

# Survey of Musical Futures

a report from

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for the

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# Survey of Musical Futures

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# Survey of Musical Futures

## Executive summary

### Background

The 'Musical Futures' project is a music education initiative which set out to devise new and imaginative ways of engaging young people, aged 11-19, in music activities.

Three Pathfinder Local Authority Music Services were commissioned to explore new approaches and structures which might ensure that more young people participated in better quality musical experiences for longer. Two characteristics soon became apparent in their strategies: it was important to informalise the way that music is often taught, and to personalise the nature of the opportunities on offer.

### Objectives of the current research

The aim of the proposed research is to establish the take-up and impact of Musical Futures in secondary schools across England in order to provide the Paul Hamlyn Foundation with accurate, current data to help inform further development of the initiative. Follow-up is also needed to establish the medium to long-term effects of a music department taking on these approaches, and to find out what additional support mechanisms should be put in place for the forthcoming years.

### Research questions

The specific research questions to be addressed were:

- How many schools nationally are adapting and adopting Musical Futures models?
- How many of these teachers would like further, ongoing support with implementing these models, and what sort of support would be most useful?
- Have teachers felt that their approach to teaching and learning has been altered in anyway as a result of employing the Musical Futures models?
- How many teachers have participated in Musical Futures activity nationally?
- What impact has Musical Futures had upon attainment levels, take-up of music at Key Stage 4, attendance and motivation?
- What impact has Musical Futures had on extra-curricular music learning?

## Methodology

Two questionnaires were designed, the first for teachers who had already used Musical Futures in their classrooms and the second for teachers who were planning to do so. The questionnaires addressed issues relating to:

- how Musical Futures had been implemented;
- the impact on teaching;
- the impact on pupils;
- the integration of Musical Futures with the National Curriculum;
- difficulties and constraints relating to the use of Musical Futures;
- the level of support from Senior Management Teams;
- the impact on take-up of GCSE music;
- the impact on take-up of extra-curricular instrumental and vocal activities.

Questionnaires were also devised for the pupils of participating teachers.

All teachers on the Musical Futures database (N = 1575) were contacted by email and asked to respond to the appropriate questionnaire<sup>1</sup>. Those teachers who had not used Musical Futures and were not planning to do so were asked to confirm this by email, providing a brief response outlining any constraints or difficulties that had contributed to the decision to not use Musical Futures. The initial email was followed up with a hard copy of the questionnaires sent by post to all of the teachers on the database. Following the hard copy four subsequent email reminders were sent and all of the teachers who had not responded by email or post were contacted by telephone, sometimes more than once.

Pupil questionnaires were sent to thirty teachers who had indicated that they would be willing to administer the questionnaires to classes involved in Musical Futures.

## Analysis of the data

The analysis focused on the perceived impact of engagement with Musical Futures, from the perspective of teachers and pupils. Qualitative open questions were coded using NVivo, a qualitative data analysis tool. SPSS was used to analyse the quantitative data.

## The take-up and implementation of Musical Futures

1371 teachers were contacted by the research team. The overall response rate was 66%. 13% were already using Musical Futures, 15% intended to use it, and 38% did not. The remainder did not respond. Shortly after the data collection phase of the research was concluded a further 306 teachers

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<sup>1</sup> Teachers were entered onto the Musical Futures database via one of the following: through ordering Musical Futures resource materials from the DfES publications system; by downloading material from the Musical Futures website; by attending a Musical Futures training session, or by requesting information from a Musical Futures team member.

(including 232 of the non-respondents) reported directly to the Musical Futures Coordinator that they were either using or planning to use Musical Futures. Thus, the total number of teachers known to have used Musical Futures or planning to use Musical Futures at the time of this report included 264 who had used Musical Futures and 427 who were planning to use Musical Futures (Total N = 691).

1079 pupils from seventeen schools (57% of those sent pupil questionnaires) where Musical Futures had been implemented, completed pupil questionnaires. This represented a pupil response rate of 36%.

22% of teachers reported that they had implemented the Whole Curriculum Approach of Musical Futures, 23% had made use of Numu, 55% Informal Music Learning at KS3 and 15% had used the model for Personalising Extra-Curricular Music.

Of those planning to use Musical Futures there was more interest in the Whole Curriculum Approach (30%) and Numu (32%). However, Informal Music Learning at KS3 attracted the most interest (51%) and Personalising Extra-Curricular Music the least (19%).

Musical Futures was used most by teachers of Year 9 groups, with 62% of those who had used Musical Futures and 89% of those who were planning to use Musical Futures reporting it had been used with their Year 9 classes. Musical Futures was used least often with Year 7 groups.

Amongst the teachers who had used Musical Futures the greatest number (35%) implemented Musical Futures over the course of an entire academic year. This applied to 26% of those planning to use Musical Futures.

Overall, the teachers implementing or planning to implement Musical Futures were well qualified. Their years of teaching experience ranged from 1 to 35 years with an average of 13 years.

The key expectations of those planning to implement Musical Futures were that it would increase motivation (52%), provide a more stimulating curriculum (29%), raise standards (22%), enhance musical skills (17%), provide professional development (16%), and increase the numbers of students taking GCSE Music (14%).

### **Impact on teachers and teaching**

On a rating scale of 1-5 teachers reported being more confident about facilitating student learning in a range of musical genres (3.56), teaching instrumental skills (3.31) and teaching music in general (3.15). The least change in confidence was reported in relation to facilitating singing (2.77).

Implementing Musical Futures contributed to an enhanced sense of effectiveness and enjoyment of teaching music. There was strong agreement

(3.59) that teachers considered themselves to be more effective teachers and that implementation had helped them to improve their teaching (3.61). They enjoyed teaching more than previously (3.47).

The teachers found Musical Futures to be very useful (4.36) and innovative (4.24). They reported that it would have a long-term (4.21) and sustainable (4.11) impact on their music teaching, that it had changed the way they delivered music in the classroom (3.82), changed music teaching in the school (3.92), and had been integrated with previous musical activity in their schools (3.86).

Musical Futures was perceived to be challenging (3.35) but not difficult to implement (2.82). Teachers believed that the programme could be implemented successfully in other schools (4.18).

Responses to open questions indicated that implementation had increased enjoyment of teaching music (27%), enhanced confidence to allow the lessons to be more pupil-led (24%), enabled teachers to engage in more personalised teaching (19%), adopt a more practical approach in the classroom (20% and be more relaxed (13%).

Teachers perceived that the programme had helped pupils to demonstrate their musical potential (4.29), that pupils had responded well to it (4.24), that previously disinterested pupils were more engaged (4.22), and that it had enabled them to facilitate integration of pupils' informal music learning with classroom music (4.14).

Musical Futures was perceived to support pupil progression in music (3.96), although it was considered to be more suitable for some groups of pupils than others, particularly those designated as Gifted and Talented (3.87).

43% reported that they thought Musical Futures integrated well with the National Curriculum. 51% indicated that they had adapted Musical Futures in some way.

### **Impact on pupils' musical skills and attitudes**

Teachers indicated that after implementing Musical Futures they had observed their pupils enjoying music lessons more (4.34), enjoying singing more (3.60), appearing more confident in lessons (4.16) and appearing to be more motivated (3.97).

The most commonly noted benefits to pupils were enhanced motivation (47%) better behaviour (27%), widening participation (26%), greater focus (14%), enhanced musical skills (14%), more confidence and greater demonstration of leadership (5%), improved small group skills (2%), and greater independent learning skills (13%).

Some teachers (21%) thought that the programme offered too much freedom to the pupils. 13% noted that there were potential problems with pupils taking

up music at GCSE who were not equipped with the necessary musical knowledge required in order to be successful in the course.

Teachers indicated that Musical Futures had a positive impact on pupils' attitudes towards music (4.34), self-esteem in relation to music (3.94), love of music (3.93), group work (3.92), on-task behaviour (3.85) and behaviour (3.91). Pupils created better musical performances than previously (4.03), had developed a greater range of musical skills (4.01) were able to demonstrate higher levels of attainment than previously (3.91), had enhanced listening skills (3.84), instrumental skills (3.76) and strategies for composition (3.40) and had developed better understanding of a range of musical genres (3.18). Overall, teachers indicated that the improvement in musical skills of their pupils had exceeded their expectations (3.74) and that pupils had a better chance of fulfilling their musical potential (3.91).

There was a perceived positive impact on participation in extra-curricula activities (3.31).

After implementation of Musical Futures teachers reported an average increase from 19 to 27 pupils (42%) in take up of GCSE Music and considerable increase in pupils' levels of attainment at Key Stage 3. Responses from pupils indicated that the take-up of GCSE Music may continue to rise; 13% of pupils from Years 7, 8 and 9 indicated that they definitely intended to take GCSE Music, contrasting with a national average of between 7 and 8 percent.

Overall, the majority of pupils reported that they preferred Musical Futures to other types of music lessons, benefitting most in terms of enhanced self-confidence, motivation and enjoyment of music. Girls in particular valued working in friendship groups, while pupils who played instruments benefited more than those who did not on a number of measures, including self-confidence, motivation, enjoyment and musical self-efficacy. In addition, those who played instruments reported a greater sense of continuity between school music, extra-curricular musical activities and out-of-school musical activities.

## **Support issues**

Of those teachers who were planning to use Musical Futures 41% reported that they were receiving support for adopting Musical Futures from the senior management teams in their schools. 7% said that they were not.

21% of those already using Musical Futures indicated that they had supportive senior management teams, 26% reported that they had received no support at all. 15% said that there was little awareness of Musical Futures amongst their senior management teams.

30% of teachers felt that they required further support before they could successfully implement Musical Futures. A range of types of support was identified, including guidelines and resource packs (17%), training (9%),

opportunities to share ideas and good practice with others (8%), financial support (6%) and time to prepare (1%).

Amongst those teachers who had used Musical Futures, the additional support needs that were identified included resources (14%), sharing of good practice with other teachers (18%), further training (19%) and additional teacher support in the classroom (13%).

The most commonly cited difficulties in implementing Musical Futures were space restrictions (33%), and limited financial support for purchase of instruments (17%). These difficulties were perceived to be important for those planning to implement Musical Futures.

## **Conclusions**

Musical Futures has the potential to enhance pupil motivation in relation to music and enhance the quality of teaching and learning. There are issues relating to accommodation and resources.

The initiative needs to be disseminated more widely and plans for this are already in place along with the provision of support for teachers. The process of dissemination and implementation more widely will take time.

## **Questions remaining to be answered**

Do pupils who have participated in Musical Futures experience any particular strengths or difficulties in GCSE music, compared with those who have participated in other approaches to music teaching in Key Stage 3?

What strategies could be developed to enhance the experience of Musical Futures for those with no prior instrumental skills?

Are there adaptations that could be made to Musical Futures that would equip teachers with strategies to overcome accommodation and resource constraints?

Some teachers report difficulties using Musical Futures with children who have behavioural difficulties or who are in low ability groups. Are there models of best practice with these groups that could be adopted in order to provide teachers with the confidence and the skills to implement Musical Futures with these groups of pupils?

Do the reported non-musical benefits of Musical Futures (e.g. enhanced independent learning, better behaviour, increased confidence) impact upon pupil performance across the curriculum?



## Chapter 1: Background and aims

This chapter sets out the background to the Musical Futures initiative. Four key strands of Musical Futures are described and preliminary evidence pointing to the potential impact of Musical Futures is outlined. The chapter concludes with the specific aims and objectives of this commissioned research.

The 'Musical Futures' project is a music education action research project. Its aim has been to devise new and imaginative ways of engaging young people, aged 11-19, in music activities. Following a year of consultation in 2003, the Paul Hamlyn Foundation identified the following objectives:

- to understand the factors affecting young people's commitment to, and sustained engagement in, musical participation;
- to develop ways in which the diverse musical needs of young people can be met and their experience of music making enhanced;
- to realise viable, sustainable and transferable models which can support a national strategy for music and young people;
- to investigate, and make recommendations on, the most appropriate methods of mentoring and supporting young people's preferences and skills;
- to find ways of validating and (where appropriate) accrediting all forms of young people's musical experiences, including those undertaken without supervision;
- to facilitate support for music trainees, leaders, teachers and performers/composers through the provision of development opportunities which highlight collaborative working practices

After inviting applications from consortia of local music education providers, three Pathfinder Local Authority Music Services – in Leeds, Nottingham and Hertfordshire<sup>2</sup> - were commissioned to explore new approaches and structures which might ensure that more young people participate in better quality musical experiences for longer. As the consultations with young people in these three regions began, in 2004, it became clear that Pathfinders needed to find different responses to young people's enthusiasms and ambitions in their music-making. Two characteristics soon became apparent in their strategies: each felt it important to informalise the way music is often taught, and to personalise the nature of the opportunities on offer.

Areas of enquiry that were felt to be key to understanding how young people's experiences of music-making could be transformed were reported through a series of short pamphlets: Transforming Musical Leadership, Personalising Music Learning, Supporting Young Musicians, Coordinating Musical Pathways, and Redefining Music Training. A number of research and development projects were commissioned to help improve understanding of

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<sup>2</sup> Hertfordshire pathfinder was a partnership between Institute of Education University of London and Hertfordshire Music Service, with support from the DfES Innovation Unit; Nottingham pathfinder was run by Nottingham City Music Service; and the Leeds pathfinder was run by Leeds Artforms.

informalisation and personalisation. The 'Simply Connect' report identified the key elements of non-formal music making, using the Guildhall's Connect project as a case study. A commissioned DVD explored the leadership processes found in high quality non-formal music making. The Musical Routes information, advice and guidance service, was created by Sound Connections, the London Youth Music Action Zone, in partnership with Musical Futures. ICT has been a particular interest throughout the project and, at the end of 2006, a report called *Electrifying Music* was published designed to support teachers and music leaders in making the best use of technology in their work with young people.

The research reported here focuses on four key strands of Musical Futures, which are:

- **Informal Music Learning at KS3<sup>3</sup>:** Informal learning principles, drawn from the real-life learning practices and processes of popular musicians, are integrated into classroom work – enabling students to learn alongside friends, through independent, self-directed learning. Teachers take on different roles in this environment by acting as facilitators and musical models, rather than directors, and spend time standing back, observing and assessing the needs of their pupils, offering help, support and guidance based on objectives that pupils set for themselves.
- **The Whole Curriculum Approach:** A scheme of work for Year 8 pupils, aiming to provide musical pathways for pupils who have not previously experienced sustained musical engagement. Strategies include providing extra support for the teacher, bringing informal learning processes into schools, making tangible connections with students' musical lives outside school, achieving a balance between what children already know that they want to do and new un-tried experiences, moving school music beyond the classroom confines and involving students in real musical activity, in genuine musical situations and environments.
- **Numu ([www.numu.org.uk](http://www.numu.org.uk)):** An interactive web space developed by Synergy.TV for creating music, publishing, marketing and promoting, allowing students to develop skills in accordance with their strengths and apply them to a real life situation with a global audience.
- **Personalising Extra-Curricular Music:** A guide for personalising extra-curricular music projects so that they complement the curricular work in schools and enhance students' musical progression.

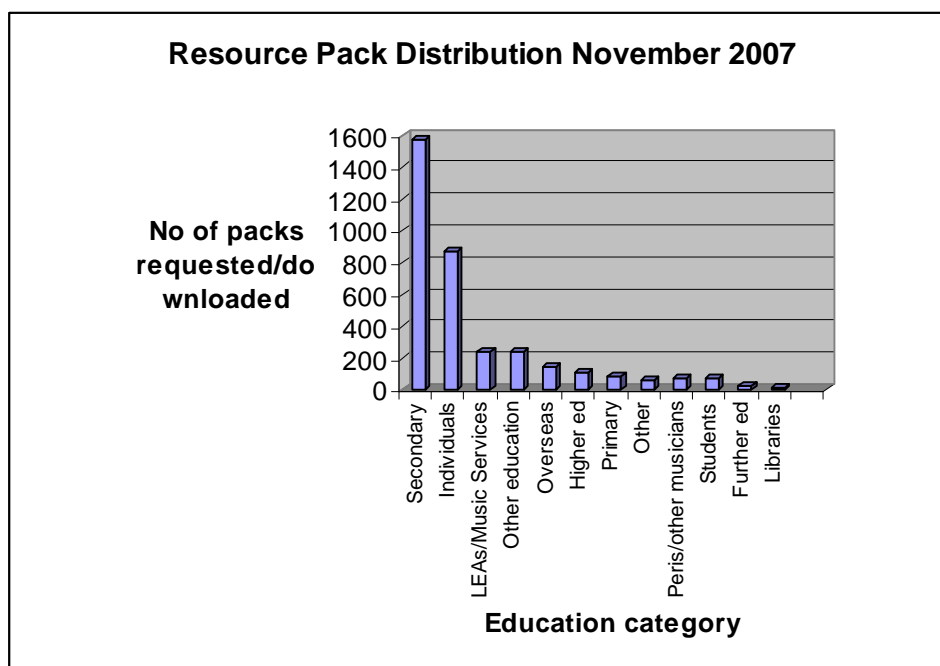
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<sup>3</sup> The informal learning model was developed by Professor Lucy Green, Institute of Education University of London, following previous research 'How Popular Musicians Learn: a Way Ahead for Music Education' (Ashgate 2001). Green has subsequently published 'Music, Informal Learning and the School' (Ashgate 2008).

The primary action-research phase of the project, where personalised music learning was implemented in KS3 classrooms, came to an end with the publication of summary findings, launched during the State of Play Music Conference in January 2007. Results from the pilot work undertaken during these years suggested that there had been a rise in motivation, attitude, enjoyment and skill acquisition among students; improved GCSE music take-up; improvement in Key Stage 3 attainment levels; an increase in the number of students wanting instrumental/vocal tuition, and to participate in extra-curricular activities; and a change in classroom music teachers approach to school music to incorporate informal learning and non-formal teaching pedagogies.

During the final phase of the action research a 'toolkit' of teacher resources was published. The resource includes written materials, such as lesson plans and national curriculum mapping, video and audio material, as well as case studies and quotes from participating teachers and students. Since May 2006 (when the resource was published) 3,526 resource packs have been requested or downloaded. Of these, 1,575 have been identified as being from secondary schools (Figure 1.1).

**Figure 1.1: Resource packs requested from Musical Futures**



Musical Futures is provided with a spreadsheet on a regular basis detailing the orders placed. Further information on web downloads is available from the Musical Futures website. This information has been critical in terms of providing a link to schools which may be interested in Musical Futures. However, acquiring the materials, or downloading them from the website, provides no guarantee that schools are actually using them, or indeed that music teachers see the materials. Therefore, while these data are valuable,

they are at present simply providing a starting point from which to make further contact.

One of the outcomes of initial fact-finding exercises was that more support was needed for teachers implementing some of the radical teaching and learning strategies. Therefore ongoing priorities are to help embed the new practices developed through Musical Futures. A best practice national network of schools that are implementing the learning models is being established to provide regular CPD opportunities for practitioners. The National Coordinator has been working closely with Music Services, Local Education Authorities and Initial Teacher Training Institutions to provide further localised information and support.

## **1.2 Objectives of the current research**

The aim of the proposed research is to establish the take-up and impact of Musical Futures in secondary schools across England in order to provide the Paul Hamlyn Foundation with accurate, current data to help inform further development of the initiative. The number of schools/young people participating in the pilot stages of Musical Futures was relatively small. A more accurate, robust analysis of the impact of Musical Futures across a broader area is now required. Follow-up is also needed to establish the medium to long-term effects of a music department taking on these approaches, and to find out what additional support mechanisms should be put in place for the forthcoming years.

### **Research questions**

The specific research questions to be addressed are:

- How many schools nationally are adapting and adopting Musical Futures models?
- How many of these teachers would like further, ongoing support with implementing these models, and what sort of support would be most useful?
- Have teachers felt that their approach to teaching and learning has been altered in anyway as a result of employing the Musical Futures models?
- How many students have participated in Musical Futures activity nationally?
- What impact has Musical Futures had upon attainment levels, take-up of music at Key Stage 4, attendance and motivation?
- What impact has Musical Futures had on extra-curricular music learning?

## Chapter 2: Methodology

This chapter sets out the methodology of the research. The research was conducted in two phases.

### 2. Research design

The research was carried out between April and July 2008. A questionnaire study was designed, targeting all those teachers on the Musical Futures database. Three questionnaires were designed, the first for teachers who had already used Musical Futures in their classrooms and the second for teachers who were planning to do so. The third questionnaire was aimed at pupils who had experienced Musical Futures. The questionnaires addressed issues relating to:

- How Musical Futures had been implemented
- Impact on teaching
- Impact on pupils
- Integration of Musical Futures with the National Curriculum
- Difficulties and constraints relating to the use of Musical Futures
- Level of support from Senior Management Teams
- Impact on take-up of GCSE music
- Impact on take-up of extra-curricular instrumental and vocal activities

Teachers were also asked to indicate on the questionnaire if they would be prepared to administer questionnaires about Musical Futures to their pupils.

#### 2.1.1 Phase 1

During phase 1 of the research all of the teachers on the Musical Futures database (N = 1575) were contacted by email and asked to respond to the appropriate questionnaire ('I have used Musical Futures' OR 'I am planning to use Musical Futures'). Those teachers who had not used Musical Futures and were not planning to do so were asked to confirm this by email, providing a brief response outlining any constraints or difficulties that had contributed to the decision to not use Musical Futures. The initial email was followed up with a hard copy of the questionnaire sent by post to all of the teachers on the database. Following the hard copy four subsequent email reminders were sent and all of the teachers who had not responded by email or post were contacted by telephone.

#### 2.1.2 Phase 2

At the beginning of June 2008 pupil questionnaires were sent to thirty teachers who had indicated they would be willing to administer the questionnaires to their classes who had been involved in Musical Futures. A total of 3000 pupil questionnaires were sent out. Teachers were provided with

pre-addressed envelopes and asked to return the questionnaires to the research team by Monday 23<sup>rd</sup> June.

## **2.2 Analysis of the data**

The analysis focused on the perceived impact of engagement with Musical Futures, from the perspective of teachers and pupils. Qualitative open questions were coded using NVivo, a qualitative data analysis tool. SPSS was used to analyse the quantitative data.

## **Chapter 3: The take-up and implementation of Musical Futures**

This chapter reports the numbers of teachers who responded in each category (yes, no, and planning to use Musical Futures). Details relating to the strands of Musical Futures that have been implemented, the Year Groups and numbers of pupils and teachers who have used Musical Futures and over what period of time Musical Futures has been used in the classroom are reported. In addition a profile of the teachers who have used or are planning to use Musical Futures is provided.

### **3.1 Overall responses**

#### **3.1.1 Teacher questionnaires**

The Musical Futures database included 1575 names of teachers who had received teachers materials, or requested information. Of these, two hundred and four entries were removed because they had supplied incorrect contact details, were 'not known' at the school or were duplicate entries. The final number of teachers contacted by the research team was 1371. One hundred and seventy-six (13%) teachers indicated that they had used Musical Futures and two hundred and nine (15%) indicated that they were planning to do so. Five hundred and twenty-five (38%) indicated that they did not use Musical Futures and had no plans to do so. The overall response rate was sixty-six percent (Table 3.1). Shortly after the data collection phase of the research was concluded a further twenty-eight (2%) teachers reported directly to the Musical Futures Coordinator that they had used Musical Futures. Similarly, an additional two hundred and four (15%) teachers reported to the Musical Futures Coordinator that they were planning to use Musical Futures. The additional responses accounted for two hundred and thirty-two of the non-responses to the research team. Thus, the total number of teachers known to have used Musical Futures or planning to use Musical Futures at the time of this report was two hundred and sixty-four who had used Musical Futures and four hundred and twenty-seven planning to use Musical Futures (Table 3.1).

**Table 3.1: Response rate – Teachers**

	Yes have used Musical Futures	Planning to use Musical Futures	Do not use Musical Futures and do not plan to do so	No response	Total teachers in database (100%)
Responses* direct to research team	176 (13%)	209 (15%)	525 (38%)	461 (34%)	1371
Non-respondents who reported directly to Musical Futures Coordinator	28	204			
Further responses to Musical Futures Coordinator, from teachers not recorded on the Musical Futures database	60	14			
<b>Total teachers known to be using or planning to use Musical Futures</b>	<b>264</b>	<b>427</b>	<b>Total: 691</b>		

\*All of the figures reported in the remainder of this report are based on the responses collected by the research team.

Some of the respondents were reluctant to complete the questionnaire, most commonly because of time constraints. Sixty percent of teachers who reported that they had used Musical Futures completed the questionnaire (N = 105) and sixty-six percent of those who reported they were planning to use Musical Futures completed the questionnaire (N = 141).

### 3.1.2 Pupil questionnaires

Pupil questionnaires were distributed via thirty teachers who had used Musical Futures and who had indicated that they would facilitate distribution and collection of these questionnaires. In total 3000 questionnaires were distributed (100 to each teacher). Teachers were asked to give the questionnaires to pupils representing all of the year groups who had been involved in Musical Futures.

One thousand and seventy-nine pupil questionnaires were completed and returned to the research team, representing a response rate of thirty-six percent. The responses came from a total of seventeen schools, indicating that fifty-seven percent of teachers who had been sent pupil questionnaires had gathered responses from their pupils. The majority of questionnaires came from pupils aged thirteen and fourteen. Forty-five pupils did not provide information about their age. More girls (N = 549) than boys (N=485) were represented in the sample (Table 3.2).



**Table 3.2: Age and gender of pupil respondents**

		Pupil age				Total
		12	13	14	15	
Pupil gender	Male	0	99	384	2	485
	Female	3	126	418	2	549
Sub-Total		3	225	802	4	1034
Information not provided						45
Total						1079

Three hundred and forty-two (32%) pupils reported that they played an instrument, with many pupils saying that they played more than one instrument. Keyboard was the most popular instrument (10%), followed by percussion (9%), orchestral strings (8%), wind and brass (7%), guitar (6%) and voice (4%) (Table 3.3). More girls played keyboards, wind and brass instruments or voice, while more boys played percussion and guitar. The numbers were nearly equal for orchestral string instruments.

**Table 3.3: Instruments played by pupil respondents**

Instrument	Number of pupils		Overall percentage of total pupils
	Girls	Boys	
Keyboard	71	35	10
Percussion	39	59	9
Orchestral strings	40	43	8
Wind and Brass	58	14	7
Guitar	17	51	6
Voice	27	16	4

### 3.2 Implementation of individual Musical Futures strands

Amongst the teachers who had used Musical Futures and responded to the questionnaire, twenty-seven percent reported that they had implemented the Whole Curriculum Approach, twenty-eight percent had made use of NUMU, sixty-seven percent had implemented Informal Music Learning at KS3 and eighteen percent had used the model for Personalising Extra-Curricular Music. Amongst those who were planning to use Musical Futures and responded to the questionnaire there was slightly more interest in the Whole Curriculum Approach (30%) and Numu (32%). However, Informal Music Learning at KS3 similarly attracted the most interest (51%) and Personalising Extra-Curricular Music the least (19%) (Table 3.4).

**Table 3.4: Implementation of the four strands of Musical Futures**

	The Whole Curriculum Approach	Numu	Informal Music Learning at KS3	Personalising Extra-Curricular Music
Teachers who have used MF	28 (27%)	29 (28%)	70 (67%)	19 (18%)
Teachers who are planning to use MF	42 (30%)	45 (32%)	72 (51%)	27 (19%)

### 3.3 Year Groups and numbers of pupils involved in Musical Futures

Overall, Musical Futures was used most by teachers of Year 9 groups, with seventy-five percent of those who had used Musical Futures and eighty-nine percent of those who were planning to use Musical Futures reporting it had been used with their Year 9 classes. Musical Futures was used least often with Year 7 groups (twelve percent of those who had used Musical Futures and twenty-four percent of those planning to use Musical Futures), with an evident increase in use of the resources with Year 8 groups (thirty-one percent of those who had used Musical Futures and forty-two percent of those planning to do so) (Table 3.5).

**Table 3.5: Number and percentage of teachers across year groups engaged in Musical Futures**

	Year 7	Year 8	Year 9
Teachers who have used MF	13 (12%)	33 (31%)	79 (75%)
Teachers who are planning to use MF	34 (24%)	59 (42%)	89 (89%)

Table 3.6 demonstrates that the least amount of uptake was in relation to the guide for Personalising Extra-Curricular Music (five percent of teachers of Year 7 groups growing to fifteen percent in Year 9 groups). In Year 7 the other three strands (Whole Curriculum Approach, Numu and Informal Music Learning at KS3) were used by six to eight percent of teachers, growing to between fifteen and twenty-two percent of teachers of Year 8 groups. At Year 9 the Informal Music Learning at KS3 was the most widely used strand, with fifty-eight percent of teachers reporting that they had used this, as compared with twenty-four percent using the Whole Curriculum Approach and twenty-two percent using Numu with their pupils.

**Table 3.6: Number and percentage of teachers who have used each of the Musical Futures strands with years 7, 8 and 9**

	Year 7	Year 8	Year 9
The Whole Curriculum Approach	7 (7%)	16 (15%)	25 (24%)
Numu	6 (6%)	16 (15%)	23 (22%)
Informal Music Learning at KS3	8 (8%)	23 (22%)	61 (58%)
Personalising Extra-Curricular Music	5 (5%)	8 (8%)	16 (15%)

### 3.4 Duration of Musical Futures initiatives in classrooms

Amongst the teachers who had used Musical Futures the greatest number (43%) implemented Musical Futures over the course of an entire academic year. Fewer teachers (26%) amongst those planning to use Musical Futures anticipated implementing the model over the entire year. Thirty-one percent of teachers in the planning group envisaged using Musical Futures for one unit of work. In both groups the least popular mode of implementation was for an occasional lesson. Amongst both groups similar numbers (28% of those who had used Musical Futures and 23% of those planning to do so) reported that their preferred time frame for Musical Futures was over one term (Table 3.7).

**Table 3.7: Time frame over which Musical Futures was/will be implemented in the classroom**

	Entire academic year	One term	One unit of work	Occasional lesson
Teachers who have used Musical Futures	45 (43%)	29 (28%)	24 (23%)	4 (4%)
Teachers who are planning to use Musical Futures	37 (26%)	33 (23%)	43 (31%)	10 (7%)

### 3.5 Profile of teachers who use or are planning to use Musical Futures

Amongst the teachers who completed questionnaires the majority (58% of those who had used Musical Futures and 69% of those who were planning to do so) identified themselves as Heads of Music in secondary schools. A further twenty percent of those who had used Musical Futures and fifteen percent of those who were planning to do so said they were Music Teachers. The remaining were 'Subject Leaders in Performing Arts', 'Learning Programme Director' and Teaching Assistant (Table 3.8). Twenty-one respondents did not provide details about their job title.

**Table 3.8: Job titles of teacher respondents**

Job Title	Have used Musical Futures	Planning to use Musical Futures
Head of Music	61 (58%)	97 (69%)
Music teacher	21 (20%)	21 (15%)
Subject leader in Performing Arts	8 (8%)	14 (10%)
Learning Programme Director	1 (1%)	1 (1%)
Teaching assistant	1 (1%)	0
Not specified	13 (12%)	8 (6%)
Total (100%)	105	141

Approximately half of the teachers amongst both groups (have used and planning to use Musical Futures) said that they had a BMus degree and/or a PGCE (thirty-five percent of respondents reported that they had both qualifications). A smaller number of teachers reported that they held qualifications that included BA, Grade Eight instrumental or vocal certificates, Music Diplomas and MA in Music Education and (Table 3.9).

**Table 3.9: Qualifications of teacher respondents**

Qualification	Have used Musical Futures	Planning to use Musical Futures
PGCE	52 (50%)	76 (54%)
Bmus	58 (55%)	78 (55%)
BA	17 (16%)	17 (12%)
Grade 8 instrumental/vocal certificate	16 (15%)	14 (10%)
Music Diploma	13 (12%)	25 (18%)
MA Music Ed	13 (12%)	11 (8%)

A large amount of variability was found in the number of years of teaching experience amongst the teachers, which ranged from just one year to thirty-eight years. The average number of years of teaching experience was thirteen (Table 3.10).

**Table 3.10: Average number of years of teaching experience**

Teachers	Number of responses	Minimum	Maximum	Average number of years	Std. Deviation
Have used MF	46	1	35	13	10.18
Planning to use MF	58	1	38	13	9.76

The greatest number of teachers using or planning to use Musical Futures had up to ten years of teaching experience. It was notable that amongst those planning to use Musical Futures twenty-four percent reported that they had twenty-one or more years of experience teaching music (Table 3.11).

**Table 3.11: Years of teaching experience amongst teachers who have used or are planning to use Musical Futures**

Years of experience	Have used Musical Futures		Planning to use Musical Futures	
	Number of teachers	Percentage of those who responded*	Number of teachers	Percentage of those who responded
1-5 years	11	24	16	28
6-10 years	12	26	16	28
11-15 years	8	17	6	10
16-20 years	7	15	6	10
21 or more years	8	17	14	24

\*Percentages are rounded and may not add up to 100

### 3.6 Expectations of Musical Futures

Teachers who were planning to implement Musical Futures were asked what they expected the outcomes to be. The majority of responses (52%) were in relation to increased motivation, engagement with music, enjoyment and enthusiasm amongst pupils. Teachers also reported that they hoped Musical Futures would provide more stimulating curriculum work (29%), would raise standards (22%) and equip their pupils with enhanced musical skills (17%) and provide pupils with a greater breadth of musical experiences (6%). Teachers also cited the development of autonomous learning amongst pupils as an expected outcome (6%). Fostering greater uptake of music at GCSE (14%) and raising the profile of music in their schools (1%) were seen by some teachers as possible outcomes. Sixteen percent of teachers reported that they expected Musical Futures to contribute to their own professional development (Table 3.12).

**Table 3.12: Expectations of Musical Futures amongst teachers who were planning to use Musical Futures**

	Number of teachers	Percentage of teachers*
Increased motivation, engagement, enjoyment and enthusiasm amongst pupils	71	52%
More stimulating curriculum work	41	29%
Improved standards	31	22%
Enhanced skills in pupils including team skills, listening skills	24	17%
Professional development	23	16%
Greater uptake of music at GCSE	19	14%
Pupils will learn autonomously, exercise choice, think independently	8	6%
Greater breadth of practical music-making and performance opportunities	8	6%
Music opportunities will be created outside the classroom	5	4%
Raise the profile of music in the school	2	1%

\*Percentages do not add to 100 as teachers could provide more than one response

### **3.7 Summary**

The most common element of Musical Futures implemented and being planned was Informal Music Learning at KS3. Musical Futures was used most by teachers of Year 9 groups with a gradual increase in usage from year 7. Implementation was generally over the entire academic year. The key expectations of those planning to implement Musical Futures were that it would increase motivation, provide a more stimulating curriculum, raise standards, enhance musical skills, provide professional development and increase the numbers of students taking GCSE. Responding teachers were well qualified with a wide range of teaching experience indicating that it has appeal to a wide range of music teachers.

## Chapter 4: Impact on teachers

This chapter considers the impact of Musical Futures on teachers and their teaching of music. The findings are based on questionnaire responses from teachers who have used Musical Futures.

### 4.1 Teacher confidence

Relatively high levels of confidence were reported amongst the teachers who had implemented Musical Futures in their classrooms. In particular teachers were more confident about facilitating pupil learning in a range of musical genres ( $\underline{M} = 3.56$ ). There was also fairly strong agreement that confidence had increased in relation to teaching instrumental skills ( $\underline{M} = 3.31$ ) and in relation to teaching music, generally ( $\underline{M} = 3.15$ ). The least amount of confidence was reported in relation to facilitating singing ( $\underline{M} = 2.77$ ) (Table 4.1).

**Table 4.1: Impact on teachers' confidence**

	Minimum*	Maximum	Mean	Std. Deviation
I am more confident about facilitating pupil learning in a range of musical genres.	1	5	3.56	1.01
I am more confident about teaching instrumental skills.	1	5	3.31	1.07
I am more confident about teaching music.	1	5	3.15	1.09
I am more confident about facilitating singing.	1	5	2.77	.97

\*1=strongly disagree; 5=strongly agree

### 4.2 Enjoyment, enthusiasm and empowerment

Using Musical Futures evidently contributed to an enhanced sense of effectiveness and enjoyment of teaching music, amongst the teachers who had implemented the programme. There was strong agreement ( $\underline{M} = 3.59$ ) and little variability amongst the responses in relation to the question of whether teachers considered themselves to be more effective teachers since implementing Musical Futures. The teachers generally had found Musical Futures to be a very useful ( $\underline{M} = 4.36$ ) and innovative ( $\underline{M} = 4.24$ ) resource that had helped them to improve their music teaching ( $\underline{M} = 3.61$ ) (Table 4.2).

**Table 4.2: Impact on enjoyment, enthusiasm and sense of effectiveness in the music classroom**

	Minimum*	Maximum	Mean	Std. Deviation
Musical Futures was very useful.	1	5	4.36	.71
Musical Futures is innovative.	2	5	4.24	.65
Musical Futures helped me to improve my music teaching.	1	5	3.61	1.01
Since implementing MF I am a more effective teacher.	2	5	3.59	.87
I enjoy teaching music more than previously.	1	5	3.47	1.17

\*1=strongly disagree; 5=strongly agree

### **4.3 Changes to practice and long-term impact**

Teachers reported general agreement that Musical Futures would have a long-term ( $\underline{M} = 4.21$ ) and sustainable ( $\underline{M} = 4.11$ ) impact on their music teaching. There was also relatively strong agreement that Musical Futures had changed the way teachers delivered music in the classroom ( $\underline{M} = 3.82$ ). While teachers reported that music teaching in their schools had changed as a result of Musical Futures ( $\underline{M} = 3.92$ ) they also indicated that this initiative had been integrated with previous musical activity in their schools ( $\underline{M} = 3.86$ ). Teachers made a distinction between the challenge of using Musical Futures and the difficulty of using this approach; there was relatively strong agreement that Musical Futures was challenging ( $\underline{M} = 3.35$ ) and that teachers would welcome further support in relation to its use ( $\underline{M} = 3.94$ ). However, there was only moderate agreement ( $\underline{M} = 2.82$ ) that Musical Futures had been difficult to use (Table 4.3).



**Table 4.3: Teachers' views of the impact of Musical Futures on their teaching**

	Minimum*	Maximum	Mean	Std. Deviation
Musical Futures will have a long term impact on my music teaching.	1	5	4.21	.73
Musical Futures would be able to be implemented successfully in other schools.	1	5	4.18	.99
The impact of Musical Futures on my music teaching is sustainable in the long term.	1	5	4.11	.89
I would welcome further support for implementing Musical Futures.	1	5	3.94	1.09
Music teaching in the school has changed as a result of Musical Futures.	1	5	3.92	1.06
Musical Futures has been integrated with previous musical activity in the school.	1	5	3.86	.87
Musical Futures has changed the way that I teach music.	1	5	3.82	.91
I found the Musical Futures initiative challenging to use.	1	5	3.35	.92
I found Musical Futures difficult to use in my school.	1	5	2.82	.93

\*1=strongly disagree; 5=strongly agree

Teachers were asked, in qualitative open questions, to indicate how Musical Futures had impacted upon their teaching. Eighty-four teachers provided qualitative responses. These responses were coded thematically; the number of teachers who made comments relating to each them is set out in Table 4.4.

**Table 4.4: qualitative answers relating to teachers' perceived impact of Musical Futures on their teaching**

Qualitative answers about the perceived impact of Musical Futures on their teaching	Teachers who had used Musical Futures
More enjoyment teaching music	23 (27%)
More pupil-led	20 (24%)
More practical approach	17 (20%)
More personalised teaching	16 (19%)
More relaxed in the classroom	11 (13%)
Ideas not new	10 (12%)
New instrumental skills	10 (12%)
More group music-making	10 (12%)
Using Musical Futures was stressful	9 (11%)
More emphasis on popular music	9 (11%)
New ideas introduced in the classroom	5 (6%)

Many teachers said that Musical Futures would have a long-term impact on their teaching:

*'It will affect the way music is taught in our schools for the foreseeable future.'*

*'Enormously changed my music teaching practice – trusting pupils' judgement.'*

*'The concept of informal learning and individual pathways in Music is one which we shall embrace progressively in Music during the remodelling of KS3 ... This will impact on how we plan lessons, write schemes of work, the resources that we create and buy, and how the children feel about/enjoy lessons.'*

The most frequently cited area of impact was in relation to increased enjoyment of teaching music (27% of teachers responding).

*'I have loved it. One colleague, watching a lesson, said 'is this what you do? But this isn't like work!' True!!'*

*'I love teaching year 9 now.'*

Many teachers also reported that they now had the confidence to allow the lessons to be more pupil-led (24%) and felt that they were able to engage in more personalised teaching (19%).

*'I am more relaxed and confident about allowing students to make their own creative decisions'*

*'It has made me more open minded and flexible about the work the children undertake, and given me the confidence to expect work to take longer and be explored much more fully.'*

*'Pupils follow a personalised learning approach, I stand back and coach. We take much more risks, and engagement is high.'*

Twenty percent of those who responded said that they now adopted a more practical approach in the classroom.

*'It makes sense that learners access knowledge through a more practical approach, it naturally differentiates, and creates a more interested learner.'*

Some teachers said that they had become more relaxed in the classroom (13%).

*'It has made for a more relaxed, deeper learning experience - we have really enjoyed teaching year 9!!'*

*'The students when working on composition or ensemble work are given more freedom and I feel able now to sit back and observe. I think it's made me far more relaxed as a music teacher.'*

Others reported that the ideas were not new (12%) and that Musical Futures had validated the strategies they had already been implementing in their classrooms.

*'Reinforced rather than changed. It has simply affirmed our views and principles which we have developed over our teacher and musical lifetimes'*

*'....seems to be stuff that I have used in my own planning throughout my last 30 years of teaching music in schools.'*

Some teachers said that they had acquired new instrumental skills (12%), while other reported making more use of group music-making (12%) and placing a greater emphasis on popular music (11%).

*'It's made me learn the basics on violin and guitar!'*

*'I am currently doing the Informal Music Learning project with year 9 where students working in friendship groups work out how to play a song of their choice. In previous years I've found that year 9 students can lose interest in music when they come to*

*make their GCSE choices, but this project seems to sparked a new interest for the subject, and all students are working really hard on their songs (although this could be due to imminent recording!).'*

*'Has had a big impact on teaching - more emphasis on popular music.'*

In contrast to those who reported being more relaxed when using Musical Futures, eleven percent of respondents reported that they had found it stressful.

*'When the resources are there (time / space / equipment / expertise) the work is more appealing for learners but sometimes more stressful for teachers in some environments.'*

*'Difficulties? YES!!! SPACE! Stress, instruments, Other classes did keyboard lessons, peris lessons were stopped. Stress, peris helped out on work. Staff were told to chill more. I overspent my budget – more stress.'*

#### **4.4 Responsiveness to pupil needs**

There was strong agreement amongst the teachers that Musical Futures had helped their pupils to demonstrate their musical potential ( $\underline{M}$  = 4.29). Teachers generally considered their pupils to have responded well to Musical Futures ( $\underline{M}$  = 4.24) and indicated that Musical Futures had helped to engage previously disinterested pupils ( $\underline{M}$  = 4.22). Many teachers also indicated that Musical Futures had been a flexible resource that they had been able to adapt to meet the needs of their individual pupils ( $\underline{M}$  = 4.15). Teachers reported that through using Musical Futures they had become more aware of the music pupils were engaging in outside of school ( $\underline{M}$  = 3.88) and that Musical Futures had helped them to facilitate integration of pupils' informal music learning with classroom music ( $\underline{M}$  = 4.14). There was relatively strong agreement that Musical Futures supported pupil progression in music ( $\underline{M}$  = 3.96), although there was also a relatively strong consensus ( $\underline{M}$  = 3.87) that this initiative was more suitable for some groups of pupils than for others (Table 4.5).

**Table 4.5: Responsiveness to pupil needs**

	Minimum	Maximum	Mean	Std. Deviation
Musical Futures has helped pupils to demonstrate their musical potential.	1	5	4.29	.67
The pupils in my classes responded well to Musical Futures.	1	5	4.24	.80
Musical Futures has helped to engage previously disinterested pupils.	1	5	4.22	.93
I have adapted Musical Futures to meet the individual needs of my pupils.	2	5	4.15	.69
Musical Futures helped to integrate pupils' informal music learning with classroom music activities.	1	5	4.14	.64
Musical Futures supports pupil progression in music.	1	5	3.96	.99
I have become more aware of the music that pupils engage in outside of school.	1	5	3.88	1.07
Musical Futures was more suitable for some groups of pupils than for others.	1	5	3.87	.93

These figures were borne out in the qualitative findings, where 34 teachers (40% of qualitative responses) reported that Musical Futures was more suitable and more effective with some groups than with others.

*'We have had some great results in terms of pupils staying on task, encouraging each other to learn / play their parts and this has had an impact on the results some pupils have obtained. We have also witnessed some groups who have struggled to cope with the freedom with which Musical Futures brings and this has in turn affected the work they have produced.'*

*'Yes, some pupils can't wait to get on with their work but others really have difficulty latching onto the ideas and listening, as a result lots of just sitting around.'*

In particular, sixteen teachers who noted differences often specified that Musical Futures seemed to be most effective with boys.

*'Boys are particularly improving their behaviour and effort levels in music. I am surprised that it is often girls that do less well, struggling to find*

*the confidence to risk playing a wrong note even in their own circle of friends. Getting a confident performance from a minority of students is still occasionally difficult.'*

There was some disagreement over whether Musical Futures was most beneficial for high or low ability groups. Some claimed to have observed it to be more successful with high ability.

*'high ability very keen, low ability need a lot of guidance.'*

*'Musical Futures has benefited stronger ability pupils more, although has given other pupils an opportunity to use the instruments.'*

Nevertheless, others reported that Musical Futures had had particular benefits for lower ability groups.

*'The programme helped motivate the weaker ability child.'*

*'Higher and lower ability groups are both getting much from it as it can be easily tailored.'*

*'Helped lower end focus more. Progress at top end was already above national averages - not really seen any changes - but we already teach this way!'*

Some teachers noted that they did not consider Musical Futures to be an appropriate model for use with pupils with behavioural difficulties.

*'...those with extreme behaviour problems, and disaffected students did not respond as well to the more open-ended nature of the practical lessons.'*

A few teachers reported that Musical Futures had been particularly beneficial for pupils who already played instruments, providing them with a forum where they could 'shine'.

*'Those who could play an instrument had the opportunity to show what they could do and continue to use their instrument in classroom music lessons'*

*'It works well with our pupils who have a lot of lessons on guitar, drums, keyboard and singing.'*

However, one teacher noted that she had observed pupils with advanced instrumental skills became bored and required more challenging activities.

*'My grade 5+ pupils tend to get bored after a while so I have had to stretch them where possible.'*

Eleven teachers (13%) said that they regarded Musical Futures as fulfilling Gifted and Talented provision for pupils who had been identified as requiring extension support.

*‘Musical Futures also supports the delivery of the curriculum for gifted and talented pupils.’*

## **4.5 Integration with the National Curriculum**

In their qualitative responses, thirty-six teachers (43% of those providing qualitative responses) reported that they thought Musical Futures integrated well with the National Curriculum.

*‘Musical Futures does integrate with the national curriculum well, it clearly leads to an easier levelling system and covers a diverse range of musical styles, genres and traditions.’*

*‘Very well - it promotes independent learning, develops aural/performing skills.’*

*‘It focuses largely, of course, on listening skills, one of the three main skills outlined by the NC and possibly the most useful and important. It gives many students the chance to become more confident learners, an important aspect of the incoming NC from 2008.’*

*‘The music NC is a fairly loose document that allows teachers to deliver lessons that will encourage music making. Musical Futures principles fit neatly with the NC in this regard and the same principles can be applied to a range of different musical styles as the NC requires’*

However, some teachers added the proviso that assessment was more difficult when using the Musical Futures model.

*‘Using Musical Futures makes assessment much more of a challenge.’*

*‘I struggle to use Musical Futures to assess National Curriculum levels.’*

*‘It works well, but some documents linking it to National Curriculum levels would be good.’*

Just 5 teachers (6%) reported problems with integrating Musical Futures with the National Curriculum.

*‘limited in terms of world music/ cultural experiences/ composition’*

*‘It engages pupils, but if they are really encouraged to follow their own learning pathways, a good deal of the National Curriculum is rejected (in my experience). World music and classical music is only embraced by pupils making the greatest progress in their personal pathway.’*

*‘There are some issues with the year 9 model in Wales where cwricwlwm cmyrieg has to be addressed so pupils need pushing in the direction of Welsh music.’*

## 4.6 Adaptations of Musical Futures

Forty-three teachers who provided qualitative responses (51%) indicated that they had adapted Musical Futures in some way. Often this was because of space or resource limitations.

*'We have had to develop our own 'Musical Futures' scheme around the resources we have at school. Our scheme uses mainly the informal learning model and borrows ideas from the whole curriculum approach.'*

*'Due to resource limitations we alternate the projects with Schemes of Work which are Club Dance Remix, Experimental/Minimalism and Reggae music.'*

*'The main adaptations have been due to the lack of separate spaces for groups to work in - this has entailed a very high level of cooperation from the children too!'*

Other teachers made adaptations to Musical Futures when they considered the model to be too unstructured for their pupils.

*'Yes - more directed - as the pupils sometimes get de-motivated if they struggle to do stuff.'*

*'I think the project gets difficult in the middle of a Unit of Work as students find it very tempting to lose focus and I will be developing the work to keep students under teacher supervision more regularly, with more class performances and singing used to keep lessons structured where possible.'*

*'We are at the point of adapting the formula for next year's curriculum. The Year 8 curriculum approach with its more structured emphasis has worked better with our students and we plan to use the NUMU set up to promote more of the classroom based work students produce.'*

*'Occasionally add a little more structure for more challenging or less able pupils'.*

*'Personal, often haphazard learning without structured guidance- our peris find this difficult and nearly all of us want to get stuck in straight away and give advice on how to get started. Some of us feel that it can be disempowering sometimes to be left with a bass guitar (etc) and left to copy the bass line but not knowing what to do. We tend to intervene with weaker groups.'*

Some teachers reported that they had adapted Musical Futures so that more time was devoted to issues relating to non-musical aspects of the music industry.

*'I have only used parts of MF and the changes that I made were more "music industry" related in the sense that involved some teaching about music business and what it's like to present and promote your work in the real world.'*



*'I have allowed others to begin to develop music journalism/photography, creating magazines about the pupils who are making music.'*

Finally, several teachers said that they had adapted the approach by choosing different musical examples.

*I have adapted musical examples to fit with new developments in music.*

*'I was pleased to see that one woman composer, Elizabeth de la Jaquette, was included in the classical model, but I feel this could be extended!'*

*'We have changed songs done etc. we have disagreements with the 5 principles, namely principle 4.'*

*'I have altered units from the Informal learning model, by changing the suggested cover song 'Word Up' to something else. Also I haven't done the In at the deep end with other music, Gone straight into pupils doing their own version of a classical track and I have used other tracks than those suggested.'*

## **4.7 Summary**

As a result of engaging with Musical Futures, teachers reported being more confident about facilitating student learning in a range of musical genres, teaching instrumental skills and teaching music in general. The least change in teacher confidence was reported in relation to facilitating singing. Implementing Musical Futures contributed to an enhanced sense of effectiveness and enjoyment of teaching music. Teachers considered themselves to be more effective teachers as implementation had improved their teaching.

Musical Futures was reported to be useful and innovative and as having a long-term and sustainable impact on music teaching. It was perceived to have changed the way teachers delivered music in the classroom and changed music teaching in the school. Teachers now had the confidence to allow the lessons to be more pupil-led, and were able to engage in more personalised teaching. They reported adopting a more practical approach in the classroom and were more relaxed. Although implementing Musical Futures was seen as challenging it was not perceived as difficult to implement. It also integrated well with the National Curriculum. Participating teachers believed that the programme could be implemented successfully in other schools.

Musical Futures was perceived to have helped pupils to demonstrate their musical potential and teachers reported that pupils had responded well to it, that previously disinterested pupils became engaged and that it had helped them to facilitate integration of pupils' informal music learning with classroom music. Pupils' progression was reported to be supported through implementation, although the initiative was perceived to be more suitable for some groups of pupils than for others, particularly those designated as Gifted and Talented.

## Chapter 5: Teachers' views of the impact on pupils' musical skills and attitudes

This chapter describes the impact of Musical Futures on pupils who were involved in Musical Futures activity in their schools. It is based on questionnaire responses from teachers who have used Musical Futures.

### 5.1 Impact on pupil confidence, enjoyment and motivation

Teachers indicated that after implementing Musical Futures they had observed that their pupils enjoyed their music lessons more ( $M = 4.34$ ) and enjoyed singing more than previously ( $M = 3.60$ ). There was also strong agreement ( $M = 4.16$ ) that pupils appeared to be more confident in their music lessons as well as demonstrating enhanced motivation ( $M = 3.97$ ) (Table 5.1).

**Table 5.1: Teachers' views of the impact of Musical Futures on pupil confidence, enjoyment and motivation**

	Minimum	Maximum	Mean	Std. Deviation
My pupils enjoy their music lessons more.	2	5	4.34	.71
My pupils enjoy singing more.	1	5	3.60	.86
My pupils are more confident in their music lessons.	2	5	4.16	.64
My pupils seem to be more motivated in music lessons.	1	5	3.97	.96

These quantitative findings were borne out in the qualitative open questions where the greatest number (47%) of comments was in relation to increased motivation amongst pupils (numbers of responses corresponding with each theme are set out in Table 5.2).

**Table 5.2: Teachers' qualitative answers relating to perceived benefits to pupils**

Benefits to pupils	Teachers who had used Musical Futures
Motivation	39 (47%)
Better behaviour	23 (27%)
Widening participation	22 (26%)
Too much freedom	17 (21%)
More focused	12 (14%)
Musical skills	12 (14%)
More confidence	4 (5%)
Leadership amongst pupils	4 (5%)
Enhanced small group skills	2 (2%)

Many teachers (27%) reported better behaviour in their classrooms since using Musical Futures, although some teachers (21%) indicated that they thought the programme offered too much freedom to the pupils and had adapted it accordingly.

*'Behaviour and motivation - this was a major problem beforehand and this has improved dramatically amongst most pupils.'*

*'Attitudes towards Music have increased significantly, students more willing to learn especially independent learning. Attendance and behaviour dramatically improved.'*

*'Students do not always remain focussed ... While behaviour on the whole improves there are still some groups that take advantage of working independently.'*

One teacher noted that pupil behaviour deteriorated when her Musical Futures initiative was stopped.

*'Unfortunately due to the secondary strategy, my musical futures projects have been a bit on hold and the behaviour has become worse and attitude towards music lessons has weakened. I had not realised just how much impact musical futures had had on our learners until it was taken away!'*

Other benefits to pupils cited by teachers included widening participation (reaching pupils who had previously become disengaged from music in school).

*'Discovering 'bedroom' guitarists and helping develop their skills.'*

*'I have been delighted that over the last two years it has revealed hidden talent from pupils and had a significant impact on the numbers opting for music after year 9.'*

*'It has helped students who are normally disinterested in music find a path into the subject'*

However, eleven teachers noted that there were potential problems with pupils taking up music at GCSE who were not equipped with the necessary musical knowledge required in order to be successful in the course

*'My MAJOR concern is the effect it will have on our pupils going onto the GCSE Music course. We have had a higher than expected amount of pupils opt for music next year but this is not necessarily a good thing in our school! I am concerned that they will struggle more on the listening aspects of GCSE music.'*

*'The students may be able to perform but they need to develop the key words and ability to read to access the course at GCSE.'*

Teachers also reported more focus amongst the pupils (14%), enhanced musical skills (14%), more confidence and greater demonstration of leadership (5%) and improved small group skills (2%).

*'It has been successful in keeping Yr9 pupils who will probably not continue to GCSE, focussed.'*

*'As we have been using the approaches for a long time, the impact is clear; parents rate Music as outstanding as does Ofsted; students levels, exam grades are consistently high; students are confident in Music at all Key Stages; enjoyment of Music is high.'*

*'Musical Futures gives many students the chance to become more confident learners.'*

*'We have been developing programmes of musical leadership with our students collaborating with pupils in Year 6 who are shortly to join us.'*

*'During the Musical Future lessons pupils work co-operatively, share their ideas and support the ideas of others.'*

## **5.2 Impact on approaches to learning**

Musical Futures had an evident impact on independent learning; eleven teachers, in their qualitative responses, reported that their pupils had developed their independent learning skills, while 16 teachers (24%) reported that their teaching had become more pupil-led.

*'Pupils on the whole are taking responsibility for their learning and are moving with this new change.'*

*'It is excellent seeing the students develop independent learning skills and seeing the satisfaction on their faces when they do well knowing it is all their own work is brilliant.'*

*'It took a while to get used to the independent learning process, being able to stand back and allow students to do very little some weeks was initially frustrating, but then I realised that the creative process can take time to develop, and in almost all cases they meet the deadlines set with a good quality of work.'*

*'Students are trusted to get on with tasks by themselves. I now know that most students in Year 9 can be engaged on some level in music and that makes it easier for them to learn. I am surprised at how much students can learn just by listening and how good so many of them are at music once you find a way to teach them in a way they want to be taught.'*

## **5.3 Impact on attitudes to learning, behaviour and attendance**

There was strongest agreement amongst the teachers that Musical Futures had had a positive impact on pupils' attitudes towards music ( $\underline{M}$  = 4.34) and least agreement ( $\underline{M}$  = 3.49) that the initiative had impacted upon pupil attendance at music lessons. Teachers indicated that they believed their pupils had experienced enhanced self-esteem in relation to music, since following the Musical Futures programme ( $\underline{M}$  = 3.94) and there was general agreement that their pupils were now more likely to demonstrate a love of

music ( $\underline{M} = 3.93$ ). Relatively strong agreement was evident with regards to whether, after participating in Musical Futures, pupils were better able to work together in groups ( $\underline{M} = 3.92$ ), stay on task ( $\underline{M} = 3.85$ ) and engage in better behaviour generally ( $\underline{M} = 3.91$ ). (Table 5.3)

**Table 5.3: Teachers' perceptions the impact of Musical Futures on pupil attitudes to learning, behaviour and attendance**

	Minimum	Maximum	Mean	Std. Deviation
My pupils have more positive attitudes towards music.	1	5	4.34	.71
My pupils generally have improved levels of self-esteem in relation to music.	1	5	3.94	.91
My pupils are more likely to demonstrate that they love music.	1	5	3.93	.87
My pupils work together more effectively in music tasks.	2	5	3.92	.97
My pupils are generally better behaved in music lessons.	2	5	3.91	.94
My pupils are better able to stay on task.	1	5	3.85	.90
My pupils attend music lessons more regularly.	1	5	3.49	1.13

## 5.4 Impact on musical skills

Table 5.4 demonstrates that there was strong agreement ( $\underline{M} = 4.03$ ) amongst the teachers that after following the Musical Futures programme their pupils created better musical performances than previously. Teachers indicated that they agreed that their pupils had developed a greater range of musical skills ( $\underline{M} = 4.01$ ) and were able to demonstrate higher levels of attainment than previously ( $\underline{M} = 3.91$ ). Specific areas where teachers agreed pupils had acquired enhanced musical skills and knowledge were in relation to listening skills ( $\underline{M} = 3.84$ ), instrumental skills ( $\underline{M} = 3.76$ ) and strategies for composition ( $\underline{M} = 3.40$ ). Moderate agreement was found in relation to whether teachers thought their pupils had developed better understanding of a range of musical genres ( $\underline{M} = 3.18$ ). Overall, teachers indicated that the improvement in musical skills of their pupils had exceeded their expectations ( $\underline{M} = 3.74$ ) and that they now believed, having used Musical Futures, their pupils had a better chance of fulfilling their musical potential ( $\underline{M} = 3.91$ ).

**Table 5.4: Teachers' assessment of the impact of Musical Futures on pupils' musical skills**

	Minimum	Maximum	Mean	Std. Deviation
My pupils create better musical performances.	1	5	4.03	.85
My pupils have developed a greater range of musical skills.	2	5	4.01	.74
My pupils demonstrate higher levels of musical attainment than they did previously.	2	5	3.91	.91
My pupils are more likely to fulfil their musical potential.	2	5	3.91	.87
My pupils demonstrate improved listening skills.	1	5	3.84	.93
My pupils have learnt to play at least one musical instrument.	2	5	3.76	.82
My pupils have improved their musical skills more than I would have expected.	2	5	3.74	.93
My pupils have developed a greater range of strategies for composing.	2	5	3.40	.95
My pupils have developed a better understanding of a range of musical genres.	1	5	3.18	1.01

### **5.5 Impact on take-up of extra curricular instrumental and vocal lessons**

There was evidently some ambivalence, with only moderate agreement ( $M = 3.31$ ), with regards to whether teachers believed their pupils took part in more extra-curricular activities as a direct result of participating in a Musical Futures programme of work (Table 5.5).

**Table 5.5: Teachers' views of the impact of Musical Futures on increased participation in extra-curricular instrumental and vocal lessons**

	Minimum	Maximum	Mean	Std. Deviation
My pupils take part in more extra-curricular musical activities.	2	5	3.31	.10

Nineteen teachers (23% of those providing qualitative comments) reported that Musical Futures had contributed towards an increase in the take-up of instrumental and vocal extra-curricular activities in their schools. Specifically, nearly all of these teachers said that guitar, keyboards and drums had become more popular.

*'Big impact on guitar tuition in particular, and on demand in general, although demand for strings, woodwind and brass has become almost non-existent. Peripatetic staff have been used in MF lessons.'*

*'My guitar teacher was previously doing one day a week and with the onset of Musical Futures in lessons we are now at 2 days and about to go to three whole days a week in September.'*

*'...improved take up of rock type instruments extra-curricularly.'*

*'YES YES YES, but I don't have enough time so many book a lesson with myself on a lunchtime, this has replaced some failing extra curricular activities and I am full up each week. They mainly want to learn guitar, drums and keyboard.'*

Some teachers added that there had been an increase in pupil participation in school choirs, since implementing Musical Futures.

*'Choir is better attended but instrumental tuition is not a priority with my students.'*

*'Slight increase in choir numbers'*

## **5.6 Impact on attainment and take-up of GCSE Music**

Teachers were asked to provide information regarding the impact of Musical Futures on attainment and on the take-up of GCSE Music. Many teachers did not respond to this question and those that did either provided the information in terms of numbers of pupils or alternatively in percentages of pupils. Amongst both types of responses a marked improvement in attainment was noted as was an increase in the take-up of GCSE Music.

Amongst those who reported numbers of pupils, Table 20 demonstrates that after implementation of Musical Futures the numbers of pupils attaining level 1-4 decreased while the numbers attaining level 5 or above increased. Amongst this group, the average number of pupils reported to be choosing

GCSE Music increased from 19 to 27 a 42% increase (Table 5.6). These trends are illustrated in Figure 5.1.

**Table 5.6: Attainment and take-up of GCSE Music before and after Musical Futures (numbers of pupils)**

Attainment level	Number of responses	Minimum number of pupils	Maximum number of pupils	Total number of pupils	Average number of pupils	Std. Deviation
Level 1-4 before implementing MF	12	10	513	1131	94	139.28
Level 1-4 after implementing MF	13	5	527	979	75	142.178
Level 5 before implementing MF	15	7	160	937	62	47.50
Level 5 after implementing MF	14	1	145	933	67	43.24
Above Level 5 before implementing MF	13	2	120	551	42	40.29
Above Level 5 after implementing MF	12	12	120	659	55	39.18
Taking up GCSE Music before implementing MF	40	2	75	743	19	13.05
Taking up GCSE Music after implementing MF	38	4.	75	1039	27	15.14



**Figure 5.1: Attainment levels and take-up of GCSE Music before and after Musical Futures (numbers of pupils)**

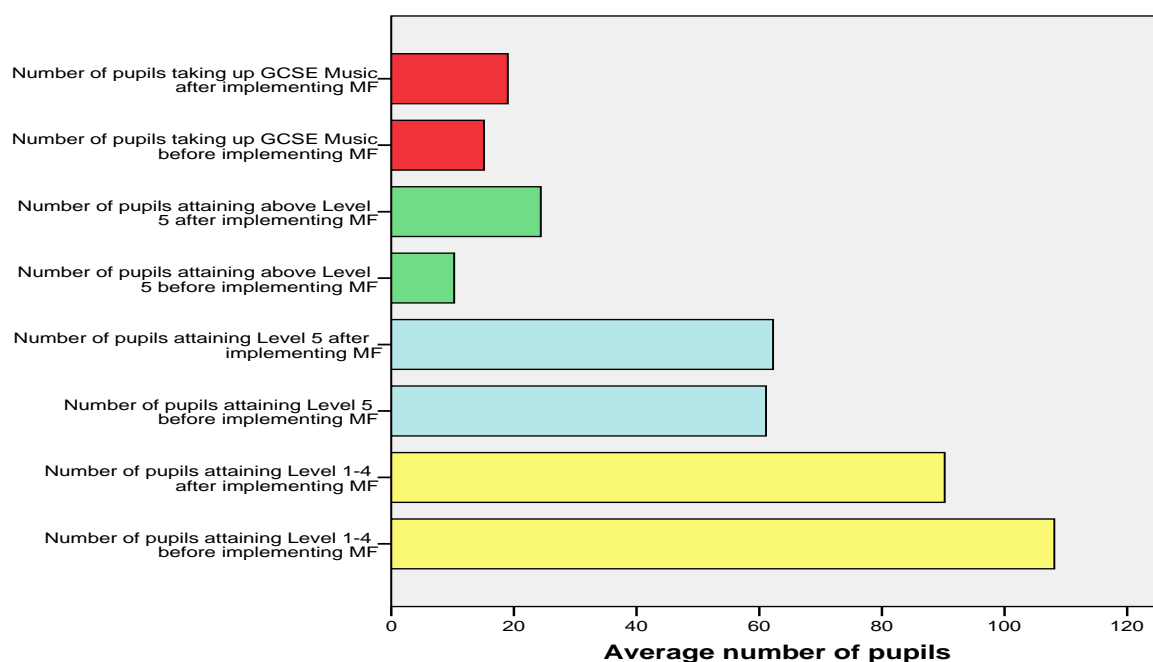
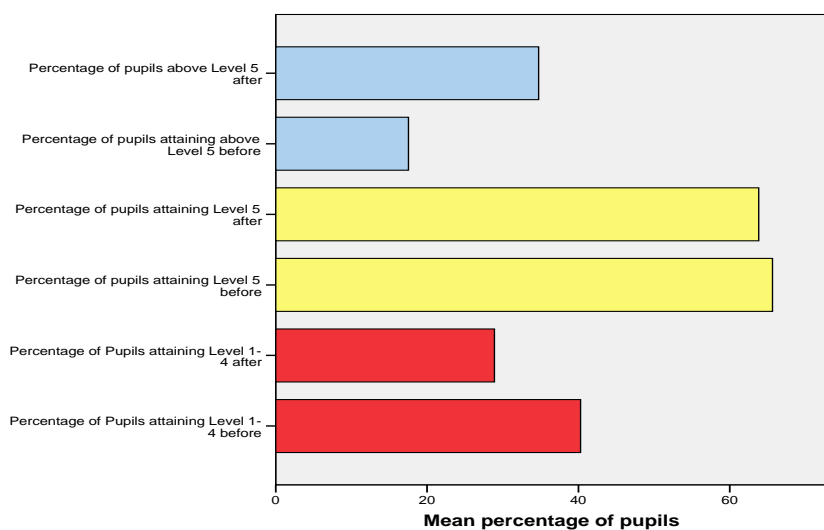


Table 5.7 shows the information relating to attainment from those teachers who provided percentages of pupils (none reported take-up of GCSE in percentage terms). Similarly, the trend was a decrease in the percentage of pupils attaining at level 4 but an increase in the percentage of those attaining at level 5 or above. These trends are illustrated in Figure 5.2.

**Table 5.7: Attainment before and after Musical Futures (percentage of pupils)**

Attainment	Number of responses	Minimum percentage of pupils	Maximum percentage of pupils	Average percentage of pupils	Std. Deviation
Level 1-4 before	12	9	100	44.42	34.72
Level 1-4 after	11	1	100	37.09	38.45
Level 5 before	13	3	99	60.77	26.59
Level 5 after	14	9	100	59.86	25.68
Above Level 5 before	14	10	60	20.93	14.56
Above Level 5 after	14	13	91	42.57	27.54

**Figure 5.2: Attainment levels before and after Musical Futures (percentage of pupils)**



## 5.7 Summary

As a result of the implementation of Musical Futures pupils were perceived to enjoy their music lessons more and be more confident and motivated. The most commonly noted benefits were enhanced motivation, better behaviour, and widening participation, although concerns were expressed by some teachers that the programme offered too much freedom to the pupils. Pupils were reported to have greater focus, enhanced musical skills, more confidence, greater opportunities for the demonstration of leadership, improved small group skills and greater independent learning skills. Some teachers noted that there were potential problems with more pupils taking up music at GCSE who were not equipped with the necessary musical knowledge required in order to be successful.

Musical Futures was perceived to have had a positive impact on pupils' attitudes towards music, self-esteem in relation to music, engagement and love of music and facilitated better group work and on task behaviour. It also engendered improved musical performances, enhanced musical skills and increased levels of attainment. Listening skills, instrumental skills, strategies for composition and understanding of musical genres were all improved. Overall, teachers indicated that the improvement in musical skills of their pupils had exceeded their expectations and that pupils had a better chance of fulfilling their musical potential. There was limited perceived impact on participation in extra-curricula activities but there was an increase in uptake of GCSE and enhanced levels of formally assessed attainment.

## Chapter 6: Pupils' experience of Musical Futures

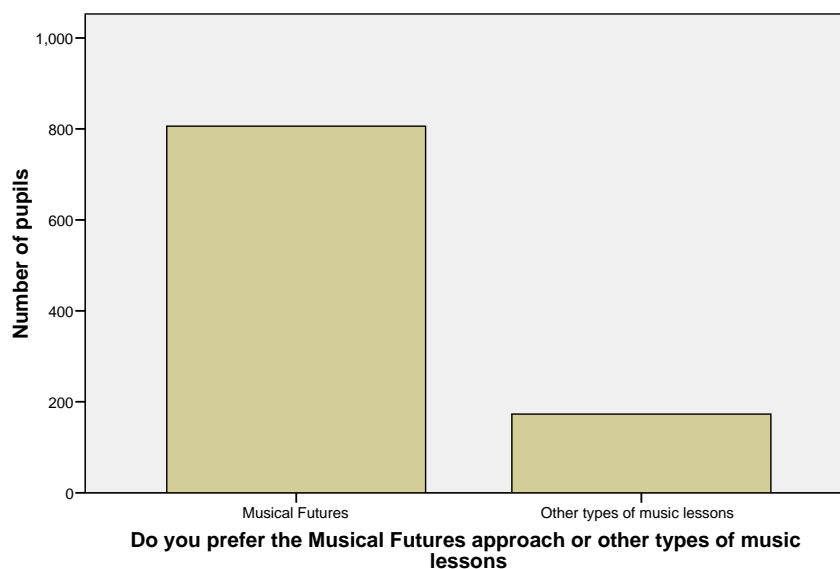
This chapter describes the impact of Musical Futures on pupils who were involved in Musical Futures initiatives in their schools. It is based on questionnaire responses from pupils who have experienced Musical Futures.

### 6.1 Preference for Musical Futures lessons

Overall, there was overwhelming agreement amongst the pupils that they preferred Musical Futures music lessons to other music lessons in school. Eight hundred and six pupils (82% of those who responded) preferred Musical futures, compared with one hundred and seventy-three (18% of those who responded) who preferred other types of classroom music lessons. One hundred pupils did not indicate a preference (Figure 6.1).

**Figure 6.1: Pupil preferences for Musical Futures or other types of music lessons**

Do you prefer the Musical Futures approach or other types of music lessons



This trend in preferences was found to be consistent when the responses were analysed according to pupil gender and whether or not they played an instrument. Thus, gender and instrumental skills were not found to be factors that particularly influenced pupil preference for Musical Futures, although a slightly greater preference was found amongst pupils who did play instruments (Table 6.1).

**Table 6.1 Pupil preferences for Musical Futures**

		Do you prefer the Musical Futures approach or other types of music lessons		Total (100%)
		Musical Futures	Other types of music lessons	Musical Futures
Pupil gender	Male	379 81%	87 19%	466
	Female	427 83%	86 17%	513
Plays instrument	Yes	297 87%	45 13%	342
	No	509 80%	128 20%	637
Overall preferences		806 82%	173 18%	979

The pupils were asked to say what they liked best about Musical Futures and to say what difficulties they had experienced with Musical Futures. Less than ten percent of pupils provided these qualitative responses, which are set out in Table 6.2. These results indicate that for a small number of pupils Musical Futures was not their preferred way of learning music, particularly as they may have lacked confidence and possibly did not value the opportunity to engage in practical music-making.

**Table 6.2: Strengths and difficulties with Musical Futures**

	Qualitative comments	Number of pupils
What the pupils liked best about Musical Futures	Recreating existing songs	73
	Making my own songs	68
	Performance	62
	Being able to work with friends	60
	Learning from others in a group/ band	59
	Freedom without limits	58
	Working with composition software	56
	Listening to music we like	50
	Being able to play different instruments	48
Difficulties with Musical Futures, experienced by pupils	Don't like reggae	70
	Not familiar with singing	66
	Assigned tasks and time limitations	60
	Finding a starting point	59
	Having to be actively involved	57
	Lose concentration	53
	Having to do your own song	53
	Don't like performance	49
	Classical music tasks	44
	Computer work	43
	Lack of confidence	41

## 6.2 Impact of Musical Futures on pupils' experience

### 6.2.1 Impact on small group skills

Overall, the greatest agreement ( $\bar{M} = 4.29$ ) amongst pupils was in relation to working with friends; Musical Futures allowed the scope for pupils to work in friendship groups where they generally agreed they worked more effectively (Table 6.3). This was elucidated by the similarly strong agreement that pupils had learnt how to work in groups in Musical Futures lessons ( $\bar{M} = 4.02$ ) and fairly strong agreement that pupils often helped others during Musical Futures lessons.

**Table 6.3: Impact on working in small groups**

	Mean and Std Dev.*	No response	strongly disagree	disagree	don't know	agree	strongly agree
I work better when I am with my friends.	4.29 (1.10)	22 2.0%	21 2.0%	46 4.3%	50 4.6%	329 30.6%	608 56.5%
I have learnt how to work in a group in Musical Futures lessons.	4.02 (1.09)	21 1.9%	26 2.4%	72 6.7%	41 3.8%	547 50.7%	371 34.4%
I often help others in Musical Futures lessons.	3.13 (1.27)	17 1.6%	107 10.0%	259 24.1%	150 14.0%	416 38.7%	126 11.7%

\*Standard Deviations in brackets

### 6.2.1 Impact on motivation, confidence and enjoyment

The pupil responses indicated that they greatly enjoyed Musical Futures lessons ( $\underline{M}$  = 4.02) and were motivated to do well in Musical Futures lessons ( $\underline{M}$  = 3.95). The majority of pupils also reported that they felt confident in Musical Futures lessons ( $\underline{M}$  = 3.54) and attended music lessons in school regularly (Table 6.4).

**Table 6.4: Impact on pupils' motivation, confidence and enjoyment**

	Mean and Std Dev.*	No response	strongly disagree	Disagree	don't know	agree	strongly agree
I enjoy Musical Futures lessons in school.	4.02 (1.06)	10 .9%	44 4.1%	59 5.5%	52 4.8%	548 50.8%	365 33.9%
I want to do well in Musical Futures lessons.	3.95 (1.15)	18 1.7%	47 4.4%	64 5.9%	81 7.5%	497 46.1%	370 34.4%
I feel confident in Musical Futures lessons.	3.54 (1.24)	16 1.5%	68 6.3%	180 16.7%	89 8.3%	505 46.8%	220 20.4%
I attend music lessons in school regularly	3.52 (1.53)	26 2.4%	137 12.7%	171 15.9%	47 4.4%	313 29.1%	383 35.6%

\*Standard Deviations in brackets

### 6.2.2 Impact on musical self-efficacy

Pupils generally demonstrated high musical self-efficacy; the majority of pupils reported that they were able to play at least one instrument ( $\underline{M}$  = 3.95), and

considered themselves to have achieved a lot in Musical Futures lessons ( $M = 3.63$ ). Nevertheless, pupils also indicated strongly that they thought they could be better at music ( $M = 3.86$ ) and there was only moderate agreement ( $M = 3.13$ ) that pupils considered themselves to have good musical skills. However, there was also fairly strong agreement ( $M = 3.36$ ) that pupils thought Musical Futures activities had helped them to become better musicians and pupils were divided in their opinions ( $M = 2.92$ ) relating to whether they needed more help in Musical Futures lessons (Table 6.5).

**Table 6.5: Pupils' musical self-efficacy**

	Mean and Std Dev.*	missing	strongly disagree	disagree	don't know	agree	strongly agree
I am able to play at least one musical instrument	3.95 (1.17)	10 .9%	58 5.4%	89 8.2%	55 5.1%	470 43.6%	397 36.8%
I could be better at music.	3.86 (1.14)	23 2.1%	39 3.6%	81 7.5%	78 7.2%	553 51.3%	303 28.1%
I have achieved a lot in Musical Futures lessons.	3.63 (1.25)	15 1.4%	70 6.5%	139 12.9%	118 11.0%	463 43.0%	272 25.3%
The activities we do in Musical Futures have helped me to become a better musician.	3.36 (1.30)	19 1.8%	101 9.4%	186 17.3%	126 11.7%	457 42.5%	187 17.4%
I have good musical skills.	3.13 (1.29)	26 2.4%	116 10.8%	207 19.2%	187 17.3%	425 39.4%	117 10.9%
I need more help in Musical Futures lessons.	2.92 (1.30)	28 2.6%	101 9.4%	356 33.2%	156 14.6%	310 28.9%	121 11.3%

\*Standard Deviations in brackets

## 6.2.2 Impact on bringing together in-school and out-of-school musical activities

Relatively lower agreement was found in relation to statements concerned with the impact of Musical Futures on the bringing together of in-school and out-of-school musical activities; this area of the impact of Musical Futures seemed to have been less powerful for pupils than, for example, the impact on self-confidence, motivation and enjoyment of music lessons (noted above). Table 6.6 demonstrates that although there was some agreement that having done Musical Futures teachers valued the music pupils were interested in ( $M = 3.51$ ), opinions were more divided as to whether pupils' approach to listening had changed ( $M = 2.93$ ), whether they had been inspired to continue with music outside of school ( $M = 2.64$ ) or take part in extra-curricular musical activities ( $M = 2.34$ ). Pupils were also ambivalent about whether the music



they did do outside of school helped them in Musical Futures lessons (M = 2.58).

**Table 6.6: Impact on bringing together in-school and out-of-school musical activities**

	Mean and Std Dev.*	No response	strongly disagree	disagree	don't know	agree	strongly agree
My teacher values the music I am interested in	3.51 (1.13)	21 1.9%	45 4.2%	113 10.5%	256 23.7%	467 43.3%	177 16.4%
I listen to music differently now.	2.93 (1.39)	22 2.0%	156 14.5%	319 29.6%	127 11.8%	286 26.5%	168 15.6%
Musical Futures has inspired me to continue with music outside of school.	2.64 (1.36)	18 1.7%	206 19.1%	395 36.7%	124 11.5%	194 18.0%	140 13.0%
The music activities I do outside of school help me in Musical Futures in school.	2.58 (1.43)	25 2.3%	266 24.7%	320 29.7%	141 13.1%	174 16.2%	150 13.9%
I take part in extra-curricular musical activities	2.34 (1.36)	15 1.4%	327 30.4%	388 36.0%	88 8.2%	141 13.1%	118 11.0%

\*Standard Deviations in brackets

Finally, Table 6.7 demonstrates that the least amount of agreement amongst the pupils was in relation to whether they intended to take GCSE music (M = 2.15). One hundred and forty-one (13%) of pupil respondents indicated that they were definitely intending to take GCSE Music. This figure contrasts with the national average of between seven and eight percent.

**Table 6.7: Impact on take-up of GCSE music**

	Mean and Std Dev.*	No response	strongly disagree	disagree	don't know	agree	strongly agree
I am intending to take GCSE music.	2.15 (1.39)	14 1.3%	451 42.0%	315 29.3%	94 8.7%	60 5.6%	141 13.1%

\*Standard Deviations in brackets

## 6.2 Differences between groups of pupils

Pupil responses were compared according to gender and according to whether or not pupils said they played a musical instrument.

### 6.2.1 Differences by gender

Statistically significant gender differences were found in relation to just two of the statements on the pupil questionnaire. Both of these were statements concerned with working in friendship groups and in both cases the mean agreement was higher amongst girls than amongst boys, suggesting that the social benefits of Musical Futures approach may have been more salient for girls than for boys (Table 6.8).

**Table 6.8: Gender differences**

	Male or Female	Number of responses	Mean	Std. Deviation	Statistical significance
I have learnt how to work in a group in Musical Futures lessons.	Male	516	3.92	1.14	t = 2.85(1076), p = .005
	Female	562	4.11	1.02	
I work better when I am with my friends.	Male	515	4.22	1.13	t = 2.11 (1074), p = .005
	Female	561	4.36	1.07	

### 6.2.1 Differences between those who play instruments and those who do not

Statistically significant differences between pupils who played instruments and pupils who did not were found in responses to all but one statement on the questionnaire. Consistently, more positive outcomes were evident amongst those who played instruments. Instrumentalists enjoyed Musical Futures more, felt more valued and confident and believed more strongly that they had a range of enhanced musical skills. In addition, the instrumentalists indicated more strongly that they had changed in terms of their listening approaches, their attendance at music lessons and their participation in extra-curricular activities. Overall, the instrumentalists had been inspired and motivated more than their peers, needed less help in music lessons than their peers, had higher musical self-efficacy and were more likely to go on to take GCSE music (Table 6.9).

**Table 6.9: Differences between those who play instruments and those who do not**

	Plays an instrument	Number of responses	Mean	Std. Deviation	Statistical significance*
I enjoy Musical Futures lessons in school.	Yes	363	4.23	.96	t = 4.75 (1076), p < .001
	No	715	3.91	1.09	
I am able to play at least one musical instrument	Yes	364	4.44	.90	t = 11.22 (939), p < .001
	No	715	3.70	1.22	
My teacher values the music I am interested in	Yes	364	3.80	1.01	t = 6.34 (819), p < .001
	No	715	3.37	1.15	
I feel confident in Musical Futures lessons.	Yes	364	3.87	1.18	t = 6.37 (767), p < .001
	No	714	3.37	1.24	
I take part in extra-curricular musical activities	Yes	363	2.91	1.478	t = 9.68 (606), p < .001
	No	714	2.05	1.19	
I have good musical skills.	Yes	364	3.68	1.13	t = 11 (812), p < .001
	No	714	2.85	1.27	
I have learnt how to work in a group in Musical Futures lessons.	Yes	364	4.21	.93	t = 4.12 (1076), p < .001
	No	714	3.93	1.15	
I listen to music differently now.	Yes	364	3.22	1.36	t = 4.9 (742), p < .001
	No	714	2.78	1.39	
Musical Futures has inspired me to continue with music outside of school.	Yes	364	3.15	1.34	t = 8.88 (670), p < .001
	No	713	2.38	1.27	
The activities we do in Musical Futures have helped me to become a better musician.	Yes	364	3.71	1.19	t = 6.57 (800), p < .001
	No	712	3.18	1.32	
I attend music lessons in school regularly.	Yes	364	3.75	1.44	t = 3.74 (782), p < .001
	No	713	3.40	1.56	
The music activities I do outside of school help me in Musical Futures in school.	Yes	364	3.22	1.48	t = 10.63 (650), p < .001
	No	712	2.25	1.29	
I want to do well in Musical Futures lessons.	Yes	364	4.29	.94	t = 7.62 (903), p < .001
	No	713	3.78	1.20	
I work better when I am with my friends.	Yes	363	4.37	1.03	NS**
	No	713	4.25	1.13	
I have achieved a lot in Musical Futures lessons.	Yes	364	3.89	1.18	t = 4.53 (774), p < .001
	No	713	3.51	1.26	
I could be better at music.	Yes	364	3.98	1.06	t = 2.36 (807), p < .018
	No	713	3.81	1.18	
I need more help in Musical Futures lessons.	Yes	362	2.72	1.27	t = 3.64 (1070), p < .001
	No	710	3.02	1.30	
I often help others in Musical Futures lessons.	Yes	363	3.49	1.21	t = 6.63 (1073), p < .001
	No	712	2.95	1.27	
I am intending to take GCSE music.	Yes	363	2.68	1.59	t = 8.45 (575), p < .001
	No	712	1.88	1.19	

\* Degrees of freedom are adjusted where equal variances cannot be assumed \*\*NS=non-significant

### **6.3 Summary**

The majority of pupil respondents indicated that they preferred Musical Futures lessons over other types of music lessons. Elements of Musical Futures lessons that the pupils reported liking the best included practical music-making activities, working in friendship groups, independent learning and listening to music they liked. However, a small number of pupils said they did not like practical music-making tasks and lacked confidence, particularly with singing.

Overall, pupils benefitted the most in terms of enhanced confidence, motivation and enjoyment. Girls in particular valued the opportunity to work in friendship groups. Pupils who played instruments benefitted more than those who did not on every measure, including confidence, motivation, enjoyment and musical self-efficacy. Those who played instruments also reported a greater sense of a connection being made between in-school musical activities and extra-curricular or out-of-school musical activities. Very significantly, amongst this sample thirteen percent of pupils indicated that they were definitely intending to take GCSE Music, as compared with a national average figure of between seven and eight percent.

## Chapter 7: Support issues

This chapter reports on the level of support teachers had received from Senior Management Teams. Requests and suggestions from teachers for additional support are also reported. The findings are based on questionnaire responses from teachers who have used and who are planning to use Musical Futures.

### 7.1 Support from Senior Management Teams

Amongst the teachers who were planning to use Musical Futures forty-one percent reported that they were receiving support for adopting Musical Futures, from the senior management teams in their schools (Table 7.1). A further seven percent said that they were not receiving support from their senior management teams and four percent reported that they did not know whether their senior management teams were supportive of Musical Futures or not. The remainder of the respondents declined to answer this question.

**Table 7.1: Existing support identified by teachers who were planning to use Musical Futures**

Teachers who are planning to use Musical Futures			Teachers who had used Musical Futures		
Received support from SMT	Did not receive support	Did not know	Received support from SMT	Did not receive support	Little awareness of Musical Futures amongst SMT
58 (41%)	15 (7%)	9 (4%)	18 (21%)	22 (26%)	13 (15%)

Teachers who had used Musical Futures provided qualitative responses relating to the support they had received in their schools. Eighteen (21%) said that their senior management teams had been supportive, while 22 teachers (26%) reported that they had definitely received no support at all. A further thirteen teachers (15%) said that there was little awareness of Musical Futures amongst their senior management teams.

### 7.2 Additional support needs

Thirty percent of teachers said that they felt they required further support before they could successfully implement Musical Futures. A range of types of support was identified, including guidelines and resource packs (17%), training (9%), opportunities to share ideas and good practice with others (8%), financial support (6%) and time to prepare (1%) (Table 7.2).

**Table 7.2: Support needs identified by teachers who were planning to use Musical Futures**

<b>Support needs</b>	<b>Teachers who were planning to use Musical Futures</b>
Require further support before being able to implement Musical Futures	42 (30%)
Guidelines ('how to' information) and resource packs (including chords)	25 (17%)
Setting up Numu	8 (6%)
Financial	10 (7%)
Opportunity to share ideas, observe others and discuss MF	11 (8%)
Training	13 (9%)
Time to prepare & adapt materials and schemes	1 (1%)

Amongst those teachers who had used Musical Futures, the additional support needs that were identified included resources (14%), sharing of good practice with other teachers (18%), further training (19%) and additional teacher support in the classroom (13%) (Table 7.3).

**Table 7.3: Additional support needs identified by teachers who had used Musical Futures**

<b>Support needs</b>	<b>Teachers who had used Musical Futures</b>
Further training	16(19%)
Sharing of good practice	15 (18%)
Resources	12 (14%)
Additional support in the classroom	11 (13%)

### **7.3 Difficulties with using Musical Futures**

Teachers who had used Musical Futures cited a range of difficulties they had encountered when implementing the initiative. The most commonly cited difficulty was related to space restrictions in their schools (33%), making it difficult to break in to small group work.

*'Main obstacle has been lack of facility. Pupils have been working in cupboards around the school. This makes monitoring of work particularly difficult.'*

Other constraints included limited financial support for purchase of instruments (17%).

*'I feel Musical Futures is a step in the right direction for music teaching, but the expense to a school to cater for it fully, is on the whole unachievable. ... We cannot cater for these costs, so have developed our own scheme, which at the moment does not have perfect results across the board, but overall our results have improved.'*

Staffing issues (3%), difficulties in using Musical Futures with particular groups of pupils (for example, behaviourally challenged, mixed ability groups) (2%), lack of time (1%) and lack of confidence on the part of the teacher (1%) were also raised as difficulties that had been experienced (Table 7.4).

**Table 7.4: Difficulties cited by teachers who have used Musical Futures**

<b>Difficulty (with example quotes from teachers)</b>	<b>Teachers who have used Musical Futures</b>
Accommodation: <i>'The lack of practice rooms or other suitable spaces was the main difficulty.'</i>	35 (33%)
Financial support for purchase of instruments: <i>'Resources are a major ongoing problem i.e. expense. Also the 'wear and tear' of the instruments is significant.'</i>	18 (17%)
Staffing issues: <i>'Difficult to deliver to 30+ students with only one class teacher.'</i>	3 (3%)
Reluctance from students: <i>'Some have disengaged with the activity and are reluctant to participate.'</i>	3 (3%)
Not suitable for particular groups of pupils: <i>'Cannot use with behaviourally challenged groups as risk is too great.'</i>	1 (1%)
Teacher's confidence in using musical equipment: <i>'Numu is the next challenge. An idiot guide as to how to use it would be good.'</i>	2 (2%)
Time limitations: <i>'If music is given enough time on the curriculum then it will be great, but lessons shorter than 45 minutes will not always work due to set up and strike down time.'</i>	4 (4%)

These findings were elucidated in the qualitative additional comments where twenty-nine (35%) teachers said that they had experienced problems due to accommodation constraints (not enough rooms, rooms not soundproofed, rooms too small) and a further sixteen (19%) said that although Musical Futures had been fairly successful it was entirely dependent on resources and limitations in this regard had been problematic.

*'The managing of what little space we have is difficult and I'm not sure I have found an answer for this yet.'*

*'Tried to deliver with limited resources. It didn't work! But I like the ideas.'*

Many of the difficulties that had been experienced by those who had implemented Musical Futures were anticipated by those planning to use the model, including significant worries about accommodation restrictions (34%) and resource constraints (25%) (Table 7.5).

**Table 7.5: Difficulties anticipated by teachers who were planning to use Musical Futures**

Difficulty	Teachers who were planning to use Musical Futures
Finding time to research and plan Musical Futures	25 (18%)
Accommodation restrictions	48 (34%)
Resources	35 (25%)
Pupil reluctance	15 (11%)
Lack of familiarity with / knowledge about informal learning	11 (8%)
Finding other teachers with whom to share models of practice	1 (1%)
Staff training needs	3 (2%)

## 7.4 Teachers who did not use Musical Futures

Amongst those who reported that they had not used Musical Futures and had no plans to do so, very few teachers provided reasons for this decision. A total of seventy-eight teachers provided reasons, out of the five hundred and thirty teachers who had reported that they had no plans to use Musical Futures.

The reasons that were given, however, largely reflected the difficulties that had been raised by teachers who had used Musical Futures (noted above), and in particular space and resource limitations. Although they were on the Musical Futures database, sixteen teachers (twenty-one percent of those who had supplied reasons) replied that they did not know what Musical Futures was (Table 7.1).



**Table 7.1: Reasons given for not planning on implementing Musical Futures**

<b>Reason for not planning to implement Musical Futures</b>	<b>Number of teachers and percentage* of those who provided reasons</b>
<p><b>Space and resources:</b>  <i>'At present there is no way that it is a viable option financially - to supply enough equipment, and we would struggle for rooms. So that bit's a "No".'</i></p>	<p><b>26 (33%)</b></p>
<p><b>Don't know what Musical Futures is:</b>  <i>'Although I am sure I must have been sent musical futures info I am afraid I have no recollection of it and cannot find it.'</i>   <i>'I've never received or heard of this before.'</i></p>	<p><b>16 (21%)</b></p>
<p><b>Time constraints:</b>  <i>'I want to but I don't have time to look into it to be able to implement it.'</i></p>	<p><b>16 (21%)</b></p>
<p><b>Too unstructured:</b>  <i>'Both myself and the Head of Music feel that the approach is too free and many of our students would not manage this.'</i></p>	<p><b>8 (10%)</b></p>
<p><b>Not appropriate for our students:</b>  <i>'I feel that your programmes of study are not really appropriate for our students (with severe and moderate learning difficulties).'</i></p>	<p><b>5 (6%)</b></p>
<p><b>New in job:</b>  <i>'I have only just started at the school and I really have not had a great deal of time to look into the whole musical futures program.'</i></p>	<p><b>4 (5%)</b></p>
<p><b>Poorly taught in the past:</b>  <i>'It seems very evident that in the past few years several teachers were less than focused. The result has been that for the vast majority of pupils Music has been almost entirely unstructured in any way - this has caused many of them to not take lessons seriously, they have little background knowledge, nor much experience of producing work that they consider to be worthwhile.'</i></p>	<p><b>3 (4%)</b></p>
<p><b>Equipment mistreated:</b>  <i>'Most of our equipment was being mistreated and the department had become a bit of a junk shop!'</i></p>	<p><b>2 (3%)</b></p>

\*Percentages may not add to 100 due to rounding errors

## **7.5 Summary**

There was considerable variability in the extent to which responding teachers reported that they had the support of the Senior Management Team (SMT) in the school in relation to the implementation of Musical Futures. A substantial proportion of teachers who were planning to implement Musical Futures felt that they required further support including guidelines and resource packs, training, and opportunities to share ideas and good practice with others. Teachers already implementing Musical Futures also indicated that further training, opportunities for sharing practice, additional resources and additional teacher support in the classroom were required. The most commonly cited difficulties in implementing and planning Musical Futures were space restrictions and limited financial support for purchase of instruments.

## Chapter 8: Summary and conclusions

This chapter provides a summary of the findings and draws some conclusions about the current level of implementation of Musical Futures, the impact of Musical Futures on learning and teaching, adaptations of Musical Futures and support needs of teachers who are interested in using Musical Futures.

Musical Futures has the potential to enhance pupil motivation in relation to music and enhance the quality of teaching and learning. In addition, Musical Futures may contribute to greater enthusiasm amongst pupils for taking up Music at GCSE. Important and frequently cited barriers to implementation include a lack of appropriate accommodation and resources. The initiative needs to be disseminated more widely and plans for this are already in place along with the provision of support for teachers. The process of dissemination and implementation more widely will take time.

### Questions remaining to be answered

A number of further questions have emerged from the survey:

Do pupils who have participated in Musical Futures experience any particular strengths or difficulties in GCSE music, compared with those who have participated in other approaches to music teaching in Key Stage 3?

What strategies could be developed to enhance the experience of Musical Futures for those with no prior instrumental skills?

Are there adaptations that could be made to Musical Futures that would equip teachers with strategies to overcome accommodation and resource constraints?

Some teachers report difficulties using Musical Futures with children who have behavioural difficulties or who are in low ability groups. Are there models of best practice with these groups that could be adopted in order to provide teachers with the confidence and the skills to implement Musical Futures with these groups of pupils?

Do the reported non-musical benefits of Musical Futures (e.g. enhanced independent learning, better behaviour, increased confidence) impact upon pupil performance across the curriculum?

## Appendix 1: Teacher questionnaires

### **Musical Futures - Questionnaire for teachers who have used Musical Futures**

The Institute of Education, University of London has been commissioned by the Paul Hamlyn Foundation to undertake an evaluation of uptake of the Musical Futures initiative. As part of this research we would be grateful if you would complete this questionnaire. All responses will be treated in confidence. Thank you for your help. If you have any queries regarding this questionnaire please contact the research team on 0207 612 6468 or e-mail [a.creech@ioe.ac.uk](mailto:a.creech@ioe.ac.uk)

Name: ..... Position: .....

..... **School:** .....

..... **Preferred email:** .....

**Telephone:** .....

**Please list your musical qualifications, background and experience:**

---

**Which year group(s) did you/have you been using Musical Futures models with?** .....

**How many pupils have been involved in Musical Futures activities (approx)?** .....

**Which of the following models have you drawn on:**

**The Whole Curriculum Approach**

**Informal Music Learning at Key Stage 3**

**Numu**

**Personalising Extra-Curricular Music**

**Over what period of time did you/do you implement Musical Futures?**

**For an entire academic year**

**For one term**

**For one unit of work**

**For an occasional lesson**

**Would you be prepared to allow your pupils to fill in questionnaires about their experience with Musical Futures?** Yes  No

### **Impact of Musical Futures on your teaching:**

1. How well do you feel Musical Futures integrates with the National Curriculum? Please give details.
2. To what extent do you think that Musical Futures will have a long term impact on your music teaching? Please explain your response.
3. How has Musical Futures changed your music teaching practice? Please elaborate.
4. Have you adapted the Musical Futures models? If so, what changes have you made? Please give details.

5. Please complete the following grid indicating the extent of your agreement or disagreement with the statements.

<b>PUPIL OUTCOMES –</b> Since implementing Musical Futures, my pupils:	<b>Strongly Agree</b>	<b>Agree</b>	<b>Don't know</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
enjoy their music lessons more.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
enjoy singing more.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
have learnt to play at least one musical instrument.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
are more confident in their music lessons.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
take part in more extra-curricular musical activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
have developed a greater range of musical skills.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
have developed a greater range of strategies for composing.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
have developed a better understanding of a range of musical genres.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
create better musical performances.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
demonstrate improved listening skills.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
have more positive attitudes towards music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
are generally better behaved in music lessons.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
are better able to stay on task.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
work together more effectively in music tasks.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
attend music lessons more regularly.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
have improved their musical skills more than I would have expected.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
seem to be more motivated in music lessons.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
generally have improved levels of self-esteem in relation to music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
demonstrate higher levels of musical attainment than they did previously.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
are more likely to fulfil their musical potential.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
are more likely to demonstrate that they love music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>MY TEACHING –</b> Since implementing Musical Futures:	<b>Strongly Agree</b>	<b>Agree</b>	<b>Don't know</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
I am a more effective teacher.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am more confident about teaching music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I enjoy teaching music more than previously.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am more confident about facilitating singing.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am more confident about teaching instrumental skills.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have become more aware of the music that pupils engage in outside of school.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am more confident about facilitating pupil learning in a range of musical genres.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have adapted Musical Futures to fit with my personal approach to teaching and learning.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have adapted Musical Futures to meet the individual needs of my pupils.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<b>MUSICAL FUTURES</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	<b>Don't know</b>
Musical Futures helped me to improve my music teaching.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures was very useful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music teaching in the school has changed as a result of Musical Futures.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures has been integrated with previous musical activity in the school.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures has successfully complemented the National Curriculum.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures has changed the way that I teach music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures will have a long term impact on my music teaching.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The impact of Musical Futures on my music teaching is sustainable in the long term.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures would be able to be implemented successfully in other schools.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would welcome further support for implementing Musical Futures.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I found Musical Futures difficult to use in my school.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The pupils in my classes responded well to Musical Futures.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures was more suitable for some groups of pupils than for others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures helped to integrate pupils' informal music learning with classroom music activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I found the Musical Futures initiative challenging to use.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures is innovative.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures has helped pupils to demonstrate their musical potential.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures has helped to engage previously disinterested pupils.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures supports pupil progression in music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### **Impact of Musical Futures on Pupils:**

6. In your view what have been the main benefits for pupils experiencing Musical Futures (e.g. in relation to musical development, attendance and behaviour in the classroom, motivation for music, attitudes towards music as a subject, independent learning skills)?

7. Has Musical Futures been more successful with some groups of pupils than with others (e.g. boys or girls, different ability or ethnic groups)? If so, please elaborate.

8. Has implementing Musical Futures had an impact on take-up of instrumental or vocal lessons, amongst pupils in your school? If so, please provide details.

9. Please complete the following table relating to attainment in Music at Key Stage 3 amongst your pupils who have experienced Musical Futures \*

	Number of pupils	
	Before implementing Musical Futures	After implementing Musical Futures
Pupils attaining Level 1-4		
Pupils attaining Level 5		
Pupils attaining above Level 5		

10. Please complete the following table relating to the impact of Musical Futures on take-up of Music at Key Stage 4, amongst your pupils who have experienced Musical Futures\*

	Number of pupils	
	Before implementing Musical Futures	After implementing Musical Futures
Pupils taking up GCSE Music		

**\*NB If you do not have access to the information requested in questions 9 and 10, could you provide a contact who would be able to supply this:**

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### **Effectiveness of Musical Futures:**

11. Did you experience any difficulties in implementing Musical Futures? If so, what were these difficulties and how were these resolved?

12. Did you receive support for adopting Musical Futures from the Senior Management Team in your school? If so, how effective was the support that you were given?

13. Would you welcome further support for using Musical Futures? If so, what kinds of support would be most useful?

### **Additional comments:**

14. If you have any additional comments you would like to make relating to Musical Futures, please use this space.

**Thank you for completing the questionnaire**

Please return to: Andrea Creech, Institute Of Education, 20 Bedford Way, London WC1H 0AL

or by email: [A.Creech@ioe.ac.uk](mailto:A.Creech@ioe.ac.uk)

## **Musical Futures - Questionnaire for teachers who are planning to use Musical Futures**

*The Institute of Education, University of London has been commissioned by the Paul Hamlyn Foundation to undertake an evaluation of uptake of the Musical Futures initiative. As part of this research we would be grateful if you would complete this questionnaire. All responses will be treated in confidence. Thank you for your help. If you have any queries regarding this questionnaire please contact the research team on 0207 612 6468 or e-mail [A.Creech@ioe.ac.uk](mailto:A.Creech@ioe.ac.uk).  
**Please return the questionnaire to A.Creech@ioe.ac.uk.***

Name: ..... Position: .....

School: .....

Preferred email: .....

Telephone: .....

**Please list your musical qualifications, background and experience:**

Which year group(s) do you plan to use Musical Futures models with? \_\_\_\_\_

How many pupils will be involved in Musical Futures activities (approx)? \_\_\_\_\_

Which of the following models do you plan to use:

The Whole Curriculum Approach  Informal Music Learning at Key Stage 3

Numu  Personalising Extra-Curricular Music

Over what period of time do you plan to implement Musical Futures?

For an entire academic year  For one term   
For one unit of work  For an occasional lesson

Do you expect to experience any difficulties in implementing Musical Futures? If so, what might these difficulties be and how could they be resolved?

Will you receive support for adopting Musical Futures from the Senior Management Team in your school?

Do you require further support before you are able to implement Musical Futures? If so, what kinds of support would be most useful?

What do you hope the outcomes of implementing the Musical Futures model(s) will be, for you and your pupils?

If you have any additional comments you would like to make relating to Musical Futures, please use this space.

**Thank you for completing the questionnaire**



## Appendix 2: Pupil questionnaire

### Musical Futures: Your Opinion

The Institute of Education, University of London have been asked to undertake some research about Musical Futures in your school. We would be grateful if you would complete this questionnaire. All responses will be treated in confidence. Thank you for your help.

Name: \_\_\_\_\_ School: \_\_\_\_\_

Are you: Male  Female  Your Age: \_\_\_\_\_

If you play any musical instruments please list them here

\_\_\_\_\_

What aspects of Musical Futures have you enjoyed? Please explain why you enjoyed it.

What aspects of Musical Futures have you not enjoyed? Please explain why you did not enjoy it.

Do you prefer:

The Musical Futures approach to music education

OR

Other types of music lessons

Please answer the following about Musical Futures:

	Strongly Agree	Agree	Disagree	Strongly Disagree	Don't know
I enjoy Musical Futures lessons in school.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am able to play at least one musical instrument.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My teacher values the music I am interested in.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel confident in Musical Futures lessons.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I take part in extra-curricular musical activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have good musical skills.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have learnt how to work in a group in Musical Futures lessons.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I listen to music differently now.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musical Futures has inspired me to continue with music outside of school.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The activities we do in Musical Futures have helped me to become a better musician.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I attend music lessons in school regularly.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The music activities I do outside of school help me in Musical Futures in school.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I want to do well in Musical Futures lessons.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I work better when I am with my friends.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have achieved a lot in Musical Futures lessons.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I could be better at music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I need more help in Musical Futures lessons.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I often help others in Musical Futures lessons.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am intending to take GCSE music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thank you for completing the questionnaire