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Early career challenges in secondary school music teaching

Abstract

The article reports an Economic and Social Research Council (ESRC)-funded study of the early career experiences of secondary school music teachers in England, set within a wider, national picture of decreasing, age-related pupil engagement with school music, career perceptions of music teaching, variable patterns of teacher recruitment, and possible mismatches between the musical biographies of young people and intending music teachers. Qualitative and quantitative data were collected from a short-term longitudinal survey (first questionnaire: n=74, second questionnaire: n=29), supplemented by case studies (n=6) and open-ended, written questions (n=20). Analyses suggest that only a half of the newly qualified participants chose to teach full-time in a mainstream, state-funded school music classroom. Of these, the majority were faced with a range of early career challenges stemming from curricular, extra-curricular and non-curricular school expectations. These included the need to balance their existing musical performer identity with that of being a new teacher.

Key words

Music, teaching, recruitment, early career experiences

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Early career challenges in secondary school music teaching

Music as a 'shortage' subject

In England, music continues to be listed as a 'priority subject' by the Government's Training and Development Agency (TDA) – a Non-Departmental Public Body with responsibility for the quality of teacher supply to schools and workforce development. Music is a recruitment priority, alongside mathematics, science, design and technology, information and communications technology, modern languages, English and religious education. These subjects attract additional financial incentives for graduates wishing to teach. Eligible applicants in music currently receive a student bursary of £9000 (TDA, 2008b) and an additional 'golden hello' payment of £2500 (TDA, 2008a). One intention of this policy is to ensure that all secondary school pupils consistently have appropriate access to high-quality music teaching that engages with their needs and interests. Presumably, this policy – alongside related initiatives such as the Newly Qualified Teacher (NQT) induction year – implies that music teachers should have appropriate professional support, particularly early in their careers, in order to ensure that they sustain their professional commitment and so potentially reduce the 'priority recruitment' need.

Other policy action concerning music demonstrates the official effort and resource being committed to school and community music. For example, the Department for Children, Schools and Families (DCSF, 2007) reports that its predecessor, the Department for Education and Skills (DfES) invested over £500 million in music education between 1999 and 2008, with £95 million proposed for investment in 2007/08 alone. Nevertheless, for a variety of reasons, music teaching as a career is perceived as relatively unattractive for a significant proportion of eligible candidates (Purves *et al*, 2005; Mills, 2005) and so there continues to be a significant shortage of music teachers in maintained (state) schools in England.

Between 1997 and 2006, the number of vacant music posts in secondary schools represented, on average, 1.2% of the total number of music teachers employed. This figure has been matched only by vacancies for mathematics and careers teachers. In fact, compared with music, only in the subject area of Information Communications Technology (ICT) has recruitment proved more difficult on average during this period (1.4% of the total number of

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ICT teachers employed)[i]. Since the 1997-98 academic year, the TTA/TDA[ii] has increased its allocation of places on secondary music PGCE teacher education courses by 35% (from 557 to 777 for 2006-07) (see Figure 1[iii]). The bulk of this increase has occurred since 2000. However, on average, only four out of five places are actually taken up, the assumption perhaps being that the Ministry relies on recruitment through alternative, employment-based routes to meet the shortfall (Moon, 2007). Subsequently, not all of those who take up these places achieve qualified teacher status (QTS), representing around 72% of the original TTA/TDA allocation.

==========FIGURE 1 ABOUT HERE ==========

A perusal of the vacancies sections of the weekly *Times Educational Supplement* (TES) suggests that schools in some areas of the country have continued to find it difficult to recruit suitably qualified, high-calibre music teachers. As an example, Local Government survey data obtained by the research team from eleven Local Authorities in the Eastern Region of England for the academic years 2003/04 to 2005/06 indicate a persistent number of secondary school music vacancies across this period (see Figure 2)[iv].

==========FIGURE 2 ABOUT HERE ==========

This particular regional variation in music as exampled above is echoed in national data across school subjects, in which London, Eastern and South Eastern regions, for example, have the highest vacancy rates for January 2006 (Moon, 2007).

Decreasing levels of engagement with music as a formal subject of study across the education system

A review of formal music assessment data from the past seven years indicates that, as soon as music becomes an optional curriculum subject at the age of fourteen (Key Stage 4), it is usually studied by only 7-9% of students at GCSE (Saunders, 2008 – see Figure 3). Girls have tended to have GCSE music uptakes up to 2% points higher than males, although this gender gap has closed in the latest data available for 2006 and 2007.

==========FIGURE 3 ABOUT HERE==========

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Subsequently, there are further reductions in the proportions of young people engaging with music at an increasingly advanced level of study, with between 10% and 15% (of the original 7-9%) continuing their music studies in the sixth form at age sixteen plus (JCQ, 2004a; JCQ, 2004b) and a smaller proportion again going on to pursue music as a subject in further and higher education. In 2004, for instance, 2121 students from England, Wales and Northern Ireland[v] graduated with an undergraduate degree in music (HESA, 2005a). This represented 1.02% of the total number of graduates in any subject domiciled in England, Wales and Northern Ireland that year (208,220)[vi]. Of the 2121, just over half (1112) were aged 21 (HESA, 2005b) and so could be viewed as subsets of the cohorts of pupils who had completed Key Stage 3 (aged 14) in 1997, GCSE music in 1999 and A level Music in 2001(see Figure 4). On this basis, the 1112 music graduates from English, Welsh and Northern Irish backgrounds represented only 0.19% of the school cohort who completed Key Stage 3 music in 1997.

==========FIGURE 4 ABOUT HERE ==========

One significant consequence of the attrition in the numbers studying music from the age of fourteen onwards is that the total 'pool' of skilled graduate musicians who are available to enter initial teacher education and to become the next generation of music teachers is relatively small.

Attitudes to music teaching as a career

For many years it appears to have been the custom in the music conservatoires to encourage their most able students into careers in performance and for others to be focused equally on qualifications with an instrumental teaching component. This relative 'division' is supported by other international research data from the USA (Kadushin, 1967), Canada (Roberts, 1991) and Europe (Mark, 1998). For the would-be professional musician, teaching in school is often not a prime career consideration.

For example, with funding from the (then) TTA, Mills (2005) conducted a comparative survey of attitudes towards a career in secondary music teaching amongst 128 sixth form students (aged 16+) studying General Certificate of Education (GCE) AS/A (Advanced) Level Music and Music Technology and 116 first and third year undergraduates studying at the Royal College of Music (RCM). When asked to rank twelve musical careers in order of their appeal for future professional life, the sixth formers placed 'secondary school class teacher' in seventh place

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behind careers in music that include performing and composing, instrumental teaching and university lecturing. The undergraduates also preferred the prospect of performing and composing, ranking secondary teaching in eleventh place out of twelve in order of attractiveness. Only careers in primary school teaching, concert ushering and musical proofreading were seen as less desirable by the RCM students. Despite being highly skilled musical practitioners studying at a world-renowned conservatoire, a third of the older undergraduates said that, if compelled, they would prefer to teach a subject *other* than music at secondary level. Both groups of respondents perceived pupil misbehaviour or disinterest as the main disadvantage of secondary school teaching, a finding echoed subsequently by Miller and Baker (2007) in their research with undergraduate instrumentalists at the Royal Northern College of Music in Manchester. Other disadvantages cited by respondents in Mills' study were related to employment conditions. However, for some, the long summer holidays associated with teaching jobs, along with the regular salary and pension benefits were seen as advantages. Few saw the secondary school music teacher's role as 'doing music' and Mills' main conclusion was that more must be done to promote the idea that music graduates can make valuable use of their accrued skills and experience within a school classroom environment. Similar negative attitudes towards music teaching by music undergraduates had been reported previously by Poulsen and MacLeod (1999) and Rogers (2002).

A study by Purves *et al* (2005)[vii] re-confirmed that there were significant concerns amongst final-year undergraduate music students about music teaching as a career. Many of their concerns echoed those reported in the other studies reviewed above. Of 66 music undergraduates questioned, 85% reported that they were not considering teaching as a career, not least because of concerns about pupil disinterest and indiscipline, allied to their own perceived 'lack of authority' – an attribute believed to be necessary to 'control' classes. They also expressed reservations about the perceived quality of school working conditions, including rates of pay, class sizes, long hours, bureaucracy and a likely lack of support from school senior management (Purves *et al*, *op.cit.*).

It is within this context of music teacher shortage and negative perceptions about music teaching as a career that the Economic and Social Research Council (ESRC) funded a short-term, longitudinal research project that explored the experiences of intending secondary school music teachers (a) towards the end of their one-year pre-service postgraduate courses and (b) during their second term in school. This research provides new evidence of the realities facing secondary music teachers as they undertake the official induction year.

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Early teaching career challenges

Beginning teaching is often reported to be associated with a sense of isolation, an inability to cope and feeling overwhelmed by the demands of the job. For example, research into Israeli novice teachers by Friedman (2000) indicated that sources of stress and threats to efficacy were linked to perceived criticisms from colleagues, isolation, work overload, lack of recognition or reward and a perception of inappropriate initial teacher education. Similarly, results from a longitudinal study of n=53 early career teachers in the USA indicated significant increases in teaching efficacy during their multi-subject, elementary school pre-service preparation, but a significant efficacy decline during the first year of teaching related to the perceived low level of support that they received from their more experienced colleagues (Hoy & Spero, 2005). In contrast, other research in the USA and elsewhere suggests that, where beginning teachers have positive mentoring experiences in schools, they are less likely to move school and also less likely to leave the profession after their first year of teaching (Smith & Ingersoll, 2004; Bartell, 2004; McKenzie, 2005).

Such findings have resonance with data from the *Early Professional Learning* (ELP) project that focused on the experiences of n=154 new teachers in UK. This study found that new teachers described their early school experiences in strong emotional terms, embracing a range and intensity of feeling from anxiety and despair to delight and fulfilment, interwoven within a developing social relationships with pupils and colleagues (McNally, 2008; McNally et al, 2008). Up to 41% of new teachers' overall job satisfaction was attributable to working relationships with colleagues in their departments.

Emotional 'highs' and 'lows' throughout the school year are also evidenced in the latest UK evidence of (n=2446) beginning teachers' experiences of their first year of teaching (Hobson et al, 2007). 'Highs' included assisting pupils to learn and develop, feeling part of a teaching team, and a developing sense of autonomy. 'Lows' were commonly related to the perceived demands of the role, reported workload and challenging relationships with pupils, parents and colleagues. Although the vast majority (93%) of secondary teachers had taught at least one of their specialist subjects, around one third (35%) reported that they had been teaching at least one subject outside their specialism. Factors related to beginning teacher retention included perceptions of heavy workload, an unacceptable work-life balance (related to additional hours outside the standard timetabled day) and pupil behaviour. Nevertheless, overall

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91% expected to be in teaching in four years' time, although this reduced to 67% of those who were either neutral or negative about their employment.

With regard to music, Leong's (1999) survey of a group of school principals, experienced music teachers and final year music undergraduates (n=220 in total) suggested that Australian music teachers were expected to perform a wide range of tasks on their appointment to schools, including teaching general and elective music, staging a musical, conducting a choir, concert band and swing band, and teaching a variety of instruments. However, experienced music teachers in this study believed that their initial teacher education had failed fully to prepare them for the realities of the workplace; and subsequent case studies (n=3) of new teachers (drawn from the undergraduate group) reported high levels of stress, limited access to experienced guidance, and general unpreparedness for the diversity in their school music role (Leong op.cit.).

Similarly, reviews of music teacher education literature have argued that there are specific challenges faced by new music teachers in schools, not least because (a) school music education 'is not limited to classroom' (Ballentyne, 2001, p3) and pupils have distinctive and diverse views about, and tastes in, music as a widely experienced art form outside the school setting (*cf* Saunders, 2008). Such findings have been echoed in empirical data. For example, in a study of new secondary school music teachers (n=76) across their first three years of teaching in Queensland, Australia, new teachers reported that they felt relatively poorly prepared for the demands of communication with colleagues, students and parents, and for extra-curricular music activities (Ballentyne & Packer, 2004). Data from the USA (Roulston et al, 2005) confirmed that the first year of teaching is described as both difficult, yet rewarding. Teachers reported encountering diverse difficulties, including the management of student behaviour, working with large numbers of students, managing performance commitments, and maintaining focus on the goals of teaching music. In contrast, the rewards of teaching were commonly related to the perceived joys of staging successful performances with their students, as well as engaging their students in effective learning experiences.

Overall, there is a growing body of evidence to suggest that beginning music teachers' perception of their early career experiences are infused with issues surrounding the development of professional identity, including their sense of agency and self-efficacy, and the degree to which their musical biography is matched/mismatched with both the curricular and extra-curricular demands of the local school music culture. Although there may be particular challenges in the teaching of music, there is also a commonality with other subjects concerning the powerful emotional experiences engendered through working professionally in close proximity with

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others, whether pupils, colleagues or parents. It may be, however, that engaging pupils in successful musical performance enables the beginning teacher to reaffirm their own emotional engagement with music and the performance side of their professional identity.

The ESRC-funded project *Effective Teaching in Secondary School Music: Teacher and Pupil Identities*[viii]

The ESRC-funded project *Effective Teaching in Secondary School Music: Teacher and Pupil Identities* investigated how the attitudes and identities of intending secondary school music teachers developed during the transition from (mainly) undergraduate music student or professional musician through one-year, full-time postgraduate initial teacher education and into their first teaching post. The project was more usually referred to as the *TIME Project*, reflecting its interest in the nature of 'teacher identities in music education'. Recent research in the social psychology of music (Hargreaves & North, 1997; Hargreaves, Miell & MacDonald, 2002; Welch, 2007) indicates that musical behaviour is a product of complex interfacing between the individual and the characteristics of the groups with which they identify. As York's (2001) survey suggests, many prospective secondary school music teachers are likely to have been educated within the Western classical tradition where music-making is seen as the domain of the professional performing musician. This may give rise to conflicting identities, namely between 'performing musician' and 'music teacher', as well as between teachers and their pupils (*cf* Harland *et al*, 2000; O'Neill, 2002).

Methodology

Participants

With initial teacher education as its prime focus, the project participants were 74 students on one-year, full-time Postgraduate Certificate in Education (PGCE) secondary music courses at four universities (Group A – see upper part of Figure 5). This group represented 17.5% (nearly one in five) of the total population of those graduating with a PGCE in secondary music teaching in June 2002[ix]. Recognised as high-quality providers of initial teacher education in music (with the majority of the features of their initial teacher education provision rated by OfSTED in the 'very good' category), the participant universities (n=4) were chosen on the basis of pre-established links with members of the research team, relative cohort size and geographic spread.

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Research instruments

Each participant completed the first of two questionnaires whilst in their final weeks of initial teacher education (PGCE). This explored their musical and educational backgrounds, opinions and perceptions concerning their chosen profession. Questionnaire content included participants' relative orientation towards teaching and/or musical performance (Kadushin, 1967; Roberts, 1991); views on the aims of music teaching (after Austin & Reinhardt, 1999); and important music skills for musicians and teachers (Froehlich and L'Roy, 1985; Kostka, 1997; Teachout, 1997). (Hargreaves *et al*, (2007) provides further detail on the questionnaire design, whilst the instruments themselves are available as an appendix to Hargreaves and Welch (2003).)

A second questionnaire was completed nine months later into their subsequent career path, with many sections identical to allow for longitudinal data comparison. Additional questions focused on their experiences either as Newly Qualified Teachers (NQTs) in an educational setting or in their alternative choice of employment. Of the original 74, 29 took this opportunity to provide more detailed information of their day-to-day experiences of their new role (Group B). 25 of the 29 were involved directly in some form of classroom-based music teaching, either in full-time (n=17) or part-time secondary, special, or independent school contexts, or working in further education (Group C).

Case studies provided a third strand of data collection. Six of the participants who had completed the initial questionnaire agreed to be observed subsequently in school during their second term of full-time teaching (Group D). The three males and three females represented a variety of musical and educational backgrounds and were from schools with a diversity of intakes, locations and catchment areas. Each was observed across one school day, from 8am through to the end of any post-school activities. This observation was followed by a 1.5 hour interview (in some cases on another day if required by participants' schedule). These discussions were framed around five main themes, embracing 'current musical activities', 'musical biography', 'experiences as a new teacher', 'attitudes, ideas and values concerning music education' and 'career aspirations'. MiniDisc recordings of the interviews were subsequently transcribed as 175 pages of raw text for analysis using QSR N6 software (also known as 'Nudist'; QSR International, 2000).

The preliminary analysis of the data from the first questionnaire (Group A in figure 5) informed the choice of foci for the case studies and was confirmed by a project Advisory Group, created to act as a 'soundboard' and to provide a commentary on the emergent findings during and at the end of the project. This group included the PGCE course leaders from the

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collaborating higher education institutions, along with two external 'project consultants' who represented research perspectives from a specialist music college and a university education department. The Advisory Group also received and commented on the outcomes of the second questionnaire.

==========FIGURE 5 ABOUT HERE==========

Results

Four distinct sets of results are reported below. The results of questionnaire 1 (Group A) offer a detailed 'snapshot' of PGCE secondary music students as they approach the end of their course of initial teacher education. Results from questionnaire 2 (Group B) have been broken down into three sections. In the first of these, participants' initial career destinations have been analysed. The second section explores the day-to-day experiences of the classroom, with questionnaire data illuminated with additional data from case study interviews (Group D). The final section presents findings from a series of open-ended questions that were distributed with questionnaire 2. These questions gave participants an opportunity to reflect more widely on their new careers. Here again, questionnaire participants' responses have been augmented with indicative comments taken from case study interviews in order to provide a detailed and rich narrative of early career experiences.

Questionnaire 1: towards the end of the PGCE year

Analysis of the demographic data from the initial questionnaire (Group A) reveals that, whilst the majority of PGCE students were recent graduates (between the ages of 21-25 years), some had made the move into teaching in their thirties, forties and even fifties. As part of the first questionnaire, participants were given space to offer some reasons for their decision to embark on a career in secondary music teaching. When this qualitative data were analysed and ranked according to age, four distinct categories of responses emerged.

- 'Recent graduates', defined as those participants aged between 21 and 25 years, represented 56.8% of the sample. They reported that they were embarking on their first career soon after completing undergraduate study or, in a minority of cases, postgraduate qualifications. Many said that secondary school teaching was their first choice of career.

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- In contrast, the 'transitional group' were aged 25 to 35 and represented 17.6% of sample. Their choice of a teaching career had been made subsequent to a range of other (sometimes musical) activities. One third of these had a postgraduate qualification. Unlike the 'recent graduates', the members of this group were more likely to express some form of ambivalence about their career path. Having a teaching qualification was seen as providing them with a wider range of options in employment, as part of a more 'portfolio' approach. Their long-term commitment to teaching appeared more equivocal than that of their younger colleagues.
- The third group were termed 'fresh starters' and were aged 36 years and above. They represented 12.2% of sample and 44% had a postgraduate qualification. This group of the oldest students expressed a clear commitment to teaching as a definite, positive career change, having had significant prior employment in the music field, often as a successful performing musician. Their stated reasons for choosing teaching included family commitments, the need for a more predictable income, as well as a sense of wanting to pass on their love of music to a new generation.
- Finally, a small percentage (4.1%) of participants were perceived as being 'qualification earners'. They were drawn from across the age range and saw the PGCE/QTS qualification as necessary to provide them with music career options, such as the ability to be paid at a higher rate for peripatetic (instrumental) music teaching within the school system. They were not primarily seeking employment as secondary school music teachers, although they were not discounting having teaching as part of their 'portfolio' of employment activities.

As a whole, the majority of these PGCE students had followed a traditional academic route of school music GCSE/'O' Level and GCE 'A' Level qualifications before embarking on an undergraduate music degree. In addition, the older students often had performance or instrumental teaching diplomas and, sometimes, higher degrees. Very few students had vocational qualifications, such as a BTEC National or Higher National Diploma, or GNVQ.

Almost all of those questioned said that they possessed experience of teaching or other educational work before commencing the PGCE. Over 70% had experience as an instrumental teacher, whilst 15% had delivered practical workshops or been involved in undergraduate outreach activities. However, few had directed choirs or instrumental groups in an educational context. The majority played between two and four instruments each and almost 90% either were first study pianists or reported that they possessed relatively expert keyboard skills. Most

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had been taught by private or school-based peripatetic instrumental teachers, but some had gained their instrumental skills through either community ensembles (e.g. brass bands), lessons from parents or informal activities with friends. Many had experience of playing in orchestras at county, university or professional level. Fewer had been active in jazz, popular, traditional or non-Western music.

These PGCE students were likely to regard general teaching skills (such as communication and time management) as equally, if not more, important than general musicianship and background musical knowledge. Apart from keyboard skills (which were highly rated), they regarded many of the practical musical skills gained during their own formal music education (such as instrumental technique, sight-reading, improvisation and composition) as less critical to their intended role as teachers. Significantly, however, many said that they still felt pressure from their fellow PGCE students to maintain a high standard of instrumental technique.

When asked about their views of the aims of music education, most of the participants felt that social benefits and opportunities to develop transferable skills in pupils were more important than the cultivation of future professional musicians. The majority reported that their own secondary school music teachers were amongst the three most formative influences on their musical careers, along with private or school-based instrumental teachers and their parents.

On completion of their PGCE year, 75% of the students stated that they intended to work in mainstream secondary schools and many had secured a teaching job before the end of their pre-service education. A small number planned to supplement part-time work in schools with instrumental teaching. Other intentions included peripatetic instrumental teaching, special educational needs teaching or study for a higher degree. Asked about their 'ideal' job in five years time, the majority reported that they hoped to be still in teaching, probably as heads of school music departments or in other senior management roles. A minority wished to leave teaching for a career based in performing, whilst others wished to combine these two careers.

In summary, a comparison of responses from these participants about their intentions to be classroom music teachers indicated that the TTA/TDA achieved only 50% of its intended target recruitment into the school system from the four ITE providers represented in the study (see Figure 6). Whilst we recognise that there will be a certain 'wastage' built into the TDA teacher supply modelling process, we would be surprised if this attrition rate was projected to be 50%[x].

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==========FIGURE 6 ABOUT HERE==========

Questionnaire 2: two terms on from the PGCE graduation

Career destinations for PGCE students

Twenty-nine of those who had completed questionnaire 1 in June 2002 responded to the second questionnaire in May 2003 (shown as Group B in Figure 5). Of the 29, just over half (n=17, 59%) were by then employed as full-time secondary teachers in the maintained sector. A minority had opted to take up part-time posts (n=3, 10%) and were spending between two and four days per week in school. The remainder had taken up alternative forms of educational employment, embracing the special school sector (n=2, 7%), the independent sector (n=2, 7%) and further education (n=1, 4%). Three others (10%) were working as instrumental teachers, whilst one other had returned to full-time postgraduate study. Figure 7 summarises these initial career destinations. It is, of course, not possible to speculate on the career destinations of the 45 study participants who did not return their second questionnaire. However, it is perhaps surprising that of the 29 who did, only a slim majority were employed in the type of position for which their PGCE courses were primarily focused, i.e., full-time teaching of the English music National Curriculum in mainstream state schools. Equally worrying is the finding that only ten of those currently teaching full-time in state secondary schools (i.e. 10 out of 17) believed that they would continue to be involved in class music teaching in five years' time.

==========FIGURE 7 ABOUT HERE==========

Although the career destinations of the 29 represent only 7% of the total numbers graduating with a secondary music PGCE that year, if their choices were to be scaled-up nationally, it would seem that there is a significant mismatch between the then TTA's assumptions of the numbers of new teachers available to the profession compared with the actual numbers who choose to go full-time into the secondary school classroom.

Day-to-day teaching duties and responsibilities

Structured questions included in the second questionnaire focused on participants' day-to-day professional teaching experiences gained since the first questionnaire. Clearly, the individual

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responses to these questions were framed the wide variety of career destinations reported by these participants, In order to embrace this variety, the analysis below takes account of all those whose day-to-day roles involved some form of classroom-based curriculum music lessons, whether full-time, part-time, in mainstream, special education, further education or independent sectors (n=25, Group C in Figure 5). Elements of the following discussion are illuminated from comments made during interview by the six case study participants (group D in Figure 5).

Who do they teach in music?

Of the 25, 24 participants were working in some form of secondary education. All taught pupils across the whole of the English National Curriculum Key Stage 3 age range (Years 7, 8 and 9 – ages 11+ to 13+). However, they were far less likely to teach pupils in *both* of the GCSE years (Years 10 and 11, ages 14+ to 15+). In fact, 19 participants taught Year 10 classes, whilst only 11 taught Year 11 classes. It may be that some heads of music and/or school senior management decided to reduce the potential workload during the NQT induction year by allocating Year 11 pupils (who are in their GCSE examination year) to more experienced colleagues. Another explanation might be that schools avoided the risk of destabilising pupils halfway through GCSE by ensuring consistency of teaching personnel across the two-year course where possible. Still another factor relates to the relative success of pupils taking GCSE music (see Figure 8). Specifically, given the overall levels of success enjoyed by the relatively small number of students taking GCSE Music (Saunders, 2008), it might be that some heads of music were reluctant to loose their direct association with such generally high-achieving cohorts. Furthermore, head teachers may be reluctant to 'risk' this success by adding Year 11 GCSE classes to the timetables of NQTs.

==========FIGURE 8 ABOUT HERE==========

A similar situation was found in the post-16 age phase, where a total of 18 participants taught classes (including the further education teacher). 17 of these taught Year 12 students (aged 16+), but only 11 taught Year 13 students (aged 17+) preparing for their Advanced level examinations in music.

What other subjects do they teach?

Participants were asked about their weekly teaching timetable with regard to other teaching activities outside classroom music. Of the 25, one taught flute for a small proportion of the week

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and one acted as a teaching assistant for a quarter of her time. Fourteen of the 25 were teaching subjects other than Music. Three were teaching Drama, three were teaching English/Literacy and two were teaching the multi-disciplinary arts courses GCSE Expressive Arts, A Level Performance Studies and Advanced Vocational Performing Arts. The rest covered a broad spectrum in their non-music duties, embracing Dance, Design and Technology, Technology, History, Mathematics, ICT, Citizenship and A Level General Studies.

The proportion of the timetable allocation given over to subjects other than music ranged from one hour a week (Literacy) to half a timetable (Mathematics; English/Dance). One NQT taught three additional subjects (GCSE Expressive Arts, A Level Performance Studies, Advanced Vocational Performing Arts), and two others each taught two additional subjects (English and Dance; ICT and Technology). When asked to indicate their confidence levels to carry out these additional teaching responsibilities on a 7-point Likert scale (where 1 was 'very confident' and 7 was 'not confident at all'), ratings varied between 1 and 6 with an average around the mid point (3.3). The least confident area of the curriculum was the teaching of English and Literacy. A comment made by one of the six case study participants sheds some light on this anxiety:

> Planning for English lessons is ridiculous. Because you've got all the Literacy Strategy to follow. So, I'm constantly thinking about starters, main, plenary, this, that and the other. Does your head in. So, trying to fit in other areas of that is quite difficult.

With these additional planning overheads, this participant (who also taught several periods of Dance each week) reported finding it difficult to dedicate time to prepare music lessons:

> Sometimes, when I've had like free lessons and I would have liked to have spent more time working on something for my music classes, which I teach more of anyway, I've not had a chance to. Because, I've had to be planning for a Dance lesson, or for an English lesson. So, in that respect, it has been quite difficult.

A challenge encountered at least two case study participants was in trying to establish 'separate' identities for their lessons in music and those in another subject area:

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> It's difficult because some of my classes I take for IT, I take for Music, so I don't think some of them actually understand where I'm coming from, because you wear two different hats. And, in a child's eyes at [aged] thirteen, that's difficult for them to understand. You're either a teacher of Maths, or you're a teacher of English, or you're a teacher of IT, or you're a teacher of Music. What are you doing in both lessons?

For the case study participant who also taught Dance, this 'split' identity caused even more pronounced difficulties, leading her to feel the need to re-emphasise her musical expertise:

> Some of the kids think, 'oh she's a Dance Teacher, she doesn't really know what she's talking about.' Until I actually start showing them what I want them to do. Suddenly they think, 'oh maybe she does know what she's doing after all'.

Surprisingly, subjects that might be considered to have a relatively close affinity to music under a 'performing arts' banner such as Drama, Dance, Expressive and Performing Arts tended also to be reported towards the less confident end of the confidence continuum. This raises questions about the transferability of pedagogic expertise in the absence of subject specific knowledge. For one case study participant, expectations of the school's senior management expressed during interview had been a surprise:

> They wanted somebody who would be able to teach both music and drama. But, I don't think they understood the fact that they are completely different subjects. Because, unfortunately heads, head teachers don't - and [the] senior management team, don't really think along those lines. If you can sing and dance a bit, you can teach drama. Or, if you can teach drama, then you can teach music. They're not - they're completely different subjects, if you're a specialist in one or the other, which I am. I consider myself a specialist in music, with all my training and experience.

These comments are examples of how these new music teachers felt under pressure and somewhat deskilled in being asked to teach non-music subjects. There was also a strong sense of different self-identities in competition, both within and outside the performing arts.

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Pastoral and extra-curricular responsibilities

Beyond their subject-based teaching responsibilities, 80% of participants had also been allocated a tutor group. One additional participant was 'shadowing' a more experienced tutor. Most had been given groups of Key Stage 3 pupils (15 of 20 respondents), but two were responsible for GCSE level groups. Views on the demands of the tutoring role were mixed amongst the case study participants. One commented:

> The tutor group can take up a lot of time. I've got some real renowned children in my Tutor Group who take a lot of work.

On the other hand, another case study participant saw his tutor periods as an enjoyable way of getting to know 'another side' of pupils' musical identities:

> I try to sort of share things, find out what they're listening to. What they like. And, in the tutor group we talk about *Eminem*, or something. We try and get this kind of thing aired and talked about and made it more normal.

As might be expected, all but one of the new teachers was involved in extra-curricular music, leading or participating in two to four such activities each week. By far the most common type of music activities were choirs and other singing activities (19 participants), followed by orchestras (8 participants), wind ensembles (5 participants) and strings, jazz and pop/rock ensembles (3 participants each). Beyond this, there were a wide variety of stylistically diverse activities including steel band, recorder club, African drumming, samba, 'DJ-ing' and music technology clubs. Additionally, some participants were providing more focused extra-curricular 'support' in particular areas, such as Year 7 'activity clubs', Year 9 'booster' sessions, and Year 12 composition workshops.

> I think they want a lot in a music teacher. I think they want someone who is an accompanist, music technology, rock music, classical music, choir, orchestra, composer, arranger; all of these skills into one. And, recording, sequencing, all these sort of things, all rolled into one…

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> It wasn't something they told me in the interview that I had to do. But I, for myself, I believe that, if it's just about what I'm teaching in the classroom, you do lose some of the musical activities, you know. And, I think the extra curricular is what makes the music Department as well, it draws people in. The people who are coming to the extra curricular become enthusiastic in lessons.

Nonetheless, this involvement was not always motivated solely by the natural creative enthusiasm that might be associated with new entrants to the profession. The twenty-five participants reported that they were involved in a total of 78 extra-curricular activities. Of these, 40 (51%) had been instigated voluntarily by the participants. However, in another 34 activities (44%) the participants' schools had charged them with the responsibility as part of the general duties associated with their role, as exampled in this case study comment.

> [Interviewer: …did that crop up at interview, this extra curricular thing?]
> It did. They said, would you be prepared - or, we would expect you to take on a large proportion of the ensembles? They didn't say, which ones, or when or where.
> [Interviewer: But, it was clear?]
> It was clear. Yeah, it was clear. And, I agreed to it.

The types of extra-curricular activities undertaken at the school's request were often quite distinct from those entered into on a more voluntary basis. For instance, schools' expectations included directing many 'traditional' school music ensembles, including orchestras, wind bands and choirs; whereas participants' own extra-curricular ambitions tended to embrace a more diverse, multicultural range of activities. Additionally, some participants had been given responsibility for traditionally important aspects of the wider 'musical life' of schools, such as the organisation of concerts, the management of school masses (in Catholic schools), directing the school musical and piano accompaniment work.

Personal reflections on professional life in the classroom

In addition to completing the questionnaire towards the end of their second term in their first qualified teaching post, participants were invited to answer some open-ended questions related to their initial impressions of being a music teacher in school and to any particular 'high' or 'low' points of the job. In total, 20 participants took the opportunity to reply to these questions. These

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additional responses form a rich qualitative data set that serve to illuminate many of the issues covered more briefly in the two questionnaires. The analysis of this data was based on an iterative process of categorisation into five main themes, following the principles developed by Cooper and McIntyre (1993), and was conducted using QSR N6 software. The themes identified were as follows: school context, personal reflections, pupils, working conditions, and professional development. Figure 9 shows a breakdown of these comments, which are discussed in more detail below.

==========FIGURE 9 ABOUT HERE==========

These themes are also reflected in the more detailed narratives from the six case study participants and, therefore, the text that follows draws on this combined evidence.

School Context

Several questionnaire participants made specific mention of the importance to their sense of professional well being that emerged from the development of positive relationships with other staff in the school. It would seem that a sense of teamwork enabled these new teachers to cope better with the pressures of their new professional role. One case study participant, for example, reinforced the importance of such relationships:

> I've learnt a lot from other teachers. How do I deal with this? And discipline? How do I deal with that? What's a good way of organising these papers? Anything from, not just musical knowledge…My Head of Department and [named colleague]…are immensely capable and experienced. And so,…really just…incredibly helpful.

A second case study participant found herself unexpectedly in overall charge in her second term whilst the Head of Department was on maternity leave. The lack of a close colleague to turn to for advice and guidance was keenly felt:

> I don't feel I can talk to a supply [temporary cover] teacher. Because, obviously, he doesn't know the Department. And, short of talking to my NQT [newly qualified teacher] co-ordinator…Yes, I know they'll help me, but I don't always like to turn to one of the assistant heads if I've got a problem with a group and things like that.

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One solution to a sense of in-school isolation was to establish a wider, personal network of colleagues. Professional collegiality, derived from meeting other teachers outside the school context, also nurtured the sense of a shared role that transcended a given subject area or age phase. A second case study participant commented:

> You see, I've got a lot of friends who are teachers. So, those are the support. There's the help with understanding the curriculum and terms and everything else. Because, it is, if you think about it, going into teaching, it can be very daunting. And, when a lot of people do complain about the paperwork, we all know that it is there… But, I get my support from my - as I say, I have three close friends who are teachers. One is a primary school. One – (my partner) is a Head of Department. And, I've got a friend who is a secondary school [teacher].

Nonetheless, for some questionnaire and case study participants, being part of a team could also have negative associations, such as when there were overly high expectations, or a sense that a colleague was not as engaged professionally: 'not all teachers are equally committed, and this causes unexpected problems', commented one questionnaire respondent. A related issue for one case study participant arose where her self-view compared negatively with the perceived excellence of the Head of Department's rapport with pupils.

> For kids that have come from [the Head of Department's] teaching into mine, they've taken so long to get used to me… I was always [thinking] 'I've got to live up to - or, I've got to be like him'. Which, there is no way that I could be.

In general, school concerts and related performance opportunities (such as rehearsals, assemblies and church services) were seen as highpoints. This was because of evident pupil engagement and positive feedback from senior management and parents, but also because such events provided opportunities to reconnect the newly qualified teacher with their identity as a professional-standard musician.

With regard to school resources, both questionnaire and case study participants reported a sense of frustration over perceived inadequacies in resourcing, including facilities for music ICT (information and communications technology), funding for visiting instrumental teachers

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and also workshops. Comments made by two case study participants also suggested a perceived link between well-managed resources and responsive leadership, i.e., integral to a successful school music culture – the implication perhaps being that good equipment resources, in themselves, were not enough. Furthermore, 'resourcing' for music was also seen to include time, i.e., outside the curriculum, such as lunchtimes, after school clubs and concerts.

> It's a whole culture. And, you have got to literally buy into it…The Head [at my PGCE placement school] did great things and the Head of Department at that school did lots of good things in a very short length of time. But, you need that support…If the Head [of my current school] turned around, and said, 'Right, I'm interested in getting music off the ground. I'm going to subsidise all the lessons and we're going to get in teachers for all instruments.' Now, just think what effect that would have.

> My first teaching practice was great…Really nice Department. Run down – like a shed at the back of the playground. Hardly any equipment. Really enthusiastic bloke. Really great bloke. The kids were really enthusiastic as well and I began to really… see how important music can be, the role that it can play within a school. The kids used to come in at break times, after school. You had the choir going. You had the band going. And, I loved that. I loved…that connection.

For one case study participant in particular, however, this same link between resourcing and leadership was a source of frustration.

> There's so much world music now…that you need to do in the curriculum. [I would like] to have outside people coming in, like some African drummers to set up a session and do it. But, we can't. Because, there's no money. [The] Head of Department is not into world music. So, he couldn't justify [it], you know. And, I was a new person and I didn't feel I had enough, you know, back-up to kind of push for it.

In such cases, perhaps there is an additional suggestion that the status of being newly qualified can lead to a perception that their professional views are of less significance in discussions regarding resource allocation.

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Pupils

Perhaps not surprisingly, pupil behaviour featured strongly in responses, but not always negatively. Common concerns from fifteen questionnaire respondents were pupils being 'off task' in lessons, as well as being, at times, uncooperative, disrespectful or apathetic. Pupils in Year 9 (aged 13+ - the last year of compulsory class music in the English National Curriculum) were seen by some questionnaire respondents as the source of many difficulties. In addition, two case study participants suggested that some Year 9 pupils viewed music as a subject that they would be 'dropping' from their personal timetables on commencement of their GCSEs and, therefore, had already relegated its importance. In several cases, comments from the questionnaire respondents conveyed a sense of 'teacher guilt' in the face of such challenges (*cf* Hargreaves, 1993). One teacher commented on their questionnaire, 'the students are magnificent and dreadful, often at the same time'.

In contrast, several teachers also made explicit mention of the intense professional self-worth that arose when lessons were perceived as successful and pupils enjoyed the activities. Comments include the positive effects of having 'a class really connect with your lesson and leave [the lesson] having enjoyed themselves', 'when pupils enjoy lessons and tell me that!' Positive feelings were also reported when teachers sensed that pupils had demonstrated evident achievement, such as when a pupil understood how to do something for the first time, or when pupils with very low self-confidence achieved something, leading to an increase in their expressed confidence.

Similar perceived links between successful lessons, pupil achievement and enjoyment were evident in the case study data. For instance, one case study participant commented:

> It's not easy learning to play an instrument, regardless of how easy it might seem to us… A lot of the kids swear to God that they can't play recorders, but if you sit down with them for long enough, they can do it. But they just need a bit of confidence putting into them. You say, right well, you can do it. You just need to practise it.

There appeared to be a related sense of frustration evident in a few questionnaire comments from teachers who believed that they were unable to reach capable pupils: 'the student with the most potential can be the most annoying'.

As with any other secondary subject specialism, teachers necessarily found themselves engaging with non-curricular and pastoral issues, such as pupils' social and emotional

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development. Amongst our respondents, a minority expressed surprise at the extent to which dealing with these issues was part of their professional lives. One questionnaire participant reported, 'I am continuously surprised by how much of the job can have nothing to do with music'.

Working Conditions

There tended to be more negative than positive questionnaire comments about school working conditions. High on the list of negatives were comments concerning perceived bureaucracy, required attendance at meetings and paperwork (10 comments). These were likely to be compounded by a feeling of tiredness (6 comments) and a sense that there was a significant workload and long hours involved (7 comments). Comments included: 'feeling tired a lot of the time', 'extreme exhaustion', 'constant tiredness!', 'very tiring… which makes work in evenings difficult'. Similar comments were made by the case study participants, with several going on to describe the negative impact of this exhaustion on their attempts to maintain an identity as a performing musician outside school. The following comment expressed a common theme and is reminiscent of comments made to Cox (1999):

> I tried really hard during my PGCE year every other week to go to London and have a [instrumental] lesson. It wasn't a lesson, it was just kind of something for me to work towards. And that, it was a bit of a struggle until Christmas, and I thought, 'There's no way that I can carry on with this.' And, I was annoyed with that. But, I was getting too stressed and too tired. To come home after school and then to think, 'Oh, I must - I must do some practice.' It wasn't working and I wasn't enjoying it any more then. So, it kind of just gradually fizzled out, until now, where it's come to the point that I think, you know, I'll go to a concert and think, 'Oh. I'd love to be in that orchestra.' But, you know, when I'm here during the day, it's the last thing on my mind really.

There was a sense from questionnaire respondents' comments that the administration of teaching loomed large in their daily lives. For some, whilst these difficulties were a source of stress, they were slightly counterbalanced by an awareness that periods of intense professional activity were offset against vacations. Similar concerns over administrative workload were voiced by several case study participants. Here, however, these frustrations appeared to be compounded by an awareness that time spent on administrative duties was time lost to the business of 'real' music-making within extra-curricular musical activities.

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There is also a strong sense that the demands of music are different from those of other subject areas. Comments made by case study participants suggest that there is an implicit acceptance amongst newly qualified secondary music teachers that their subject is likely to demand time well beyond the conventional teaching 'day'. Nevertheless, for most, this investment of time and energy is at least partially rewarded by pupil achievement and successful performance opportunities. As the following two comments indicate, this implicit acceptance is often accompanied by a wry self-comparison with colleagues in other subject areas.

> Kids probably go to a maths lesson and [think] 'Yeah, the teacher knows their stuff' and you know, they can teach them maths. But… kids don't think, 'Oh right, that's his big subject and he's really into that.' Whereas, I think, music, they come in and they do expect you to be able to do everything. Composing, listening, performing and, you know, they also think that, 'Oh Miss, you must be brilliant at piano, and at this, and this, and this. And, you know, going to concerts.' I mean, there is a difference [between subjects]. Staff know that…all the lunchtimes are pretty much spent down here. They don't support it, but they know that it's happening…Things go through the registers and they go, 'Oh that's a really good idea, those lunchtime concerts.' Well, if you think it's a good idea, why don't you come along?…We do our teaching and we do other things. Maybe I'm completely wrong. I've never followed a maths' teacher around. I don't know. Maybe they do go home and do the crosswords, or maths puzzles.

> English [teachers work] ten to three, and they can be in the car and off. They can take their marking home and that is their subject. My subject is slightly different. Now, I'm not saying my subject is any harder for it, but I don't think people do acknowledge what each [music] Department gets up to. And certainly, music's overlooked.

Professional Development

There were relatively few comments made by questionnaire participants regarding their own professional development. Of those who did comment, mixed feelings were evidenced about professional development during this induction year. Some found in-service education (INSET) opportunities invaluable, whilst one reported that they were 'pointless'. A similar range of comments was offered during the case study interviews and, collectively, these may go some way to explaining the questionnaire participants' ambivalence. Most fundamentally, perhaps, at least three of the six case study participants felt that their PGCEs had failed to provide an appropriate

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insight into the everyday planning and administrative duties of life in the classroom, as the following comments illustrate:

> When you first start, having to fill out…your SEN reports,…having to do your ['round robins'] on such and such a child. You're having to comment on someone's behaviour…and then you have to do your lesson planning and [apply] it to your Schemes of Work and everything else. It's quite a lot. It's quite a lot to sink in. And, I don't actually feel that the PGCE was enough grounding in all of that.

> I think really a lot more of the assignments, particularly in our [PGCE] course, needed to be more relevant, i.e. towards actual music teaching, rather than just general music education, which is what we had to write about.

Perhaps, then, this need to focus on learning how to tackle these everyday challenges precludes some newly qualified teachers from taking a broader, more reflective view of their professional development needs.

A related issue was an implicit acceptance that the vicissitudes of daily school life can inevitably impact on their ability to avail themselves of such opportunities. As the following comment demonstrates, case study participants were clearly aware of induction year requirements for newly qualified staff to attend training. However, in at least one case, such opportunities for professional development were rated as less important than fulfilling the everyday demands of the job. In the case of staff shortage or timetabling clashes, for example, the newly qualified teacher was likely to prioritise the immediacy of in-school demands:

> [interviewer: So, they have honoured the induction year requirement, to a great extent?] Yes, to a great extent. But, you've got to imagine – and I also feel for them as well – when you've got maybe eight members of staff off, then rules are rules, they bend. And, I'm quite happy to go into classroom and cover a lesson if I feel I'm helping somebody else out.

For a second case study participant, a perceived lack of a powerful voice within her institution meant she felt unable to challenge those who had promised, but not delivered, training opportunities. In contrast, three of the case study participants variously described their

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attendance at short, off-site training courses as 'inspiring', 'brilliant' and 'tremendous'. Moreover, all appeared to recognise an implicit need for professional development opportunities in order to be able to take on additional responsibility.

Most case study participants identified the application of music technology in the classroom as a particularly important professional development issue. Several felt unprepared by their PGCE course for a perceived increasing reliance on technology in the modern music classroom. Even for a music technology specialist (see the third quote below), there was a feeling that regular networking opportunities with other similarly experienced practitioners was vital to keep up-to-date and aware of possibilities.

> We were as thick as thieves on this course on Tuesday and that's obviously for me, the technology was nothing for me, but getting involved with the other teachers from the Authority was brilliant…a bit of networking did me the world of good.

Other personal reflections

Notwithstanding comments related to individual aspects of the job as positive or negative, there was a real sense from the majority of respondents that teaching was 'worthwhile', 'rewarding', 'enjoyable', or 'emotional'. Overall, the collective impression from these participants was of positive commitment and engagement with their new professional life, roles and responsibilities. The teaching of music – their music teacher identity – was a strong component in their lives and, for those who sought out classroom teaching in secondary schools, likely to be at least as powerful, or more powerful, as their music performer identity.

Overall, participants' comments suggest that successful early career music teaching embraces a multi-dimensional role that is common to other subjects, but with additional demands arising from the professional expectations of extra-curricular music. Yet these demands are at least likely to be partly mitigated by the concomitant opportunities to be a musician, in the sense of being able to make many different kinds of music outside the formal lesson timetable with young people who are engaged and motivated by such opportunities.

Conclusions

There are many challenges facing teachers in schools, including those who teach music. A recent two-year survey of teacher policy from 25 countries across the world (OECD, 2005) suggests

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that each country recognised the prime importance of teachers in their school improvements. Nevertheless, the report also recognises that the contexts for teaching make significant requirements from the workforce.

> The demands on schools and teachers are becoming more complex. Society now expects schools to deal effectively with different languages and student backgrounds, to be sensitive to culture and gender issues, to promote tolerance and social cohesion, to respond effectively to disadvantaged students and students with learning or behavioural problems, to use new technologies, and to keep pace with rapidly developing fields of knowledge and approaches to student assessment. Teachers need to be capable of preparing students for a society and an economy in which they will be expected to be self-directed learners, able and motivated to keep learning over a lifetime. (OECD, *op.cit.* p2)

All musicians, irrespective of genre, have a very strong musical identity, with their 'musician self' forming a core component of their overall sense of identity (*cf* Welch *et al*, 2008). Nevertheless, each of the groups of participants in our research, whether undergraduate music students, post-graduate intending music teachers, or newly qualified teachers, recognised that the teaching of music requires more than musical knowledge and skills, of being an excellent musician. For some, these additional professional requirements – related closely to dealing with the organisation of music learning, the effective management of time and resources, multitasking, and the fostering of inter-personal relationships with people of many different ages and backgrounds, some of whom may be reluctant learners – run counter to the needs of their dominant musical identities, such as that of the performer, or portfolio music performer-teacher.

The range of challenges faced by the early early-career music teachers in the present study appears to find parallels internationally. Mark's (1998) concept of 'praxisschock', where newly qualified teachers are presented with challenges not foreseen or prepared for during their course of initial teacher education, could certainly be applied to many of the comments made in the case study and questionnaire responses. Relatedly, for many of the recently-qualified music teachers questioned in Ballantyne and Packer's (2004) Australian study, this unpreparedness was felt keenly in the areas of non-pedagogical professional knowledge and skills, for instance, professional practice issues, coordinating extra-curricular programmes, financial and staff management. Ballantyne and Packer assert that the difficulties of coming to terms with these

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central, yet not necessarily explicitly pedagogical, challenges can be a cause of 'early burnout' amongst music teachers.

Yet, for others, the commitment to music *teaching*, particularly as in a school context, overrides the demands of their performer identity. They seek to become a teacher musician and to rise to the challenges presented by local and national contexts. Although these new music teachers had relatively little status in their schools, they were already finding ways in which their experiences, background and professional knowledge could be used positively to develop appropriate musical behaviours in young people. Often, their own musical biographies paid testament to the support (or otherwise) of a particular school music teacher and/or instrumental teacher (Hargreaves & Welch, 2003). There was a sense of individuality in their personal experiences of being taught music, of being aware of how one individual had made a difference. This connection was relived in the interview commentaries of their own teaching, of how a particular child, adolescent or group could become engaged in the planned musical activity, and of how this generated a reciprocal benefit to themselves in terms of their own knowledge as a teacher and musician. Additionally, there were often reported professional and personal benefits from the collegiality demonstrated by individual, more experienced colleagues in the school music department. The craft knowledge of music teaching was acquired through observation, talk, and reflection on examples of their own teaching, often with reference to their earlier experiences during the pre-service (PGCE) course, such as to a particular university tutor who had been a powerful figure in providing a usable pedagogical model.

In line with the latest UK evidence on beginning teachers' early career experiences (Hobson et al, 2007), the data reported here suggest that, in many respects, new music teachers are no different from their colleagues in other subject areas. Emotional 'highs' and 'lows' are equally common, such as ('highs') the rewards of working in a team, feeling valued by senior managers, noting pupil development as an outcome of their teaching, or the negatives ('lows') associated with perceived workload and challenging relationships. Teaching outside their specialism was also a potential source of additional stress.

As far as the wider context is concerned, there is growing evidence that national governments believe that there are wider benefits to be found in engagement with music. For example, the UK Government has adopted an ongoing 'Music Manifesto' (2006; 2007). Other organisations, such as exampled in Venezuela (Hollinger, 2006), Northern Ireland (Odena, 2007; 2009) and Israel (Portowitz *et al*, in press) provide evidence of the potential for other-than-musical benefits of engaging in music, such as the fostering of social inclusion and individual

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self-worth. Yet, alongside such positive examples of policy initiatives, the detailed provision of music teacher education, including the ongoing supply of new music teachers for schools, has to deal with perceived and actual realities. The examples for England reviewed in this article, drawing on previously unpublished research and contextual evidence from a range of sources, suggest that music teacher provision is fraught with challenges, not least in ensuring that potential and new teachers: (i) are attracted to the profession (personally and financially) in sufficient numbers; (ii) have positive and appropriately grounded, theoretical and practical experiences whilst on their pre-service courses; (iii) actually take up teaching posts in school in sufficient numbers; (iv) are supported appropriately whilst in school by senior managers and their music colleagues; and (v) have sufficient opportunities and resources to teach and make music.

It is one thing for an increasing number of Governments internationally to have supportive policies for music in schools and community settings. It is another for these same Governments to ensure that they have equally developed policies for ensuring and sustaining a high quality of recruitment and subsequent professional development of music teachers. Without the latter, the policies for the former will likely be somewhat haphazard in their enaction and effectiveness. At the present time, notwithstanding the findings reported here, we are acutely aware that, for music (as with other areas of the curriculum), more research is needed, in line with OCED recommendations. 'In many countries there are extensive research gaps concerning teachers, their preparation, work and careers' (OECD, 2005, p12). More research is needed into the realities of music teaching and the careers of music teachers if we are to ensure appropriate high quality recruitment and retention.

In England, OfSTED (2009) report that 'although provision for music was good or outstanding in around half the schools visited, the quality and range of provision were inconsistent and too much of the provision inadequate, particularly in the secondary schools'. They continue, 'the extremes in the quality of provision and teachers' lack of understanding about what "making musical progress" looks like were frequently the result of the isolation that many music teachers and subject leaders were experiencing. Helpful continuing professional development and challenge were rare'. Our findings (reported above) suggest that this sense of professional isolation can occur from the very first few terms of a new secondary practitioner's career. We agree with OfSTED (2009) that the TDA should provide continuing professional development for music teachers in secondary schools and suggest that this begins from induction onwards. The research data also support Mills' (2005) conclusion that new entrants to

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the profession will likely be more engaged and satisfied with their role if they seek regular opportunities to draw on their accrued skills and experience. This will allow them to continue to exhibit their performer musician identity within school as complimentary to their emerging music teacher identity. Our data suggest that the extra-curricular dimension of music in schools (cf. Leong, 1999; Ballantyne, 2001; Roulston et al, 2005) allows (new) teachers to engage positively with their performer identity and to draw on their extensive musical expertise by working with pupils towards successful musical performance.

Acknowledgements

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We are indebted to the participants in this research (questionnaire respondents and case studies) for their support across the project. We are also grateful for detailed access to official reports and statistics concerning teacher supply from colleagues within the Bedfordshire Libraries service and Luton Council.

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Figures for 'Early career challenges in secondary school music teaching'

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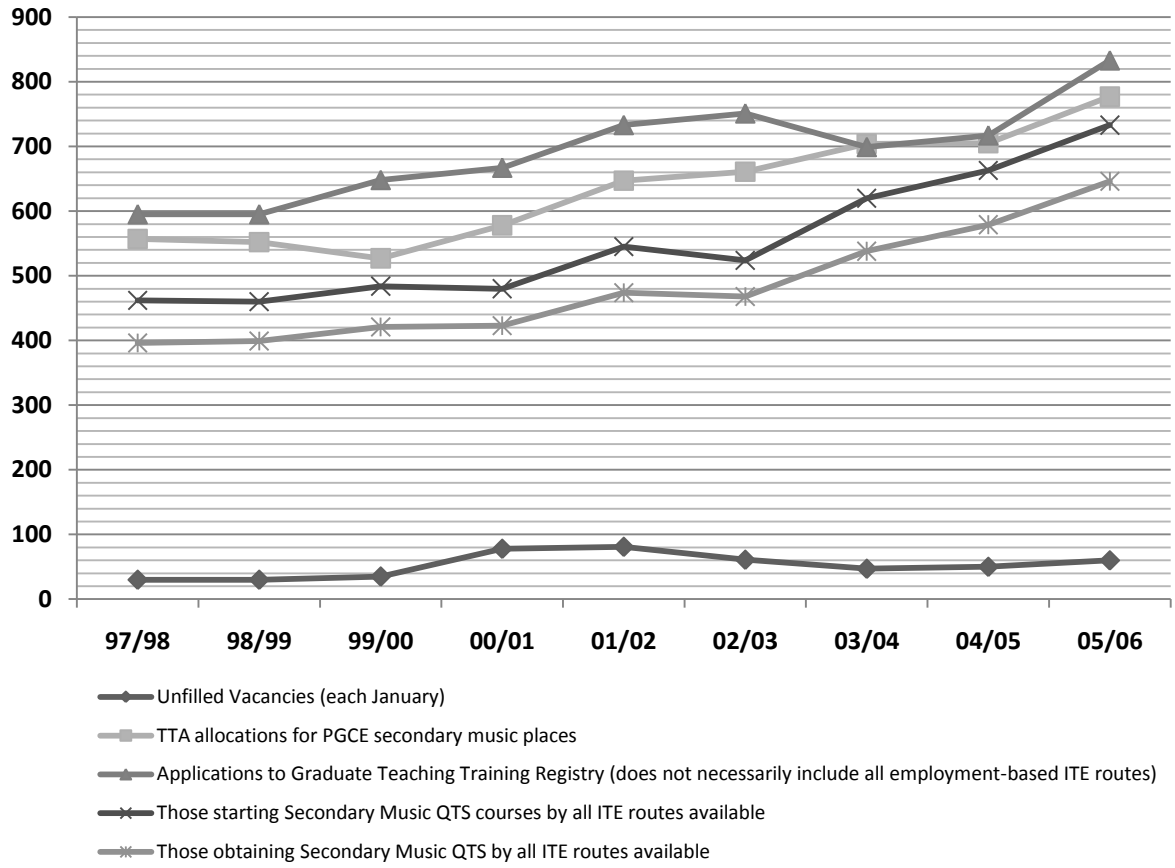

Figure 1

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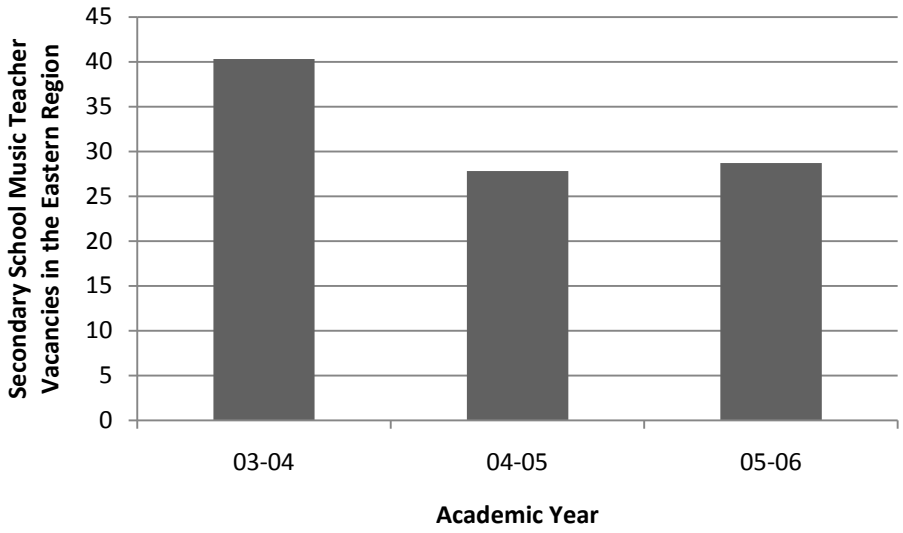

Figure 2

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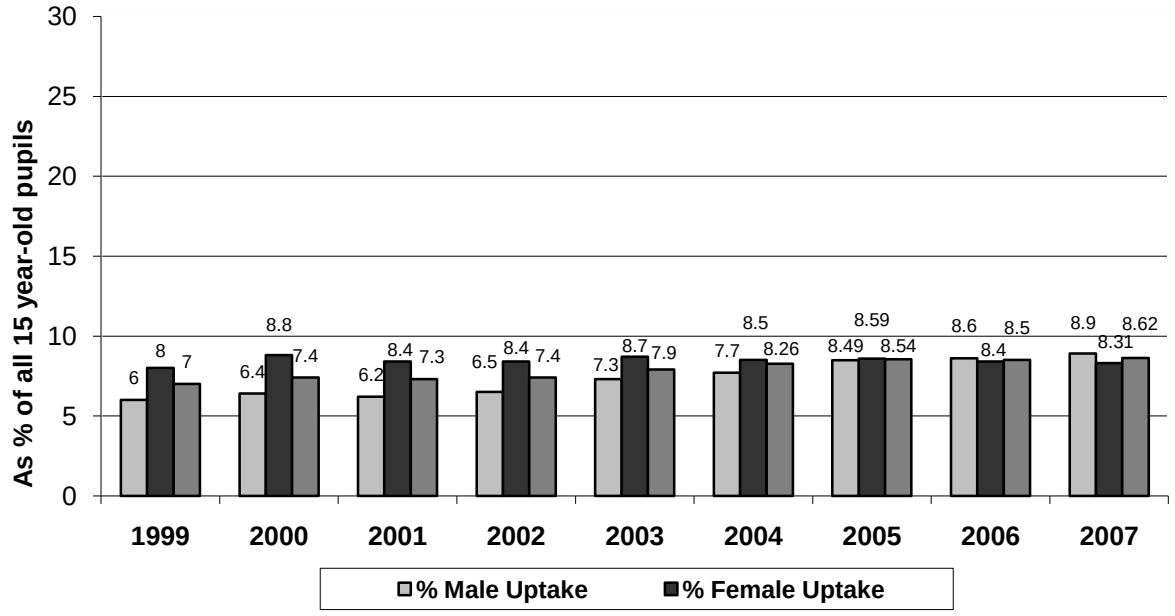

Figure 3

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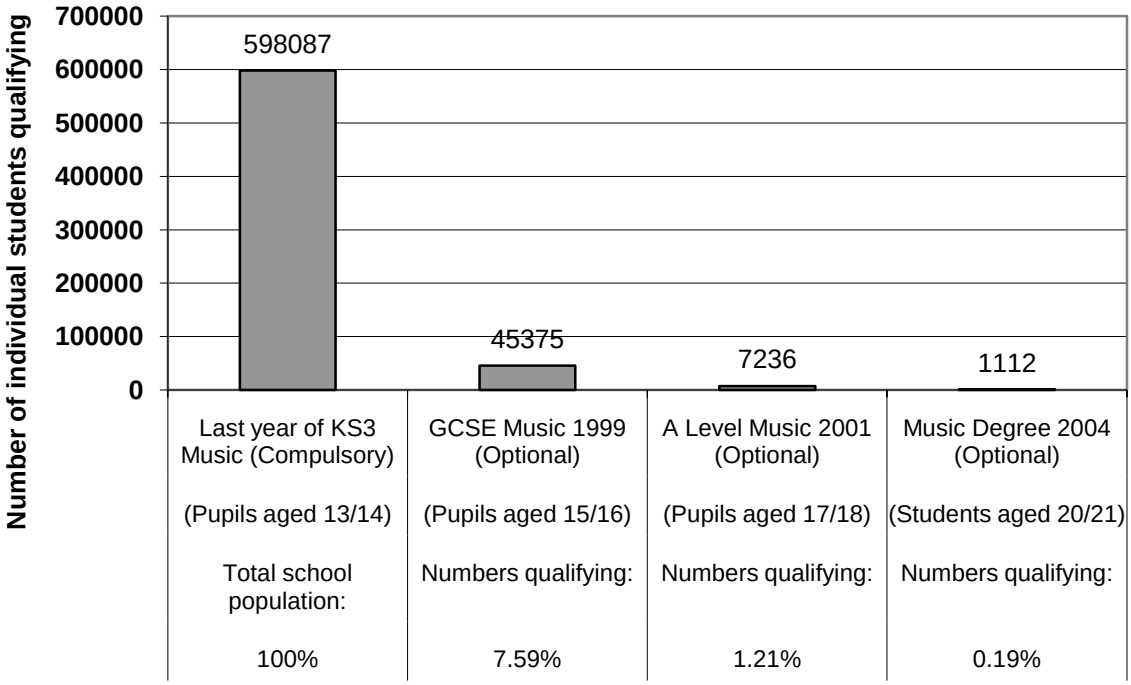

Figure 4

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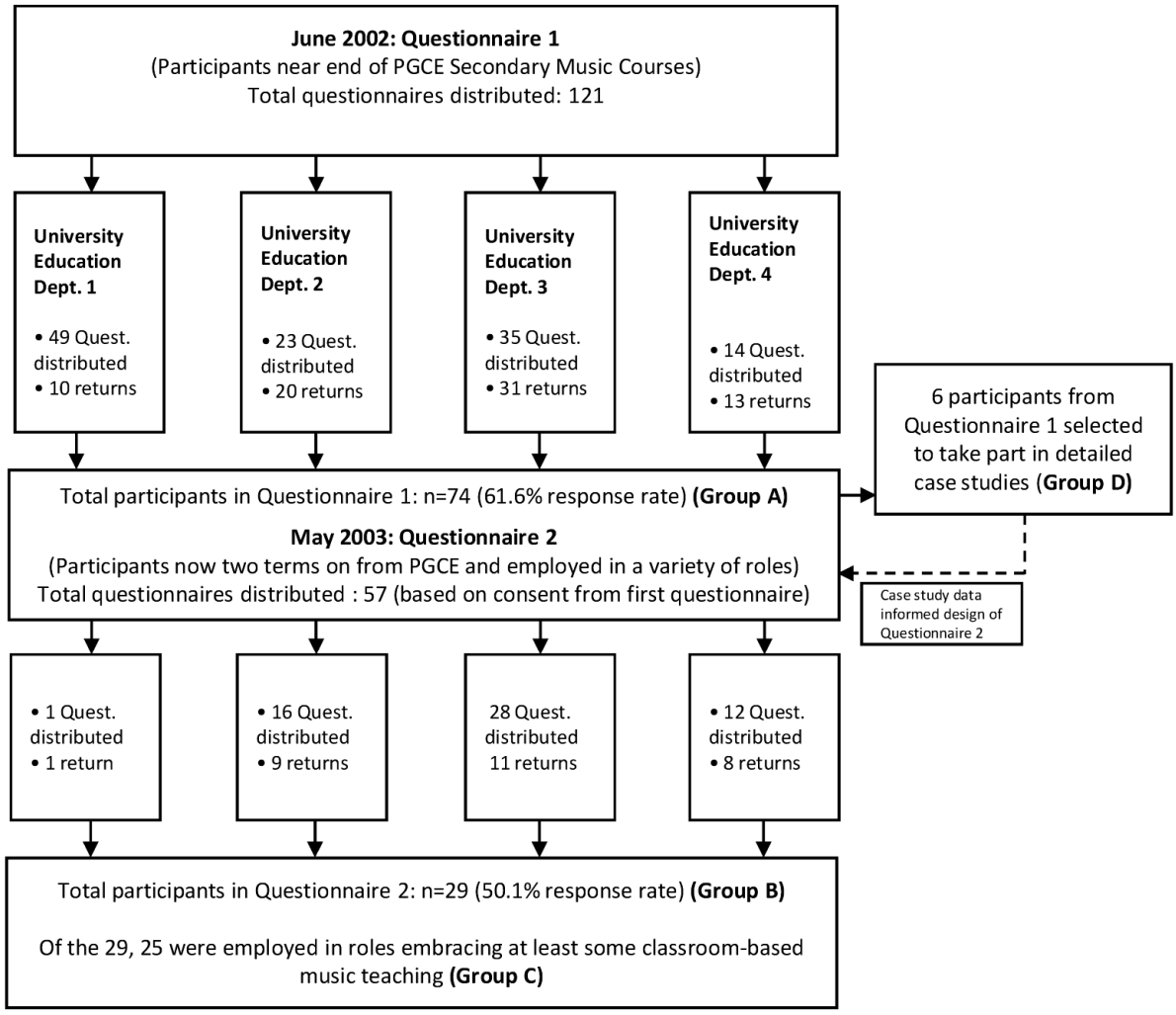

Figure 5

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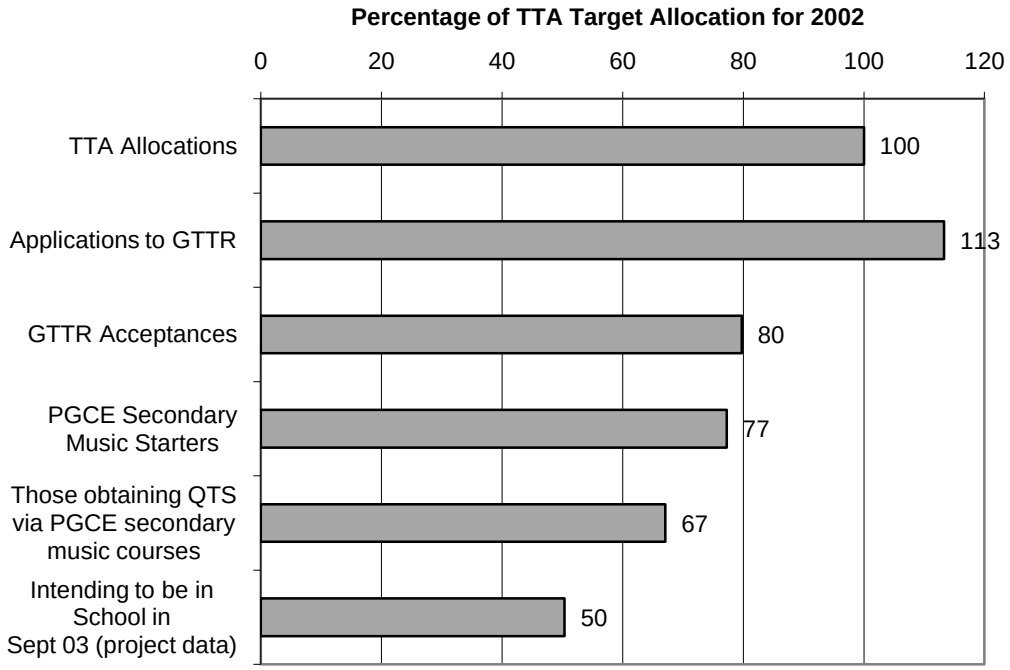

Figure 6

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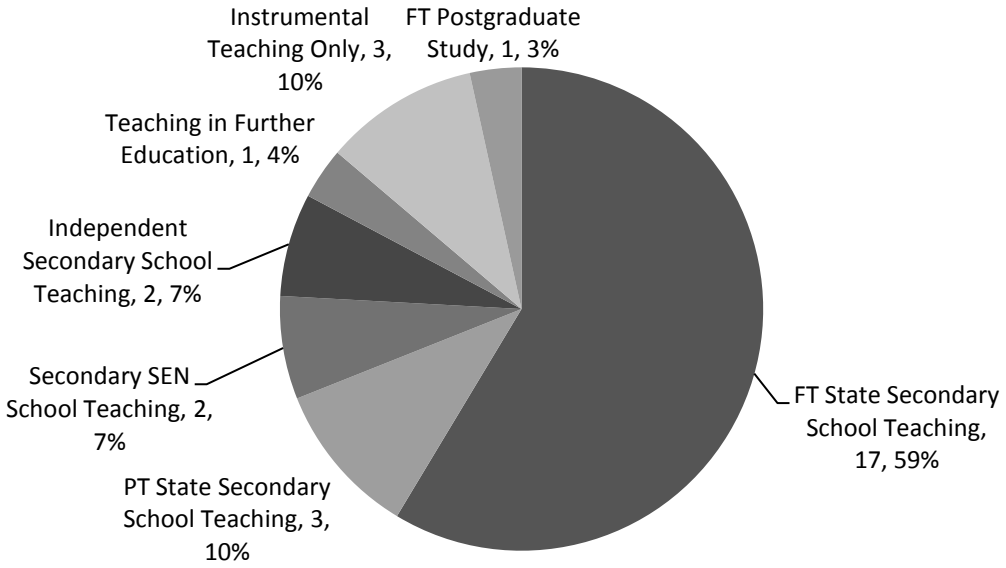

Figure 7

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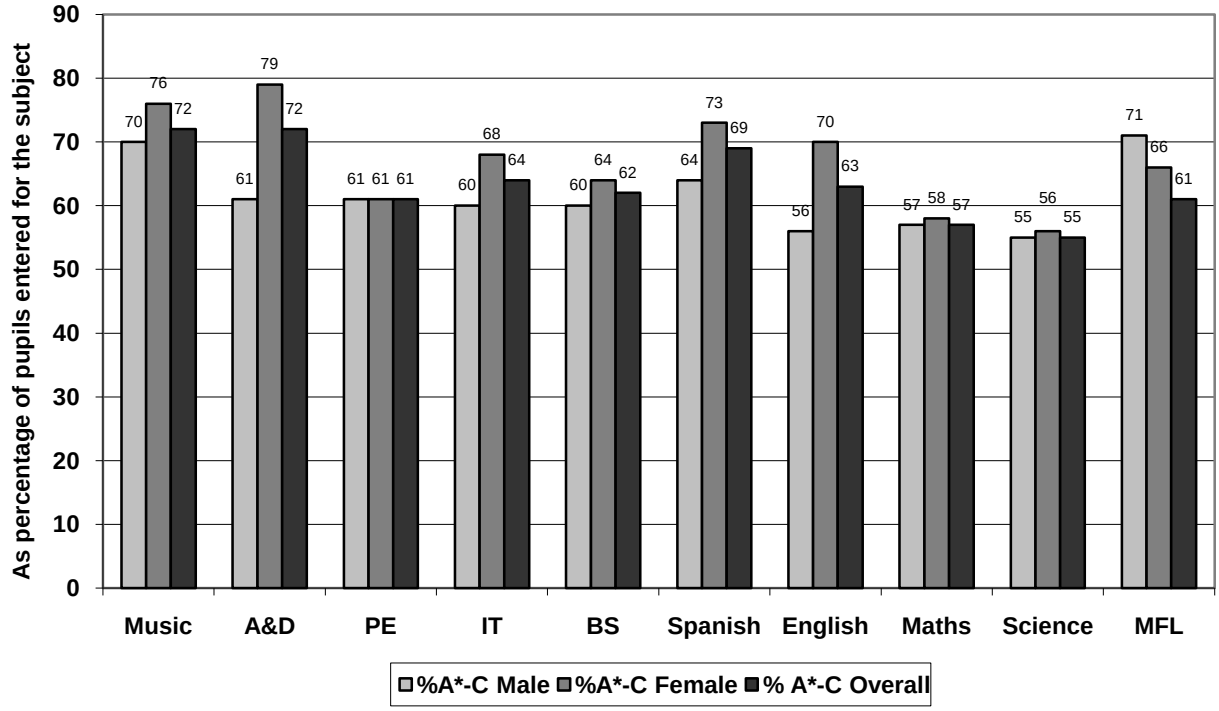

Figure 8

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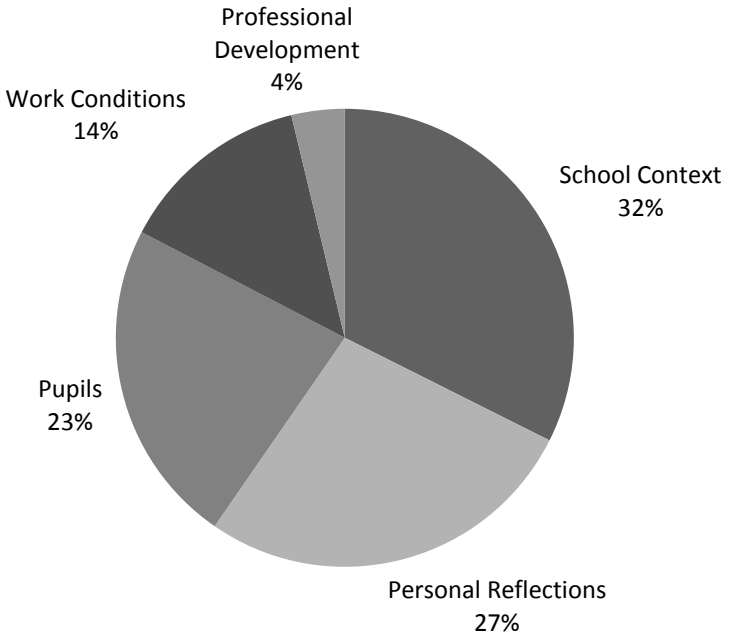

Figure 9

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Figure captions for 'Early career challenges in secondary school music teaching'

Figure 1: A comparison of official DfES, TTA/TDA and GTTR data sets concerning the recruitment, education and employment of secondary school music teachers 1997/98-2005/06

Figure 2: Secondary school music teaching vacancies for the Eastern Region of England 2003/04 to 2005/06

Figure 3: Average/male/female uptake percentages for all pupils for GCSE music from 1999 to 2007 (Saunders, 2008)

Figure 4: Attrition rates for English, Welsh and Northern Irish students studying music 1997-2004

Figure 5: The overall research framework and process for the longitudinal questionnaire study and the case studies

Figure 6: Comparison of figures (%) concerning secondary school music teacher recruitment for 2002, based on target = 100%

Figure 7: Career Destination for 29 former PGCE students (as of May 2003)

Figure 8: Percentage of Students Gaining A*-C at GCSE (as % of total student population and by gender) 2007 (Saunders, 2008)

Figure 9: 20 participants offered a total of 213 open-ended comments. These broke down into five categories.

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[i] Average figures and rankings were calculated from data contained in table 6 of DfES (2006).

[ii] The Teacher Training Agency (TTA) became the Training and Development Agency (TDA) on 1st September 2005.

[iii] Vacancy data from annual 'School Workforce in England' reports (retrieved from http://www.dfes.gov.uk/rsgateway/), ITE allocation data from annual TTA/TDA Allocation Letters to ITE Providers, ITE recruitment data from annual Graduate Teacher Training Registry reports (retrieved from http://www.gttr.ac.uk/reports.html), ITE commencement and completion data from TDA Performance Profiles (retrieved from http://dataprovision.tda.gov.uk/public).

[iv] Eastern Region school vacancy figures were based on termly data obtained via personal telephone and email correspondence with the Teacher Recruitment Officer for Luton Borough Council on 22.12.06. The eleven Local Authorities included were Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Luton, Milton Keynes, Norfolk, Peterborough, Southend-on-Sea, Suffolk and Thurrock.

[v] Figures for Scotland are excluded in order to be able to compare the data with the other figures relating to KS3, GCSE and A Level completion. These particular courses and qualifications are not available in Scotland.

[vi] This figure was derived by summing the numbers of full- and part-time UK domiciled students given in HESA (2005c) and then subtracting the total number of Scotland domiciled students from table 6 of Scottish Executive (2006).

[viivii] The study by Purves *et al* was a separate and distinct strand of the same Economic and Social Research Council (ESRC) funded research project as described later in this paper.

[viii] Although the original project design embraced both teacher and pupil identities, the focus shifted during the research more towards a 'teacher perspective' compared to undergraduate music students as the comparative group.

[ix] A comparison group of final-year undergraduate music students (n=66) was drawn from four specialist music colleges and two university music departments. This sample, which represented 1.28% of the total number of graduates (5155) from music-related courses in 2003 (HESA, 2005), was used to provide a comparison between graduate musicians who had already opted to undergo initial teacher education with those nearing the end of their undergraduate degrees and for whom a career in secondary music was still one of many options. A detailed analysis of these undergraduate participants, including views on teaching secondary school music as a career, can be found in Purves *et al* (2005).

[x] The official targets for recruitment (as set by the Ministry) employ a statistical model that is expected to take into account a variety of different parameters, including changes in school rolls, known vacancies and expected retirements, as well as patterns of recruitment in previous years. A key source of data is the periodic 'Secondary Schools Curriculum and Staffing Survey' (TDA, 2007). The TDA targets for initial teacher education are a subset of these, as evidenced by slight differences in the target numbers reported in documents from the two official sources (e.g. Moon, 2007).