



**REPORT ON THE 2012 AUTUMN RESIDENTIAL
FOR TEACHERS OF ART AND MUSIC**

17TH - 19TH NOVEMBER 2012

HELD AT LIVERPOOL THISTLE HOTEL, LIVERPOOL

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MONDAY 19TH NOVEMBER

Brief presentations were made on the last day of the Residential by Teacher Leaders in Art and Music summarising the outcomes of the teacher group discussions. The main points were:

The distinctive value of the Residential

In general the Residential reminded teachers of:

- The importance of inspirational teachers
- The defining moment when a pupil is hooked on music
- The buzz of performance
- The central role of one-to-one instruction

Delegates felt that the Art course:

- Stressed the importance of the Arts to civilised society in
 - o Developing higher-order transferable skills
 - o Enabling personal fulfilment
 - o Contributing to the economy by way of creative industries
- Embraced the challenge to enrich pupils' understanding, both aesthetically and practically
- Empowered teachers through sharing ideas with colleagues
- Course provided a valuable chance to renew enthusiasm for the vocation of Art teaching and to celebrate the richness of the subject.

The Music course:

- Offered opportunities for listening, performing and composing; for challenge and inspiration; for reflection and evaluation
- Highlighted in the lectures the relationship between the theoretical and the practical in musical education, culminating in the concert of English music which underlined the importance of pupils listening to live performance
- Produced in the practical workshops useful ideas about conducting, composing and singing
- Led to a sharing of good practice during the discussions about the Why, the What and the How of teaching music, which was much more worthwhile than just being told what to do.

Issues for the future

Art

In Curriculum, delegates felt that:

- Pupils should have access to rich historical and traditional forms, but also need individually tailored gateways to lead them into the subject
- Visits to galleries are an essential part of any Art curriculum as a means of stimulating the imagination
- The study of Art requires a certain maturity – which militates against early GCSE entry
- Sharing ideas with other schools and undertaking collegial professional development can help meet the challenge of learning about new approaches and techniques

- Drawing is a key tool for opening up the way pupils see and should be routinely practised in all schools
- Disinformation about the career and job opportunities open to students of Art needs to be vigorously countered.

Concerning assessment, delegates felt that:

- There should be a return to linear syllabuses in order to allow room for experimentation and risk-taking
- Independent study skills need to be recognised and encouraged
- In subjects that focus on individual creativity, the sort of standardised assessment applied to academic subjects may not be suitable
- Assessment should be formative rather than summative
- Synoptic timed tests would make it possible to take account of the different time scales required to achieve results in different media
- In the absence of an Arts option in the current EBacc proposals, schools could be encouraged to give due weight to cultural education by Ofsted making more substantive judgements about it in their inspections.

Music

The Music delegates singled out the following issues:

- In the teaching of Music, practical music-making is essential as a means of engaging and inspiring pupils. Therefore both extracurricular music and instrumental provision should be recognised in subject inspections
- Courses should be challenging and ambitious, leading pupils down musical avenues they have not previously had access to
- Accessing live musical performance can be transformational, and pupils should be given all possible support and encouragement to do so
- Pupils should be exposed to a wide range of musical styles, and this experience needs to be underpinned by the teaching of musical theory.

PLENARY PANEL DISCUSSION IN RESPONSE TO SUBJECT PRESENTATIONS

MONDAY 19TH NOVEMBER

Bernice McCabe Deborah Annetts	Chair, Co-Director, The Prince's Teaching Institute Chief Executive of the Incorporated Society of Musicians (ISM) and Chair of the Music Education Council
Stephen Meek Ian Middleton Mark Phillips John Steers	DfE Acting Director General of Education Standards HMI, National Advisor for Art, Craft and Design Education HMI, National Advisor for Music Education Formerly General Secretary of the National Society for Education in Art and Design
Caroline Galvin Bernadine Blake	Art Teacher Music Teacher

Summary of the main points raised:

The proceedings opened with presentations by Teacher Leaders in Art and Music, summarising from the group discussions what had been of particular value in the course and what the current issues were in the two subjects.

This was followed by a plenary discussion with a panel made up of Bernice McCabe, Deborah Annetts, Stephen Meek, Ian Middleton, Mark Phillips and John Steers together with Teacher Leaders in the two subjects: Caroline Galvin (Art) and Bernadine Blake (Music).

There were two main areas of discussion:

- A. Curriculum
- B. Continuing Professional Development

A. Curriculum

What do you think are the strongest arguments for including Art and Music in the provision of a "rounded and grounded" education?

- It was highlighted that research has demonstrated the ability of Music to reach parts of the brain that other disciplines don't, developing team-building, problem-solving and self-confidence. Delegates also felt that Music provides a context for other sorts of learning as well as developing creativity and independent thinking.
- Art delegates expressed their view that in an environment where the visual is increasingly important the ability that Art gives us to see, understand and assess images is crucial. Furthermore, the Creative Arts transcend cultures.
- It was identified that Art and Music, if taught with rigour and imagination, help to develop personal attributes and skills that are attractive to employers. Moreover, the creative industries are one of the strongest sectors in the economy, and growing.

As well as the opportunity to follow examination courses in Art and Music, what general education in these subjects do you think all children should have had by the time they leave school?

- Delegates raised the issue that an equal opportunity to engage with and take advantage of these subjects, regardless of background is imperative. Currently disadvantaged children are only one third as likely as others to do extracurricular Music, so schools must fill the gaps.
- Delegates felt that practical experience of drawing and making pictures and playing instruments will provide a 'hook' into further involvement. Visits to galleries and live performances should complement what goes on in school.

What is the best way of ensuring that schools, with current resources, do provide the good rich education in Creative Arts to which all children are entitled?

- The decision to publish League Tables showing how schools performed in the EBacc subjects (i.e. core academic ones) arose from concerns about social mobility and access to the best Higher Education. They showed that children from disadvantaged backgrounds were less than half as likely to do this combination of subjects, with a resulting effect on their chances and aspirations at the higher level. The EBacc tables are not intended to define the curriculum (English, Mathematics and Science remain the only compulsory subjects) or to say that these subjects are suitable for all.
- Whatever the intentions of the EBacc tables, the fact is that they are taken as an indication of what should be taught, and the result has been a dramatic fall-off in the teaching of non-EBacc subjects. In particular – and it probably is an unintended consequence – the provision of Creative Arts teaching at KS4 has been seriously squeezed (a 17% reduction in schools teaching Art was quoted). The entire creative world (and a large majority of the delegates present) is joining forces to ask the government to include an Arts option in the EBacc [for example the letter to The Times of 20 November signed by many leading musicians including Tamsin Little].
- The government has shown its commitment to creative subjects by the commissioning of Darren Henley's two reports, and on his recommendation the institution and funding of music hubs with a view to improving access.
- Inspection could play a key role. At the moment the curriculum is not inspected per se, but judgements are made about it in the context of a school's Leadership and Management; and creative subjects are included in assessing a school's social, moral, spiritual and cultural provision. If they are not to be incorporated into the EBacc specifications, they could still be given higher importance in the inspection schedule.
- Delegates raised the issue of the problem of public, and parental, perception. The arguments about the employability and economic importance of those trained in creative subjects need to be heard more widely; and organizations like the PTI need to do all they can to raise the subject profile.

- Furthermore, activities such as inter-school exhibitions are a way of engaging parents.
- Delegates felt that teachers do their best to make Music inclusive; but the right foundations need to be laid in Primary Schools.

B. Continuing Professional Development

Art and Music both cover such a huge range of genres, media and skills that no-one can possibly have the knowledge and skills to cover them all. What sort of CPD would do most to mitigate this problem? And what other means are there of tackling it?

- Key issues that arose were of time and resources. The Subject Associations in Art and Music have been going since the 1880s but are now struggling because of lack of membership and the absence of outside funding. It was felt that all teachers should join.
- Delegates raised the point that networking is inexpensive and effective. There is plenty of good practice around that others can benefit from, especially with courses run by teachers for teachers (as in the PTI) that are responsive to particular needs.
- Delegates felt that they needed to articulate their development requirements to Heads and persuade them that time spent on CPD often does greater good than time spent in the classroom.
- The ISM does all it can to support musicians and can offer many different modes of CPD. But the profession must say what it wants.
- The demise of Local Authority Advisors is significant; but the expertise is still out there.
- Delegates raised the issue that while there are sources of funding available, poor communication means that they are little known about.
- The internet is tailor-made for CPD (e.g. the Teaching Music website); but it does depend on continuous input from teachers.
- The official Music Hubs are intended to help create networks and provide CPD. Inspectors will want to see what use schools are making of them.
- Delegates felt that the important thing is that the profession now takes on looking after the 'how' of teaching. The days are past when a central authority (QCA) determined the training hand in hand with curricular changes.

PUPIL PANEL DISCUSSION

SATURDAY 17TH NOVEMBER

The panel consisted of four pupils from local state maintained schools. Two of the pupils, from Y11 and Y13, were doing Music at a coeducational Secondary Modern in a selective area; of the other two, one was doing Art in Y13 at a selective Girls School and the other was a recent graduate of the school now studying Architecture in her first year at University.

Summary of main points from pupils:

- Art and Music both have the attraction of offering the freedom to choose from a wide range of modes of self-expression, but at the same time involve learning new skills and techniques in order to be able to do so more effectively.
- The study of Art and Music offers stimulus to the imagination and encourages creativity.
- The performance of music and the display of art work give a satisfying public dimension to each subject, with the opportunity to engage with a wider circle of people as well as the benefit of learning from their critical response.
- Art and Music both reflect society in different ways, offering a medium for personal comment on the things and issues around us.

A wide ranging discussion followed in which the panellists responded to questions and comments from delegates.

Summary of main points from panellists and delegates:

In general panellists and delegates thought that:

- Public performances of music and displays of art work in a school help to raise the profile of these subjects; they are also good for the self-confidence of the pupils doing them
- Pupils can learn much from going to art galleries or live concerts and will usually enjoy the experience. However, the fact remains that they do not often think of doing so themselves, and furthermore the bureaucratic obstacles in the way of organizing school trips of this kind are very off-putting.

Answering the question “Why are pupils less inclined to study Art and/or Music?” it was felt that this arises from:

- A mistaken view of what these subjects offer by way of job preparation; not appreciating the transferable skills and the increased self-confidence that Art and Music engender
- The fact that self-expression involves a degree of self-revelation, and many pupils of school age are reluctant to stand up and be judged in this way

- In **Art**, being naturally good at drawing from an early age or seeing other people's work may provide the stimulus for continuing the subject.

In Music:

- The wish to study Music usually stems from hearing a live performance. Schools should provide opportunities for this, especially when the home is less likely to do so
- Acquainting oneself with a wide range of music helps to shape one's own style as well as broadening one's critical understanding
- Computer technology can be a useful tool in musical composition, but it is best to learn acoustically first.

SELECTION OF QUOTES FROM DELEGATE EVALUATIONS

“It has given me a boost and reminded me of my love of studying what I love, and why I want to explore subject knowledge and teach it. I want to enhance my curriculum and inspire the next generation of musicians and hopefully well-rounded people.”

It has reignited my passion for creativity. I will give some of the responsibility back to the pupils and challenge myself with the topics I introduce in lessons.”

“The course has given me the confidence to go back and make a real difference in my school.”

“I would like to think I will encourage and foster creativity more than worry about assessment.”

“The impact for me has been huge! I think possibly for the first time I have really considered why I teach my subject and what value it has!”

“Through meeting with others and the lecture by Tim Watts and James Slimings, it has been reaffirming that what we are doing is worthwhile. The weekend has encouraged me to build more extra-curricular experiences (especially opportunities to experience live music) into my day-to-day running of the department.”

“It made me feel part of debate about Art education not just in my department at school but nationally.”

“I feel a renewed sense of empowerment and am inspired by other teachers' approaches and will focus on my practice in light of discussions.”

“I am going to write new schemes of work. Try the approaches I have learnt from the vocal workshop. I feel I'm not on my own anymore!”

“I feel energised about teaching Art as a result of this. Audience members of the panel discussions really summed up my feelings towards how I often see myself simple as a teacher rather than an expert in my field who is passing on skills and knowledge.”

“Superb background/theory was provided through lectures and workshop. Refreshing and inspiring and reminded many of us why we chose music and why we chose teaching.”

“Reminded me of how I cannot let limitations set by my institution restrict me.”

“I've been reminded that music is the best subject because of the range of ways of engaging with it. The course content was practical and theoretical and academic.”

“Building a vocal ensemble and soundtrack to US civil rights lectures and composition workshops were engaging and immediately relevant to my teaching. It was full of exciting ideas that I can take back to class.”

“Tim Watts’ composition was a great opportunity to collaborate as a group and share musical ideas that can be taken into the classroom.”

“The drawings at the Liverpool Tate were particularly exciting. I could imagine how students would be stimulated by such an exhibition.”

“The Residential has provided me with defined objectives which I will seek to implement in the classroom.”

“The Residential has provided the opportunity to debate the value of music within the curriculum and having the opportunity to fight its case. Also being able to be in conversation with Jools Holland was extremely inspiring.”

“I have definitely been re-inspired and I feel proud to be a music teacher. The time has been well spent.”

“I am determined now to reach out to the people who tend to be our biggest stumbling block in getting students to select Art at GCSE- the parents. I will be planning workshops directed at educating them.”