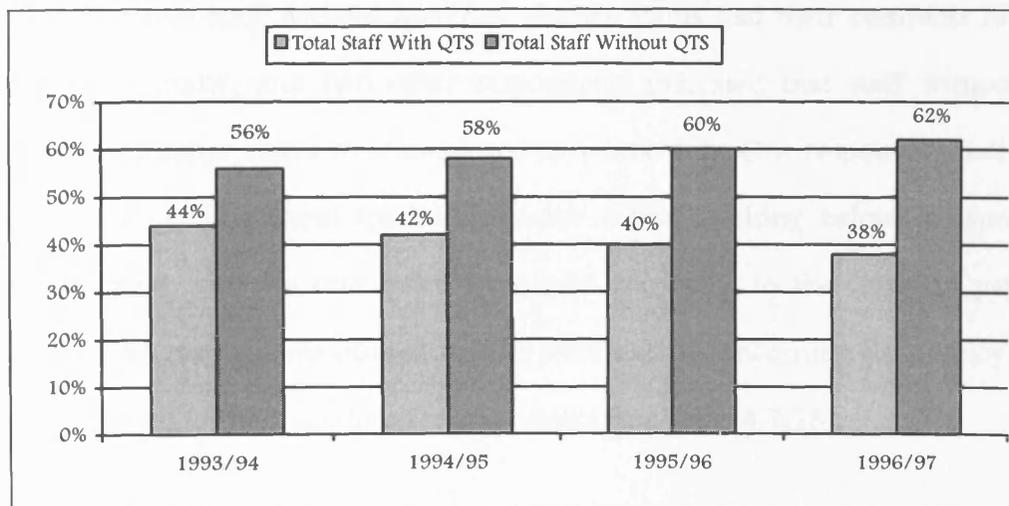
Fig.4.7.15

The actual proportion of total staff with Qualified Teacher Status is presented in Fig.4.7.15. This demonstrates a steady decrease in the overall percentage of staff with qualified teacher status each year from 1993/94. These figures do not apply to full-time equivalent (FTE) staffing, but to the gross number of staff within the Music Services who were able to supply full sets of information.

Subjects were asked to explain whether there was any difference between the contracts awarded to staff with qualified teacher status and those who did not have qualified teacher status (see Table 4.7.17).

THE CONTRACTUAL STATUS OF UNQUALIFIED STAFF

Status of Qualified Staff	Number of References
Only Permanent Contracts are issued to Qualified Staff	3
Status of Unqualified Staff	
Salary paid at a lower rate	14
No difference between contractual status	13
Unqualified staff are hourly paid only	7
Unqualified staff contracts renewed annually	2
Unqualified staff are offered part-time employment only	2
Below .4 paid hourly, above .4 paid according to CPS	1

Table 4.7.17

Thirteen respondents held that there was no difference, fourteen respondents indicated that there was a lower pay scale for staff without qualified teacher status, and seven respondents indicated that staff without qualified teacher status were employed on hourly rates only. Further to this, two respondents indicated that staff without qualified teacher status had their contracts renewed annually, and two other respondents indicated that staff without qualified teacher status were employed part-time only. One respondent indicated that staff without qualified teacher status teaching below .4 were hourly paid, and the remainder were paid according to the common pay spine. Two respondents offered further information concerning the employment of staff without qualified teacher status (see Table 4.7.18).

CONDITIONS OF TENURE FOR PART-TIME MUSIC SERVICE STAFF

Questionnaire Responses	References
"Tutors can be employed by the music service without QTS, but they <u>must</u> have a recognised music qualification."	(215)
"The LEA does not allow unqualified employees, but unqualified self-employed tutors can work in schools."	(222)

Table 4.7.18

Subjects were asked whether hourly paid staff have any form of salary progression. Ten respondents held that this question was not applicable, twenty-two respondents indicated that there was no salary progression, but the remaining nineteen respondents indicated that hourly paid staff are entitled to salary progression (see Fig.4.7.16).

SALARY PROGRESSION FOR HOURLY PAID STAFF
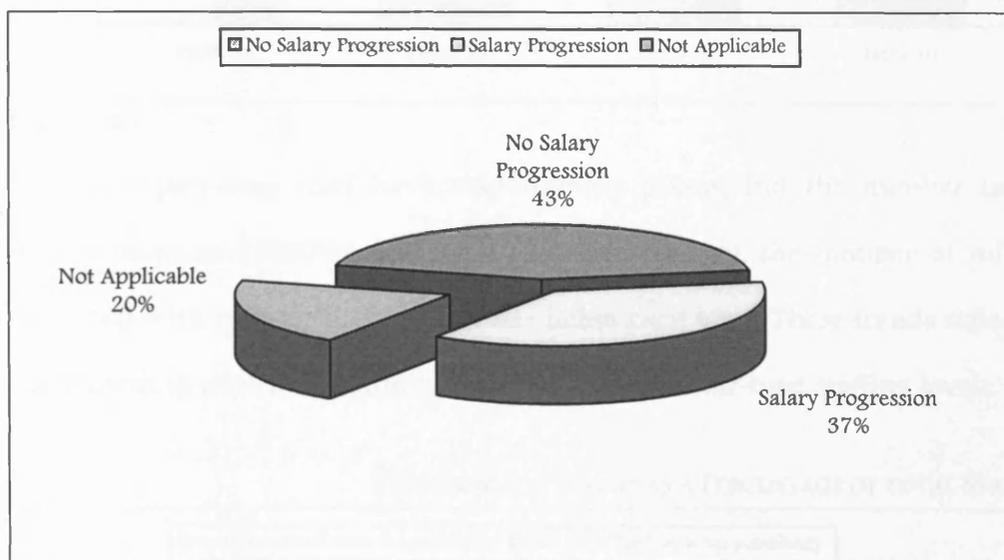
Fig.4.7.16

Two respondents added further information concerning the salary progression of hourly paid staff (see Table 4.7.19).

SALARY PROGRESSION FOR HOURLY PAID STAFF

Questionnaire Responses	References
"Increases are awarded only to guard against inflation."	(312)
"We offer some responsibility enhancements for hourly paid staff."	(315)

Table 4.7.19

<u>Responsibility Allowances</u>

Subjects were asked to give details of staff with responsibility points, including heads of instrumental department, and area heads (see Fig.4.7.17).

THE NUMBER OF STAFF WITH RESPONSIBILITY POINTS
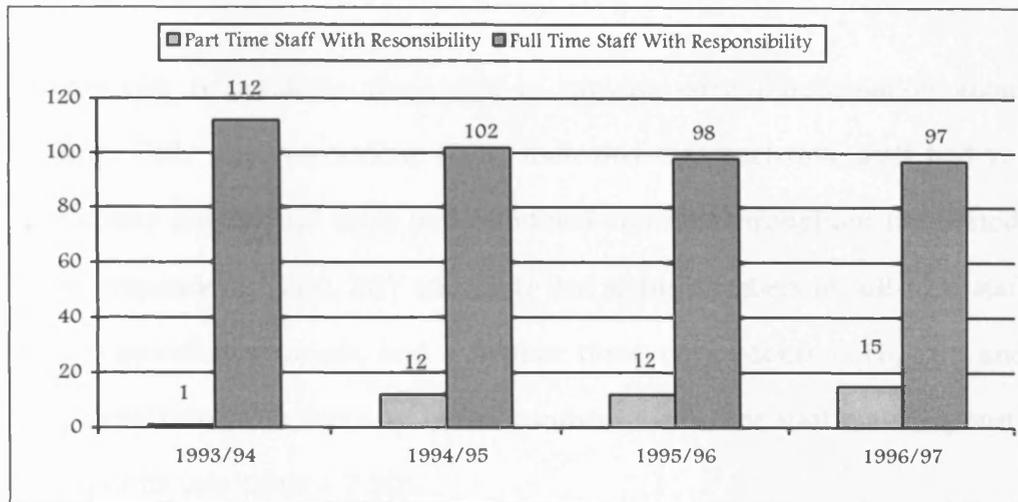
Fig.4.7.17

Very few part-time staff have responsibility points, but the number has grown between 1993/94 and 1996/97. Interestingly, the number of full-time staff with responsibility points has fallen each year. These trends reflect the growth in part-time staffing, and the decline in full-time staffing levels.

RESPONSIBILITY POINTS AS A PERCENTAGE OF TOTAL STAFF
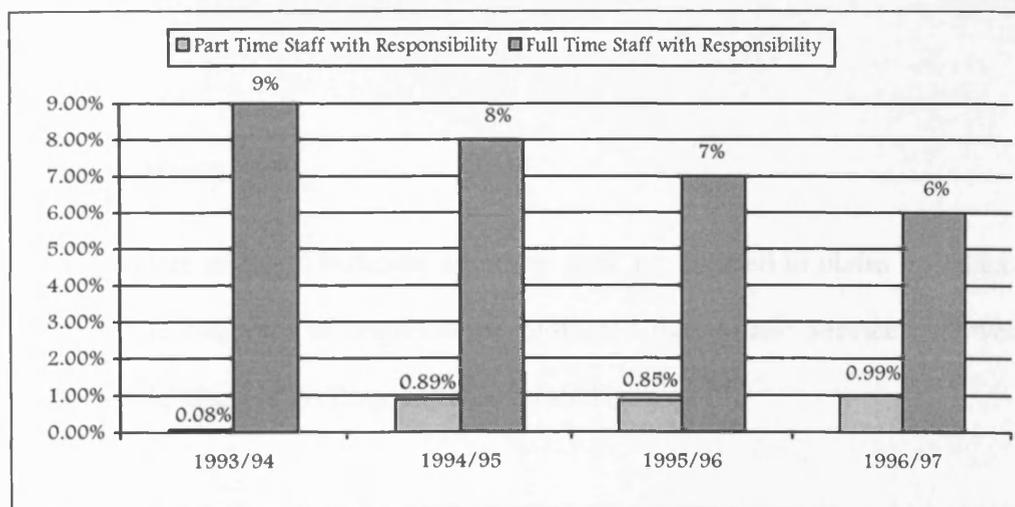
Fig.4.7.18

It is questionable, however, whether the growth in the number of part-time staff with responsibility points reflects the increase in the overall number of

staff (see Fig.4.7.18). As a proportion of total staffing, the percentage of full-time staff with responsibility points fell by one percentage point per year. Although there has been some growth in the proportion of part-time staff with responsibility points, it remained below one percentage point of total staffing.

Twenty-two respondents were able to provide partial information about staffing. Only one respondent (204) indicated that part-time staff had responsibility points, and these had remained constant throughout the period. Three respondents (260, 267 and 314) had stable numbers of full-time staff with responsibility points, and a further three respondents (216, 255 and 257) demonstrated a decrease in the number of full-time staff with responsibility points (see Table 4.7.20).

THE NUMBER OF STAFF WITH RESPONSIBILITY ALLOWANCES

Respondent	Status	1993/94	1994/95	1995/96	1996/97
204	Part-time	11	11	11	11
216	Full-time	8	~	~	6
255	Full-time	11	~	~	5
257	Full-time	5	~	~	2
260	Full-time	~	~	4	4
267	Full-time	~	6	~	6
314	Full-time	12	~	~	12

Table 4.7.20

Travel Allowances

Subjects were asked to indicate whether staff are entitled to claim travel expenses. The majority of respondents indicated that Music Services allowed their staff to claim travelling expenses. (see Fig.4.7.19).

STAFF ENTITLEMENT TO CLAIM TRAVEL EXPENSES
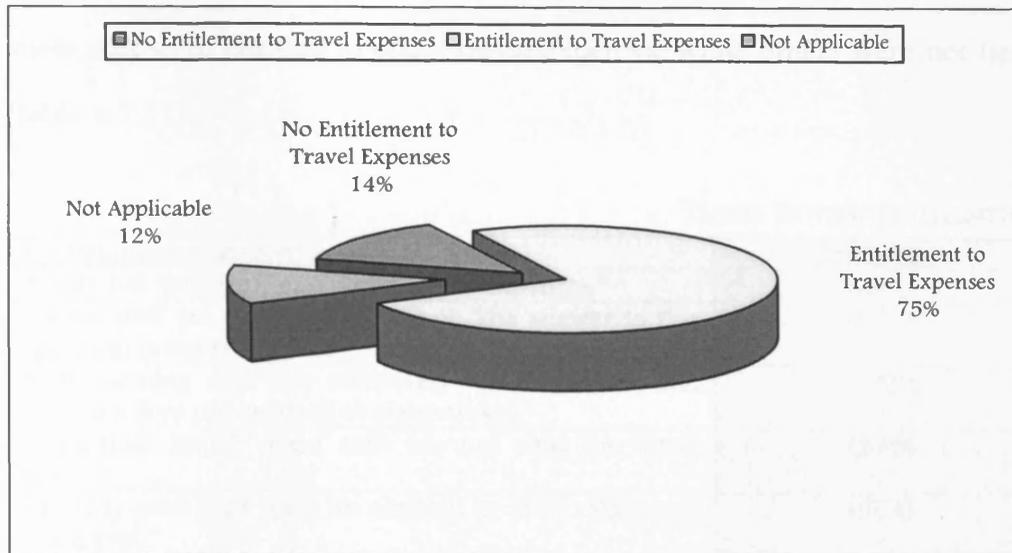
Fig.4.7.19

Respondents indicating that staff did have such entitlement were subsequently asked whether all staff, full-time and part-time, permanent, fixed-term and sessional, had the same levels of entitlement (see Fig. 4.7.20).

THE EQUITY OF STAFF ENTITLEMENT TO TRAVEL EXPENSES
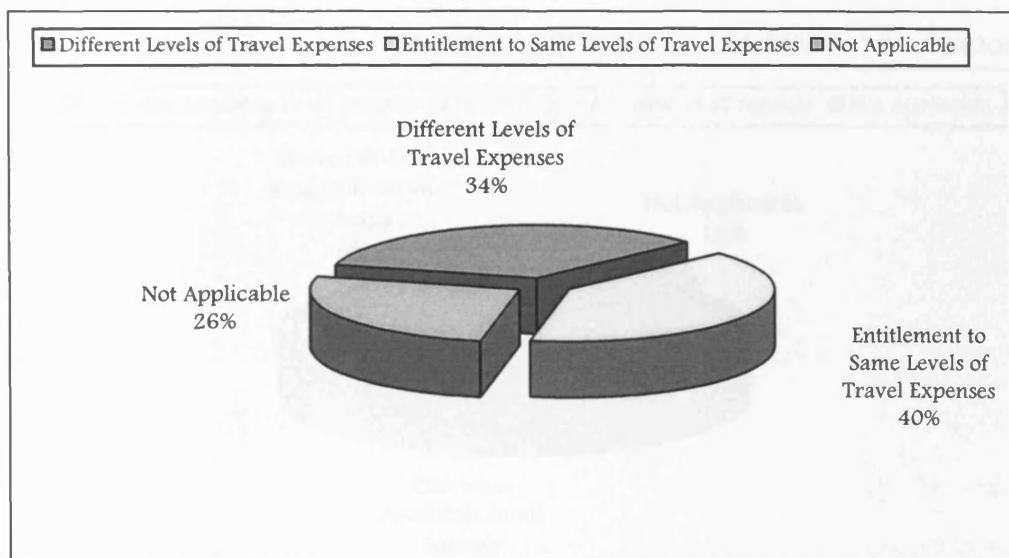
Fig.4.7.20

While some Music Services pay all staff the same rates for travel, irrespectively of their contractual status, a high proportion of Music Services apply different scales of entitlement according to the status of their staff.

Some respondents illuminated their responses by indicating that some of their staff were entitled to claim travel expenses, while others were not (see Table 4.7.21).

TRAVEL EXPENSE ENTITLEMENT

Questionnaire Responses	References
"Only full time staff can claim travel expenses."	(215)
"Some staff are eligible, others not. The answer to this question is not black and white."	(217)
"All teaching staff are effectively self employed, and are therefore not entitled to claim travel."	(233)
"Part-time hourly paid staff are not paid for travel time."	(279)
"Hourly paid staff have an element in their salary rate for travel."	(304)

Table 4.7.21

Access to the Service, Social Acceptability, and Equity

Subjects were asked to indicate whether Music Services were able to supply tuition on instruments in all of their LEA's maintained and voluntary schools. (see Fig.4.7.21).

ACCESSIBILITY: PROVISION IN LEA MAINTAINED SCHOOLS
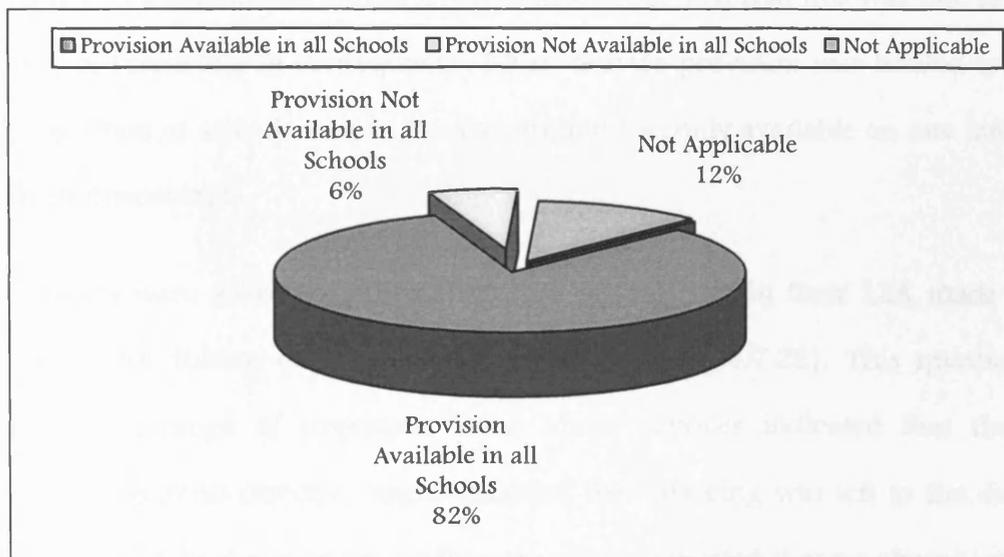
Fig.4.7.21

Some of the respondents indicating that provision was available in all of the LEA's maintained schools, pointed out that special schools were excepted (see Table 4.7.22).

EXCEPTIONS TO MUSIC SERVICE PROVISION IN LEA MAINTAINED SCHOOLS

Questionnaire Responses	References
"The Music Service can supply tuition in all schools except Special Schools."	(267)
"There is no financial provision for Special Schools."	(309)

Table 4.7.22

Music Services responding that they had not been able to supply all of the

LEA's maintained and voluntary schools were asked to provide reasons (see

Table 4.7.23).

REASONS FOR NON-PROVISION OF SERVICES

Questionnaire Responses	References
"The Music Service can only provide brass tuition to schools. All high schools, middle schools and some primary schools are offered this service, but there is no Music Service tuition in First schools and the majority of Primary schools."	(250)
"Lack of resources. Five schools out of 100 do not have weekly access."	(288)
"Funding does not allow access to all primary schools, but all secondary schools have access."	(295)

Table 4.7.23

All three respondents indicating that they had not been able to supply all of

their LEA's maintained and voluntary schools, claimed that this was due to a

lack of resources. In consequence, Music Service provision was limited to a

proportion of schools, and in one case tuition was only available on one fam-

ily of instruments.

Subjects were asked to indicate whether schools within their LEA made a

charge for tuition on musical instruments (see Fig.4.7.22). This question

elicited a range of responses. Some Music Services indicated that they

charged parents directly, others indicated that charging was left to the dis-

cretion of school governors, while some others indicated that no charge was

made for tuition. A large proportion of Music Services and schools, however,

charge for tuition. One respondent indicated that parents of secondary

school pupils were charged for tuition, while tuition in primary schools was

funded in total by the Music Service. All seven respondents who maintained

that schools within their authority did not charge for tuition indicated that

instrumental tuition was centrally funded by the LEA, and consequently

charges were not imposed. One Music Service, however, indicated that vol-

untary contributions were accepted.
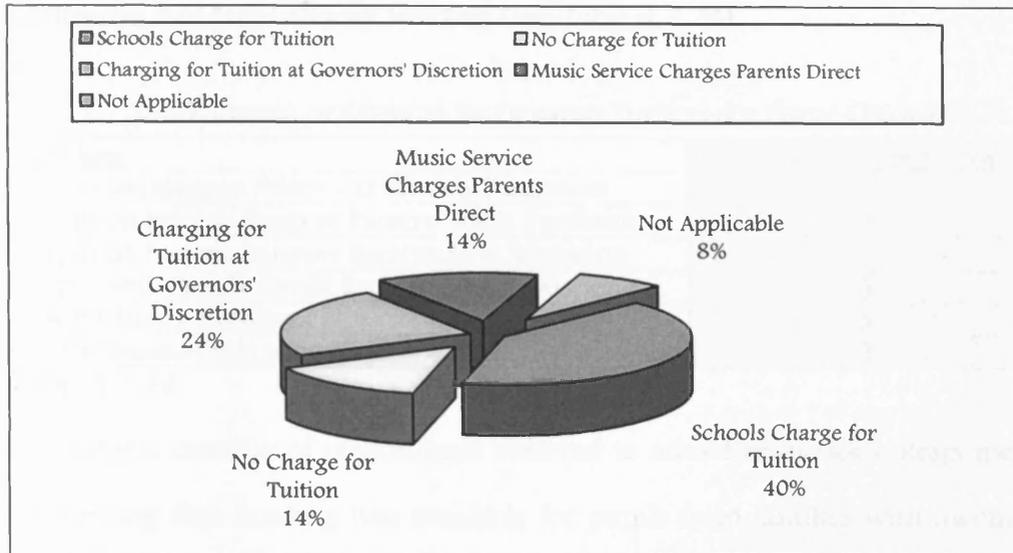
Fig.4.7.22

Respondents were subsequently asked to indicate whether maintained

schools and voluntary schools offered tuition to all pupils irrespectively of

their ability to pay for lessons (see Fig.4.7.23).
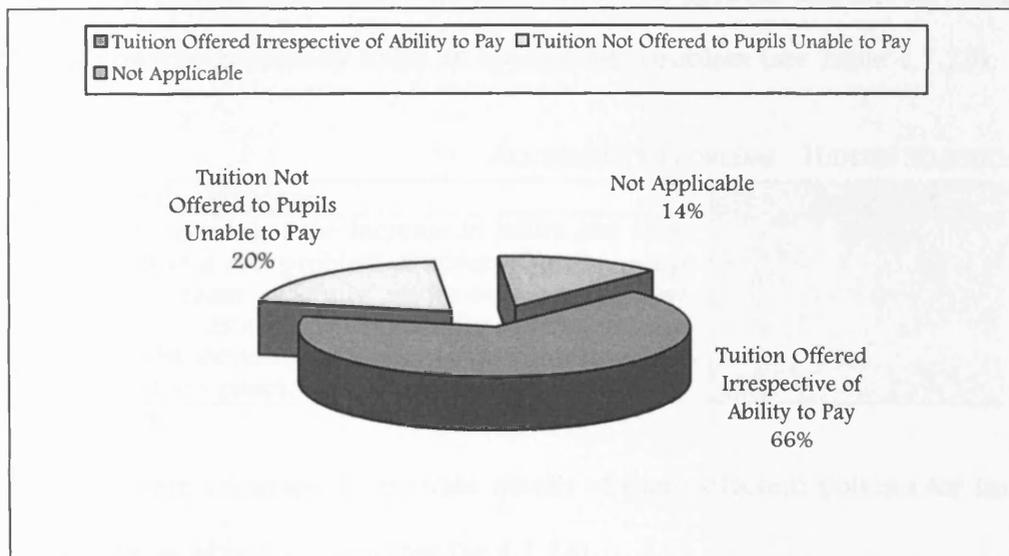
Fig.4.7.23

Seven respondents considered this question not applicable, and a substantial

minority of respondents indicated that tuition was not offered if parents

could not afford to pay for lessons. Music Services indicating that tuition was

offered to all pupils in LEA maintained and voluntary schools, were asked to

indicate what arrangements were made for pupils who are unable to pay

tuition fees. A variety of arrangements exist, including school remissions, LEA

remissions and local charity funding (see Table 4.7.24).

THE FUNDING OF MUSICAL INSTRUMENT TUITION FOR PUPILS UNABLE TO PAY

Funding	Number of Responses
School Remissions Policy - at Schools Discretion	15
Pupils on Income Support Receive 100% Remission	4
Pupils on Income Support Receive 80% Remission	1
Pupils with Family Credit Receive 50% Remission	3
Local Charity Funding	3
LEA Remission Policy	3

Table 4.7.24

The largest number of respondents referred to school remissions. Responses

confirming that funding was available for pupils from families with income

support or family credit, did not indicate where the funds came from. Three

respondents indicated that pupils made applications to local charities for tui-

tion costs, and a further three respondents indicated that the LEA had its own

remissions policy.

One other respondent expressed concern that the general increase in Music

Service provision actually hides an accessibility problem (see Table 4.7.25).

ACCESSIBILITY PROBLEMS - HIDDEN SELECTION

Questionnaire Response	References
"I am concerned that the increase in hours and numbers disguises a real problem of access. Certain groups of pupils remain woefully under-represented: boys, ethnic minorities and pupils from disadvantaged backgrounds. The increased tendency to charge parents has aggravated this problem."	(236)

Table 4.7.25

Subjects were requested to provide details of their selection policies for tui-

tion on musical instruments (see Fig.4.7.24).

MUSIC SERVICES SUPPORTING SELECTION OF PUPILS ACCORDING TO ABILITY
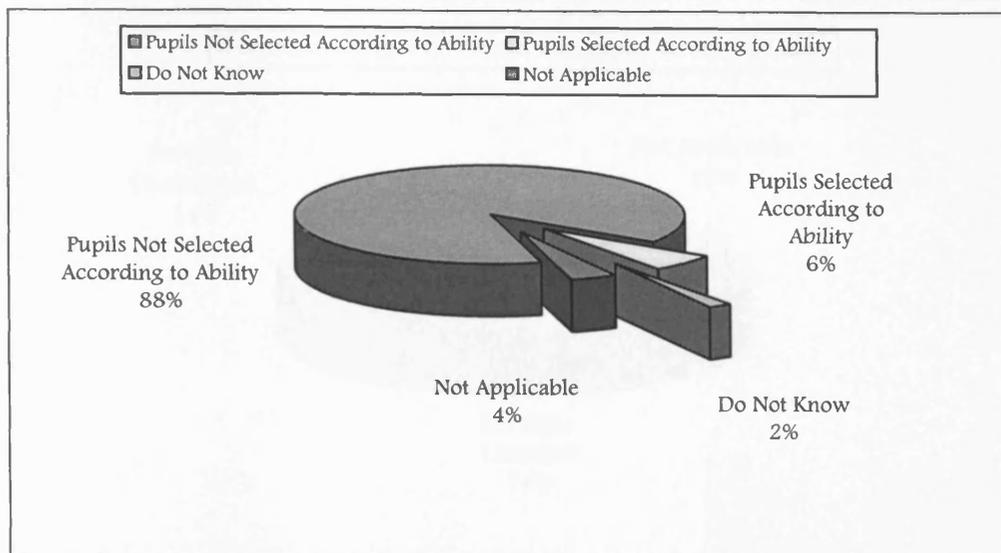
Fig.4.7.24

Only a very small minority of Music Services operated a policy which fa-
voured pupils of above average ability. A number of respondents indicated
that Music Service tuition was available to all pupils, some put the responsi-
bility with schools, and one respondent indicated that small numbers of low
ability pupils are offered tuition in some schools (see Table 4.7.26).

PROVISION FOR ALL PUPILS

Questionnaire Responses	References
"Music Service staff are often asked to select pupils on the basis of their ability but the decision is really the school's."	(201)
"Local Music Centres offer places to all pupils."	(204)
"Aptitude is the main criterion rather than ability."	(216)
"We are open to all comers."	(292)
"A small proportion of low ability pupils do have access in some schools."	(295)
"This issue is now in the hands of schools. We accept all types of children."	(314)
"All pupils given an equal opportunity."	(315)

Table 4.7.26

Relevance to Need

Survival in the market-place requires producers or service providers to en-
sure that they are able to meet or exceed customer requirements and expec-
tations. Subjects were asked whether the portfolio of services offered by Mu-
sic Services had changed since 1993 in order to meet customer requirements
(see Fig.4.7.25).

MUSIC SERVICES CHANGING PORTFOLIO OF SERVICES SINCE 1993
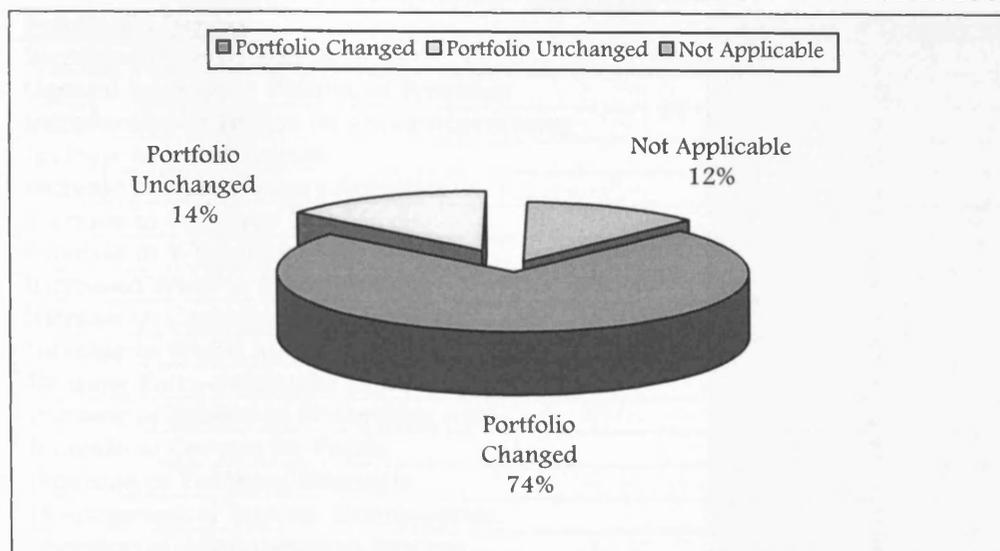
Fig.4.7.25

Forty-nine respondents answered this question and the majority indicated that their Music Service had needed to alter its portfolio of services. These respondents were subsequently requested to provide details of changes that had taken place. The greatest number of responses indicated a considerable growth in class-room support in order to ensure the delivery of Music in the National Curriculum in Key Stages 1 and 2. Four respondents also indicated an increase in musical activities in infant schools. Fifteen respondents indicated that there had been a general increase in the volume of existing services, which implied that there had not necessarily been any significant change in the type of services or instruments offered. Nine respondents indicated that the range of instruments taught had increased, six indicated vocal tuition had increased, three indicated that there had been an increase in world music tuition and two indicated increased collaboration with other forms of performing arts. There were also increases in Music Centre activities, workshops, concerts and live music, consultancy and advice, and courses for pupils, such as residential orchestral courses. A number of respondents indicated that their Music Services offered assistance with administrative procedures, the development of examination systems, and the production of teaching materials (see Table 4.7.27).

CHANGE IN THE PORTFOLIO OF SERVICES OFFERED

Perceived Changes	Number of References
Increase in Class-room Support	18
General Increase in Volume of Provision	15
Introduction of Tuition on Other Instruments	9
Increase in Vocal Tuition	6
Increase in Music Centre Activities	6
Increase in Concerts/Live Music	5
Increase in Workshops	4
Increased Work in Infant Schools	4
Increase in Consultancy and Advice	3
Increase in World Music	3
Running Extra-curricular Clubs in Schools	3
Increase in Integrated Performing Arts	2
Increase in Courses for Pupils	2
Provision of Teaching Materials	1
Development of Internal Examinations	1
Provision of Administration Services	1
Introduction of Parents' Evenings	1
Decrease in Concerts	5
Decrease in Music Centre Attendance	2
Decrease in Workshops	1

Table 4.7.27

In addition to these increases, a minority of respondents indicated a decrease in services. Five respondents held that there had been a decrease in the number of concerts, two noted a decrease in attendance at Music Centres, and one respondent indicated a decrease in the number of workshops.

Subjects were asked whether the uptake for instrumental families had changed since 1992 (see Fig.4.7.26).

CHANGES IN THE BALANCE OF UPTAKE SINCE 1992

Balance Changed Balance Unchanged Not Applicable

Balance
Unchanged
29%

Not Applicable
4%
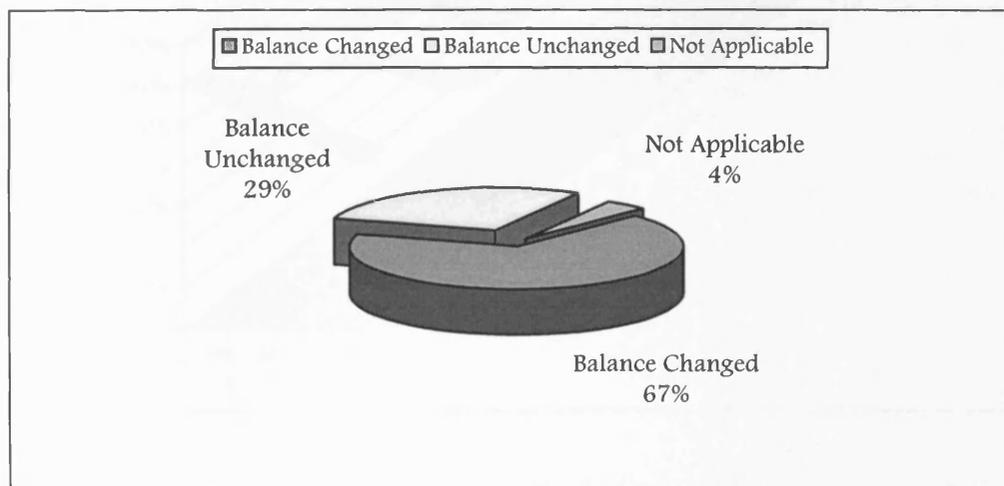
Balance Changed
67%

Fig.4.7.26

Forty-nine respondents answered this question, and the majority indicated that the balance of uptake between instruments had changed. The categories of instruments included woodwind, brass, percussion, strings, ethnic instruments, guitar, keyboards, and other instruments

Subjects indicating that there had been a change in balance, were subsequently asked for a percentage, for each instrumental family, of the total provision for each year from 1992/93 to 1996/97. It is important to point out that this information does not record the growth or decline of uptake for instruments, but rather the balance of uptake between instrumental families. Not all respondents were able to provide detailed numerical information, but those who were unable to provide this were able to indicate whether there had been an increase or decrease (see Fig.4.7.27).

THE PERCENTAGE CHANGE IN UPTAKE FOR WOODWIND TUITION SINCE 1992
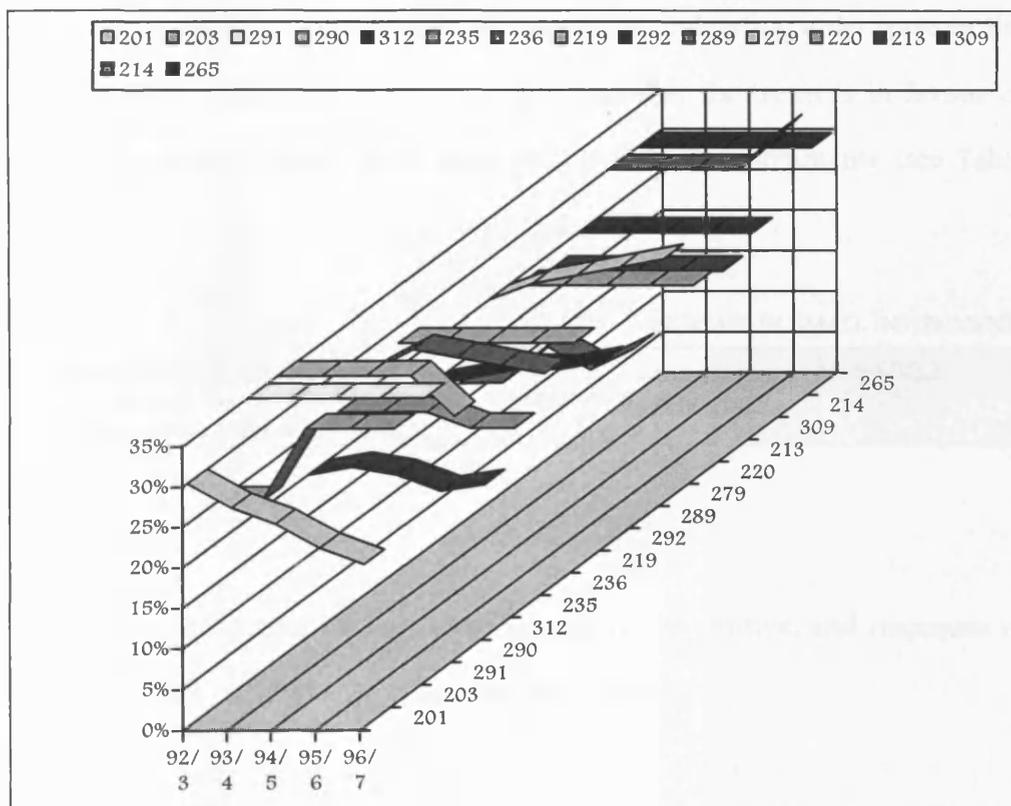
Fig.4.7.27

Overall, this figure demonstrates that the balance of uptake for woodwind instruments has remained fairly stable. Of the respondents who were able to

provide complete details, six recorded no change, six recorded an increase in the balance of uptake, and four recorded a decrease. However, one respondent who indicated that the balance of uptake for woodwind had decreased, also stressed that the actual volume of woodwind tuition had increased. This reflects the general increase in the number of hours of provision.

In addition to these figures, sixteen other respondents provided information indicating the change in balance of uptake for woodwind instruments (see Table 4.7.28).

GENERAL TREND IN UPTAKE FOR WOODWIND TUITION SINCE 1992

Perceived Changes	Number of References
Increase in the Balance of Woodwind Tuition	11
Decrease in the Balance of Woodwind Tuition	2
No Change	3

Table 4.7.28

Conversely, this tends to support a general increase in uptake for woodwind instruments with just two additional authorities indicating a decrease in the balance. One respondent, however, indicated that the trend is in favour of small instruments rather than large and expensive instruments (see Table 4.7.29).

INCREASE IN SMALL INSTRUMENTS

Questionnaire Response	References
"The change is towards smaller instruments and therefore away from the bassoon."	(243)

Table 4.7.29

The balance of uptake for brass instruments is less positive, and responses in general have indicated a decrease (see Fig.4.7.28).

THE PERCENTAGE CHANGE IN UPTAKE FOR BRASS TUITION SINCE 1992
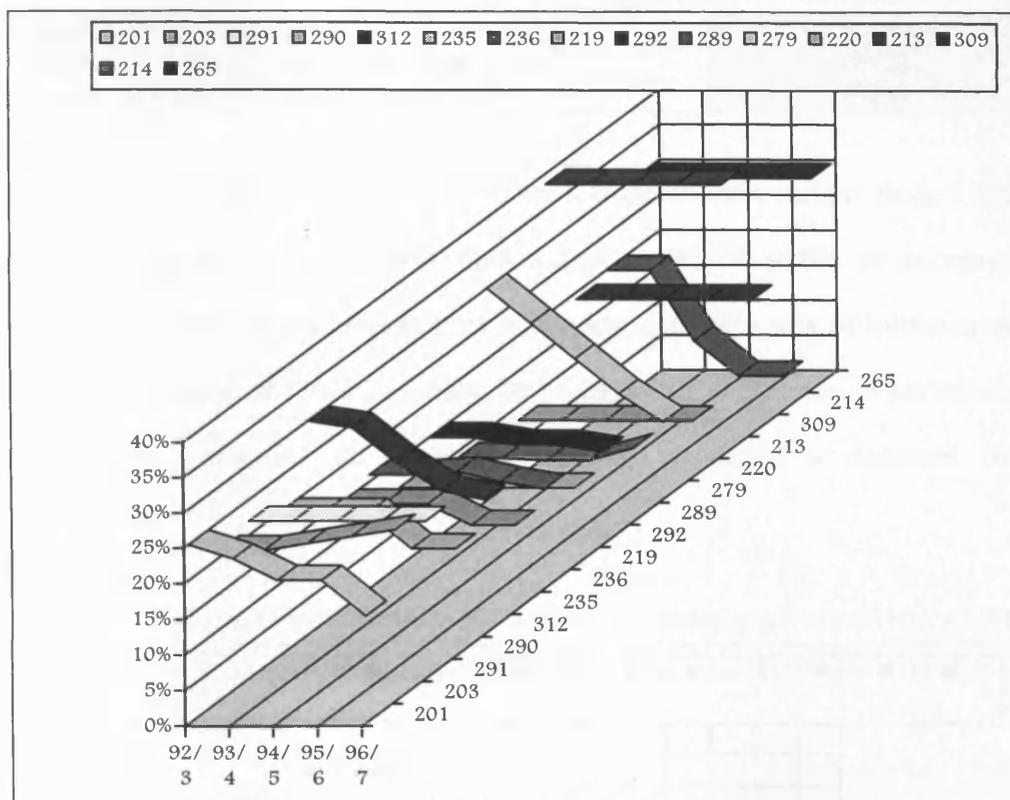

Fig.4.7.28

Eight respondents recorded a decrease, six recorded no change, and two recorded a small increase in the balance of brass tuition. In addition, fourteen other respondents provided partial information which indicated a change in the balance of uptake for brass instruments. Six respondents indicated that the balance of brass tuition had decreased, but this was almost balanced by five who indicated that it had increased. Three respondents reported no change (see Table 4.7.30).

GENERAL TREND IN UPTAKE FOR BRASS TUITION SINCE 1992

Perceived Changes	Number of References
Increase in the Balance of Brass Tuition	5
Decrease in the Balance of Brass Tuition	6
No Change	3

Table 4.7.30

In general it appears that there has been a decline in brass tuition in comparison with other instruments, particularly the large lower and more expensive brass instruments (see Table 4.7.31).

Questionnaire Responses	References
"Brass has declined, especially lower brass."	(212)
"Lower brass is the hardest to sustain."	(304)

Table 4.7.31

There has been an increase in the volume of percussion tuition since 1992, but the balance of percussion tuition has remained stable or increased slightly. Of the sixteen respondents supplying complete sets of information, eight indicated that there had been no change in the balance of percussion tuition, six indicated an increase, and two recorded a decrease (see Fig.4.7.29).

THE PERCENTAGE CHANGE IN UPTAKE FOR PERCUSSION TUITION SINCE 1992
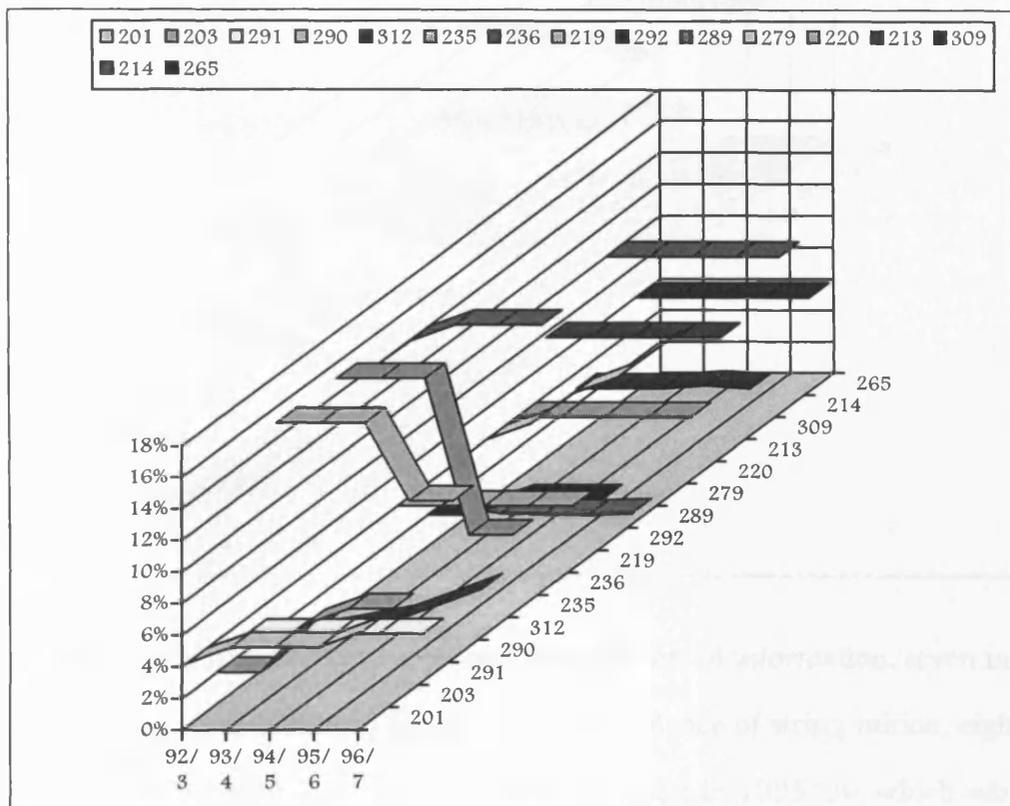
Fig.4.7.29

In addition, twelve other respondents provided partial information which indicated a general increase in the balance of uptake for percussion instruments. Ten indicated that the balance of percussion tuition had increased, and two indicated a decrease (see Table 4.7.32).

GENERAL TREND IN UPTAKE FOR PERCUSSION TUITION SINCE 1992

Perceived Changes	Number of References
Increase in the Balance of Percussion Tuition	10
Decrease in the Balance of Percussion Tuition	2
No Change	0

Table 4.7.32

String teaching seems to have suffered in recent years, particularly uptake for lower string instruments (see Fig.4.7.30).

THE PERCENTAGE CHANGE IN UPTAKE FOR STRING TUITION SINCE 1992
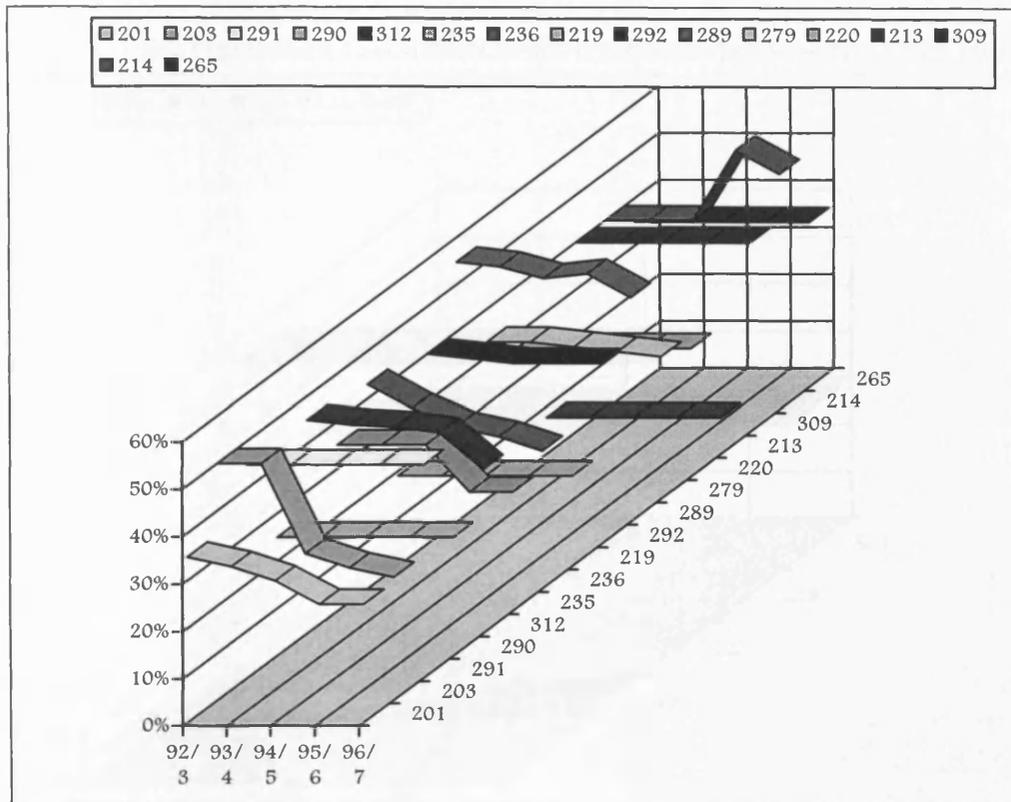
Fig.4.7.30

Of the sixteen respondents supplying complete sets of information, seven indicated that there had been no change in the balance of string tuition, eight indicated a decrease, and one recorded an increase in 1995/96, which subsequently decreased again in 1996/97. In addition, fifteen other respondents provided partial information which indicated a general decrease in the balance of uptake for string instruments. Eleven respondents indicated that the balance of string tuition had decreased, three indicated an increase, and one indicated no change (see Table 4.7.33).

GENERAL TREND IN UPTAKE FOR STRING TUITION SINCE 1992

Perceived Changes	Number of References
Increase in the Balance of String Tuition	3
Decrease in the Balance of String Tuition	11
No Change	1

Table 4.7.33

Only five of the respondents who provided complete sets of information made provision for tuition on ethnic instruments during this period (see Fig.4.7.31).

THE PERCENTAGE CHANGE IN UPTAKE FOR ETHNIC INSTRUMENTS SINCE 1992
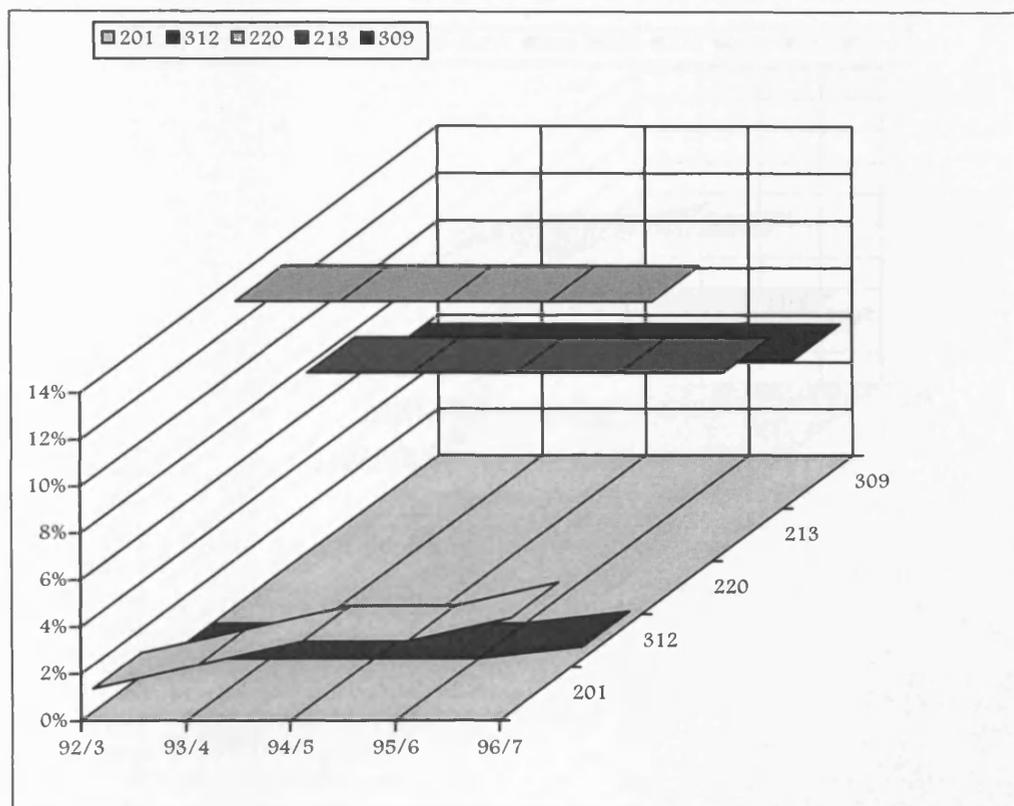
Fig.4.7.31

Two respondents indicated that there had been growth in tuition on ethnic instruments, and three respondents indicated no change. Additionally, twelve other respondents gave further information about the position of tuition on ethnic instruments. Three indicated that tuition was increasing, two indicated that it was decreasing, and seven indicated that there was no tuition on such instruments (see Table 4.7.34).

GENERAL TREND IN UPTAKE FOR ETHNIC INSTRUMENTS SINCE 1992

Perceived Changes	Number of References
Increase in the Balance of Ethnic Instrument Tuition	3
Decrease in the Balance of Ethnic Instrument Tuition	2
No Provision	7

Table 4.7.34

Guitar tuition was accounted for independently of ethnic instruments. Guitar tuition includes classical, folk styles, electric guitar and electric bass (see Fig.4.7.32).

THE PERCENTAGE CHANGE IN UPTAKE FOR GUITAR TUITION SINCE 1992
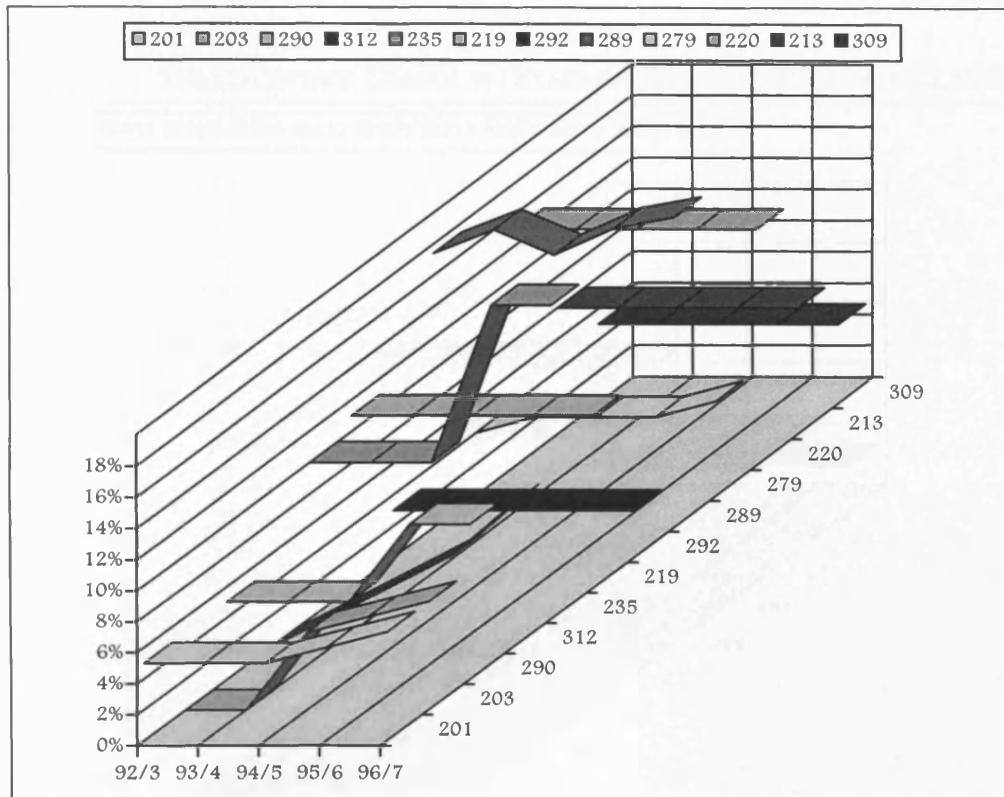
Fig.4.7.32

Only twelve of the respondents who provided complete sets of information actually provided tuition on guitars at the time of this study. Five of these respondents indicated that there had been no change in the percentage balance of guitar tuition since 1992, but seven indicated that there had been an increase. In addition, eleven other respondents were able to supply information about the status of guitar tuition. Nine of these respondents indicated that there had been a growth in guitar tuition and two held that there had

been no change. No respondents indicated an overall decrease in the balance of guitar tuition (see Table 4.7.35).

GENERAL TREND IN UPTAKE FOR GUITAR TUITION SINCE 1992

Perceived Changes	Number of References
Increase in the Balance of Guitar Tuition	9
Decrease in the Balance of Guitar Tuition	0
No Change	2

Table 4.7.35

Only ten of the respondents providing complete sets of information made provision for Keyboard tuition at the time of this study (see Fig.4.7.33).

THE PERCENTAGE CHANGE IN UPTAKE FOR KEYBOARD TUITION SINCE 1992
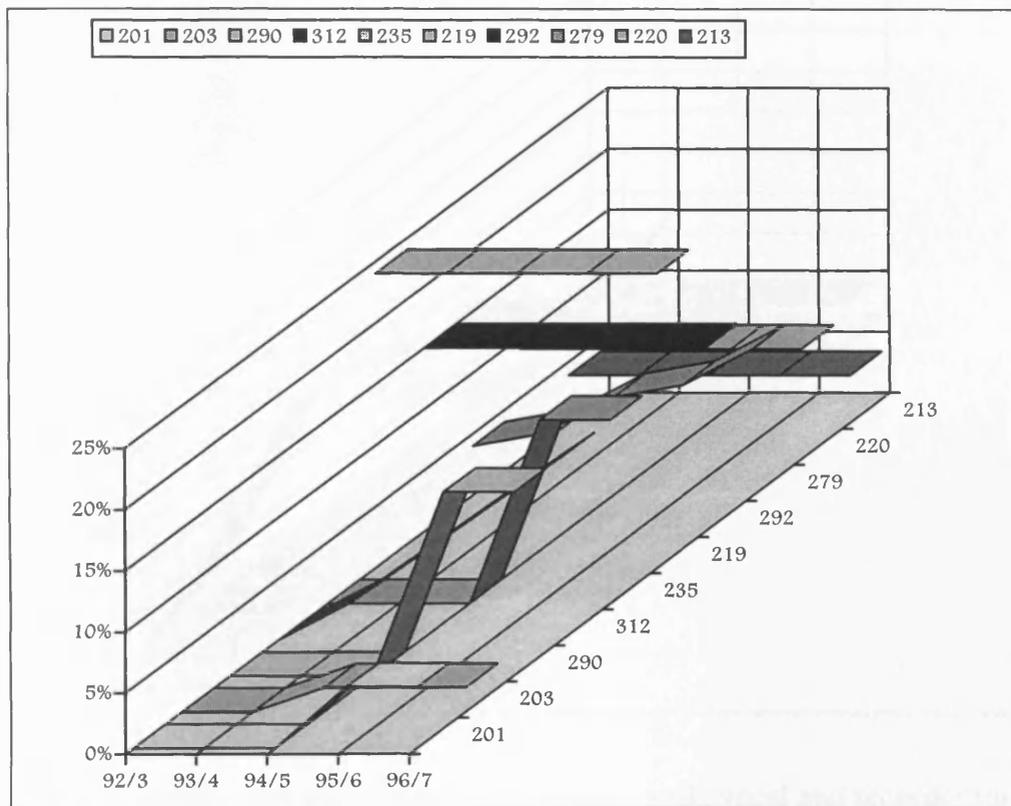
Fig.4.7.33

Four respondents indicated that there had been no change, but six reported an increase in the proportion of keyboard tuition. In addition twelve other respondents were able to supply information about the status of keyboard tuition. They all reported that keyboard tuition had increased (see Table 4.7.36).

Perceived Changes	Number of References
Increase in the Balance of Keyboard Tuition	12
Decrease in the Balance of Keyboard Tuition	0
No Change	0

Table 4.7.36

Finally, respondents were asked to comment on other categories of tuition. Nine of the respondents who provided complete sets of information made provision for other forms of tuition (see Fig.4.7.34).

THE PERCENTAGE CHANGE IN UPTAKE FOR OTHER CATEGORIES OF TUITION SINCE 1992
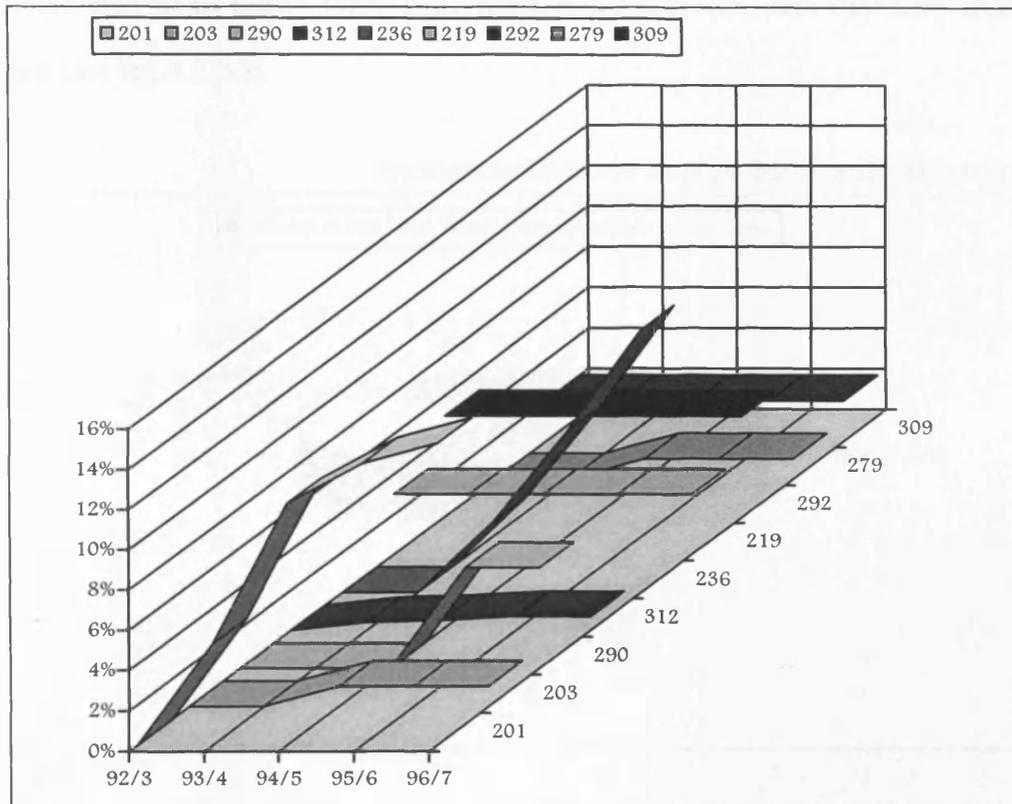

Fig.4.7.34

In this category, respondents included kinder-musik, vocal and recorder tuition. Three respondents indicated that there had been no change, but six reported a growth in the proportion of tuition on other instruments. In addition, six other respondents were able to supply information about 'other' tuition. Five indicated that this category had increased and one indicated it had decreased (see Table 4.7.37).

Perceived Changes	Number of References
Increase in the Balance of Other Tuition	5
Decrease in the Balance of Other Tuition	1
No Change	0

Table 4.7.37

Effectiveness, Outputs and Outcomes

Subjects were asked whether they had perceived an increase in the number of pupils gaining expertise on musical instruments since 1993. Forty-six respondents were able to answer this question, and although thirty-five indicated that more pupils were gaining such skills, eleven held that they were not (see Fig.4.7.35).

INCREASE IN LEVELS OF SKILL ON MUSICAL INSTRUMENTS
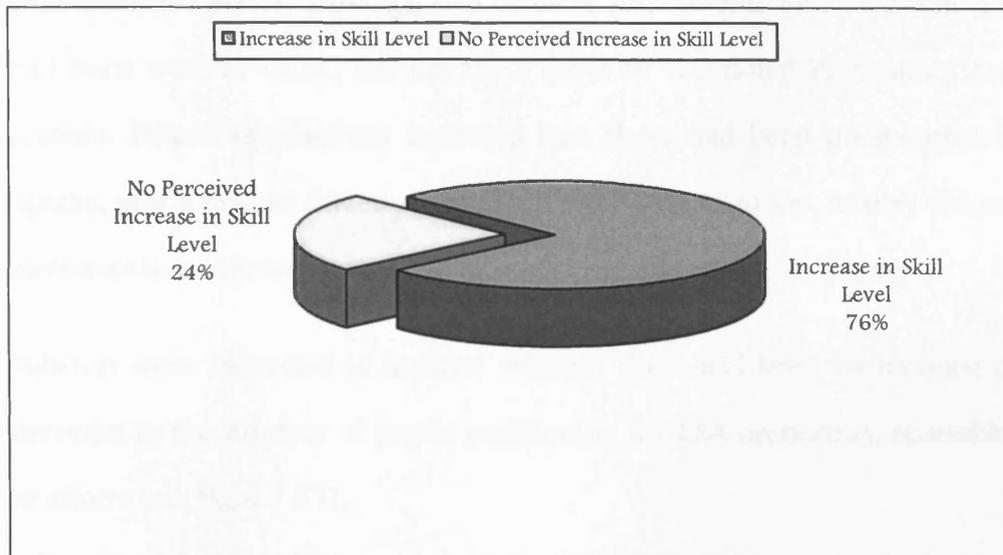
Fig.4.7.35

Subsequently, subjects were asked to indicate whether there had been an increase in examination music courses, such as GCSE, A Level or vocational Performing Arts courses since 1993 (see Fig.4.7.36).
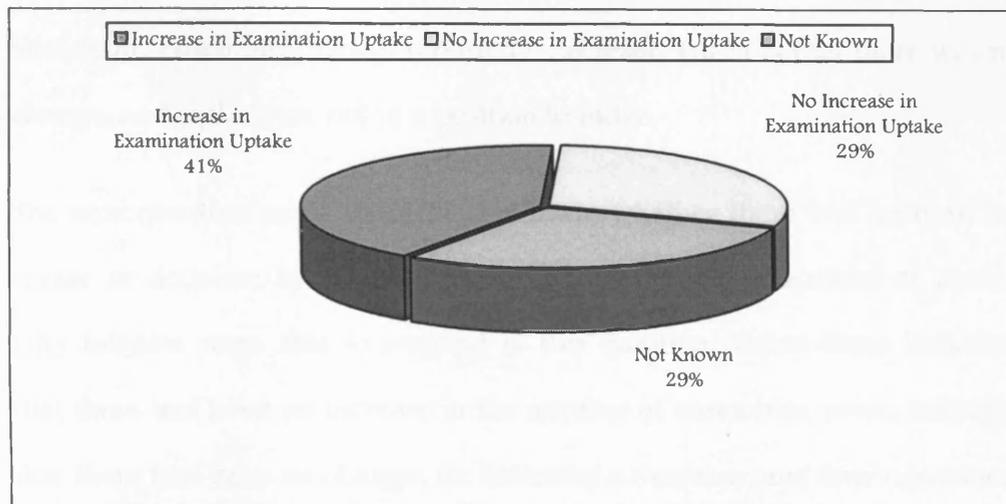
Fig.4.7.36

Twenty-one respondents held that there had been an increase in uptake for examination courses, although two of these respondents indicated that this had been true for GCSE, but not for A Level or vocational Performing Arts courses. Fifteen respondents indicated that there had been no increase in uptake, and a further fifteen respondents were unable to say, as they did not have access to relevant information.

Subjects were requested to indicate whether there had been an increase or decrease in the number of pupils auditioning for LEA orchestras, ensembles or choirs (see Fig.4.7.37).

CHANGE IN THE NUMBER OF PUPILS AUDITIONING FOR LEA ENSEMBLES
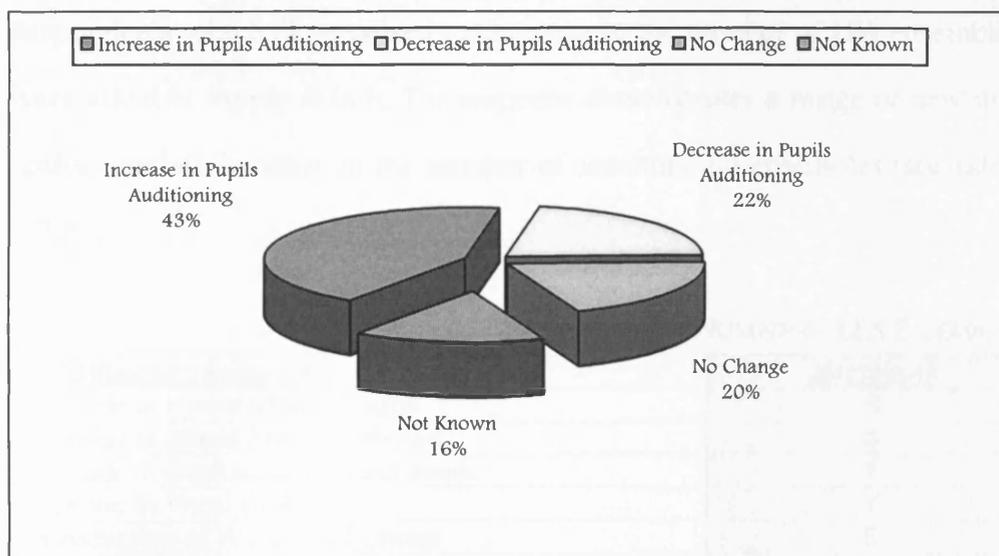
Fig.4.7.37

Twenty-two respondents indicated an increase in the number of pupils auditioning for ensembles, eleven reported a decrease, ten held that there was no change, and eight were not in a position to judge.

The next question asked subjects to indicate whether there had been an increase or decrease in the number of LEA orchestras, ensembles or choirs. Fifty subjects were able to respond to this question. Thirty-three indicated that there had been an increase in the number of ensembles, seven indicated that there had been no change, six indicated a decrease, and four considered the question not applicable (see Fig.4.7.38).

INCREASE IN THE NUMBER OF COUNTY ENSEMBLES
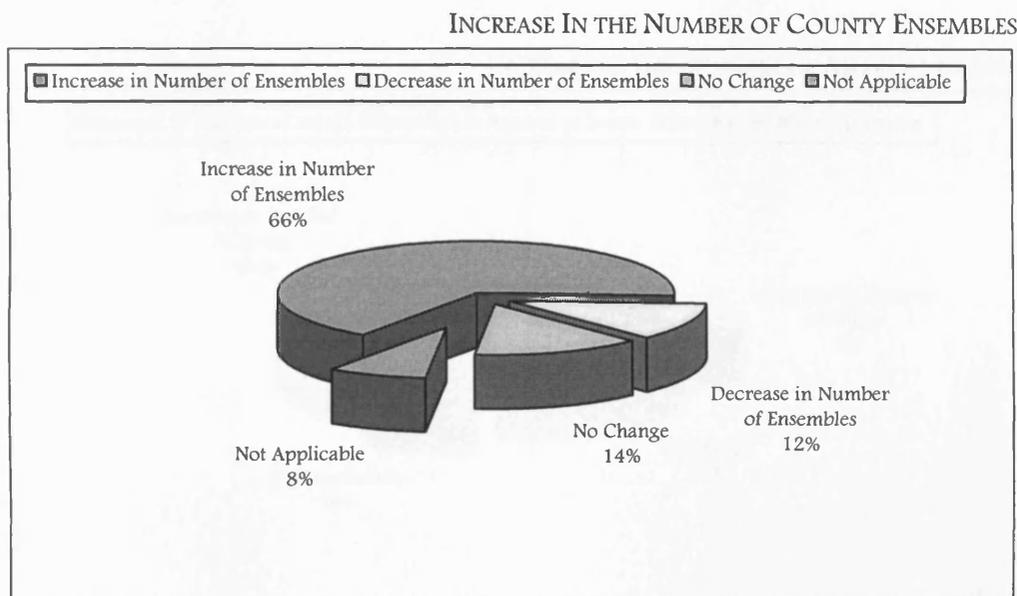
Fig.4.7.38

Respondents who had perceived an increase in the number of LEA ensembles were asked to supply details. The response demonstrates a range of new initiatives, and an increase in the number of conventional ensembles (see Table 4.7.38).

INCREASE IN THE NUMBER OF LEA ENSEMBLES

Questionnaire Responses	References
Increase in Intermediate Groups	8
Increase in Music Centre activities	8
Increase in Orchestras & Wind Bands	7
Increase in Vocal Groups	7
Introduction of Woodwind Choirs	5
Increase in Ethnic Groups	4

INCREASE IN THE NUMBER OF LEA ENSEMBLES (CONTINUED)

Questionnaire Responses	References
Increase in Jazz Groups	4
Introduction of Percussion Ensembles	4
Increase in Junior Bands	3
Introduction of Guitar Ensembles	3
Increase in Brass Groups	2
Increase in Elementary Groups	2
Increase in small ensembles	2
Introduction of Big Bands	2
Introduction of Folk Music Groups	1
Introduction of Integrated Performing Arts	1

Table 4.7.38

Subjects were asked to indicate whether they were aware of an increase or decrease in the number of musical events organised by their Music Service (see Fig.4.7.39).

INCREASE IN THE NUMBER OF MUSICAL EVENTS
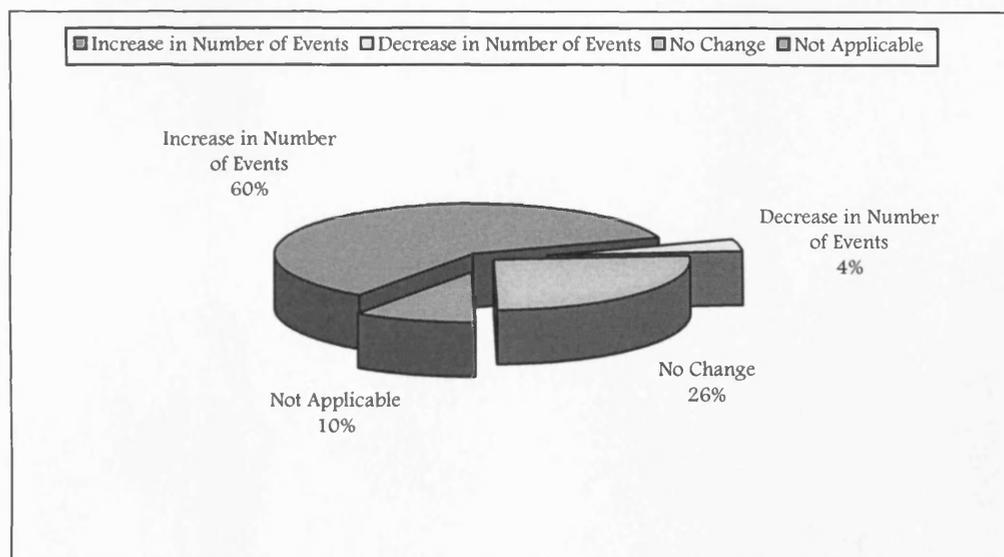
Fig.4.7.39

Again fifty subjects were able to respond to this question. Thirty respondents indicated that there had been an increase in the number of musical events, thirteen indicated that there had been no change, two indicated a decrease, and five considered the question not applicable.

Respondents who had perceived an increase in the number of musical events were asked to supply details (see Table 4.7.39).

INCREASE IN THE NUMBER OF MUSIC SERVICE EVENTS

Questionnaire Responses	References
Increase in Number of Concerts	14
Increase in Workshops	6
Increase in Concerts Held in National Venues	4
Increase in Residential Courses	2
Increase in Day Courses	2
Increase in Community Events	2
Introduction of Master Classes	1
Introduction of Competitions	1
Increase in Festivals	1
Annual Opera Production	1

Table 4.7.39

Again the response indicates a range of new initiatives, including concerts held at National Venues such as the Royal Albert Hall and the Barbican.