

Illuminating the Manuscript: A Policy Archaeology of English Primary Music Education

David Ian Shirley

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Abstract

In 2011, the UK Coalition government introduced a strategy for music education in England - the National Music Plan (NMP). Founded on Darren Henley's (2011) review of English music education, the NMP outlines arrangements for the funding, organisation, staffing and management of English music education.

Policy initiatives such as the NMP reflect government thinking about the nature of policy problems. Policy problems are constituted by a particular social view about truth and knowledge. Drawing on a policy archaeology framework (PA), this study sets out to explore the social rules by which NMP policy problems are constituted and how the NMP is perceived amongst music education policy enactors. This PA is conducted through the critical discourse analysis (CDA) of three Coalition government music education policy texts and the thematic analysis of fifteen semi-structured interviews.

CDA findings suggest that Coalition government music education policy discourse is infused with both neo-liberal and neo-conservative ideology. The interview data suggests participants perceive four pre-NMP music education policy problems: 'inequality,' 'incoherence,' and 'inefficiency', which reflect neo-liberal policy influences; and 'musical excellence', which reflects a neo-conservatism influence. Participant responses suggest that the NMP has enhanced music education provision and workforce training in all regions, but that local history, politics, ideology and vision, and geography are limiting factors. Participant responses also indicate increased confidence for job security; however, this belies the ongoing impoverishment of music teachers' pay and conditions, reported by many participants.

The findings of this study resonate with a claim that the NMP has 'tamed' English secondary music education. I engage with this claim to show how the NMP has 'tamed' primary music education and the music education workforce. The ubiquity of neo-liberal/neo-conservative discourse denies the possibility of a broad, creative general music education, centred on musical exploration and discovery. Furthermore, the failure of the NMP to address existing regional inequalities in

terms of provision, training, and teachers' pay and conditions means that inequalities remain between the quality and breadth of musical opportunities for children in different schools across the English regions. I conclude by offering nine recommendations for policy and practice.

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1 Introduction to the study

1.1 Introduction

This study was prompted by my interest in the UK Coalition government's 'National Plan for Music Education in England' (hereafter NMP) (DfE, 2011) and my concern for social justice and educational principles within state primary music education. I begin this introductory chapter by exploring three concerns which have prompted this study. Next I set out the three research aims and three research questions which guide my work. In section three, I outline the significance of this research. In particular, I draw on the work of Spruce (2013) in order to show how my work builds on and extends Spruce's study of the NMP. In the fourth section, I explore aspects of my own positionality as a music education policy researcher. Finally, I offer an account of each of the seven chapters of which this thesis is comprised.

1.2 Background to the study

My own teacher training, as a primary generalist with a music specialism, ended in 1989, just as the Education Reform Act (ERA) of 1988 (HM Government, 1988) was beginning to reshape education in England. Throughout my pre-ERA training, I valued the professional freedom afforded to teachers to make curricular and pedagogical decisions on the basis of their individual or collective professional assessment of children's needs, and their broad curriculum experience.

Throughout my career as a primary teacher, and now as an initial teacher trainer in an English university, I have noticed the erosion of both a broad curriculum and of teachers' professional autonomy. As a primary music specialist, I have also noticed a decrease in the time allocated to music within primary education. A recent independent and far-reaching review of English primary education, known as the 'Cambridge Primary Review' (Alexander et al. 2010), offers some validation for my observation:

The initial promise – and achievement – of entitlement to a broad, balanced, and rich curriculum has been sacrificed in pursuit of a well-intentioned but narrowly conceived ‘standards’ agenda. The most conspicuous casualties have been the arts, the humanities and those generic kinds of learning, across the entire curriculum, which require time for thinking, talking, problem-solving and that depth of exploration which engages children, and makes their learning meaningful and rewarding. The case for art, music, drama, history and geography needs to be vigorously re-asserted...

(Alexander et al., 2010: 237)

Despite an extensive research base, Alexander’s (2010.) review was rejected by the government. As Alexander (2014) wrote some years later, the political climate in Britain at the time was one ‘which makes selective use of evidence, which rejects complexity, which marginalises or discredits alternative viewpoints, and which expects teachers and schools to comply to ‘what is little more than untested ideology,’ (Alexander, 2014: 18). Alexander’s concern for evidence, complexity, alternative viewpoints, and ideology resonates with my own concern for contemporary primary music education, and in particular, the NMP. Three concerns, in particular, have prompted this study, as I now explain.

My first concern is that the NMP appears to have strengthened whole class instrumental provision as a central pillar of primary music education. This, I suspect, is problematic for four reasons: the first relates to Wright (2015), who argues that whole class instrumental learning denies multiplicity in both musical style and pedagogy. By ‘multiplicity’ Wright means that there are many different kinds of music and many different ways of teaching music. Multiplicity is important in attending to individual children’s learning needs and aspirations, and in ensuring that school music is representative of the diverse musical cultures within British society.

My concern, here, is that the NMP is part of an ongoing culture war within music education which, as Ball (1993a) contends, is elitist and divisive. The second reason is, as Stunell (2006) contends, that whole class instrumental projects are

short-term and confuse curricular and extra-curricular music. Short-termism is a problem for progression in instrumental learning while confusion over curricular and extra-curricular music raises a threat to the possibility of a broad, creative, curriculum music experience. Third, as Wright (2015) argues, whole class instrumental learning emphasises the authority and expertise of the teacher and denies children agency in their music making. Agency in music education allows children to make decisions, to develop musical creativity, to negotiate with others, to engage in musical problem solving, to explore ideas, and to develop the capacity to appraise and evaluate music; aims which resonate with the findings of Alexander's (2010) review of primary education. The fourth reason why whole class instrumental teaching is problematic is, as Lamont (2011: 376) shows, that it 'does not have a direct positive impact on all children in comparison to the positive impact that individual and small group tuition has.'

My second concern is that the NMP advances the role of local authority music services within music education provision as commercial music education providers. My concern is that this 'naturalises' (Fairclough: 2010: 30) a market solution to the problems of music education. The emphasis of a music education market is on buying-in provision which obscures the possibility of a primary music specialist in every school, and of generalist primary school teachers teaching their own class music. Furthermore, the emphasis on this kind of market solution decreases the demand for the training of specialist primary music teachers in higher education. My fear is that music services may employ instrumental music tutors and secondary music teachers, who do not possess primary expertise, instead.

My third concern is that the NMP is presented as evidence-based policy. Lingard (2013) contends that the decision to present policy as 'research informed' is a political one. He argues that the idea of 'research-informed policy' is problematic, as policymaking and research do not share 'epistemological communities' (Lingard, 2013: 126). Orland (2009) makes the point that, most frequently within policymaking, the purpose of research is to legitimise policy directions which have already been decided; this, he argues, is 'research as ammunition not as knowledge discovery' (Orland, 2009: 118).

There are three points I would make about the evidence base of the NMP. First, that the NMP presents case study evidence (DfE/DCMA, 2011: 44-52) which is largely unsubstantiated and not critically examined. Second, that although the government commissioned the Henley review of music education (Henley, 2011), the NMP makes selective use of Henley's findings. Third, that the NMP advocates music education on the basis of the contribution music makes to the development of core skills such as reading, and to social development. My concern here is that these are secondary benefits to music and that music is important in its own right.

In essence, my concerns focus on the values which underpin music education. Values influence the way schools and teachers operate, in terms of curriculum and pedagogy. Values reflect the priorities of wider society. In music education values are important because, as Pitts (2000) notes, they inform decisions about curriculum and pedagogy as well as judgements about quality and expertise. Jorgensen (2015: 9) makes the important point that music is both a 'facet of culture' and a 'matter of public policy'; as such, cultural values, she argues, have implications for the nature and distribution of resources in all aspects of music education.

Values are evident in what teachers teach, in how teachers teach, in how teachers think children learn, in the styles and genres of music which dominate teaching, in the way teachers allocate instruments, in the music curriculum, in music education administration, and in the evidence on which teachers base their pedagogical decisions. Jorgensen (2015) contends that critical research has an important part to play in exploring the role of values within music education policymaking. Lingard (2013: 127), too, argues that critical examination serves 'to deconstruct the problem as constructed by policy and to deconstruct many of the 'taken for granted' of the contemporary educational policy world.' Such a critical perspective on the NMP helps to illuminate how the music education policy problems and solutions, identified within the NMP, are constituted and the implications the NMP has for social justice in music education.

In this section, I have set out the three concerns which have prompted my study of the NMP. The first, a concern that whole class instrumental teaching is identified as a core activity within the NMP; the second, a concern for the marketisation of primary music; the third, a concern for the rigour of evidence which constitutes the knowledge base of the NMP. In addition, I have expressed how my concerns relate to issues of social justice, both within and through music. In the next section, I set out the research aims and questions which guide this study.

1.3 Research aims and questions

This study focuses on the English Coalition government's national plan for music education. My aim, as I explained in the previous section, is to understand what assumptions the NMP makes about the values underpinning primary music education, and how these values translate into curriculum and pedagogical choices. Furthermore, my aim is to gain a clearer and more informed understanding of what my music service and school colleagues think about the NMP, and to assess the social justice implications of the NMP. My research aims may be summarised as follows:

- To explore the assumptions and arguments on which the NMP is founded
- To understand the perceptions of policy enactors (music service leaders, head teachers, primary school music co-ordinators) about the NMP
- To assess the implications of the NMP for social justice

In order to achieve these aims I have devised three guiding research questions:

- 1 How are NMP music education policy problems and solutions constituted?
- 2 How is the NMP perceived by policy enactors?
- 3 What are the implications of the NMP for social justice in and through music education?

Question one makes two assumptions about critical policy research. The first assumption draws on Ball's (1993) contention that policy is both a matter of 'text' and 'discourse.' As texts, policies are constituted from particular presentational 'genres and styles'. Policies are written for particular readers, and each policy is encountered through a particular interpretational and representational history. As discourses – that is, as social sign systems (Fairclough, 2010: 230) – policies identify key words and ideas which serve as a 'regime of truth' in order to validate the policy direction. Ball (2006) argues that discourses frame, within educational policy, what can be said, who can speak, and with what authority. The second assumption draws on Scheurich's (1994: 300) contention that critical policy work should attend to the 'definitions of problems and problem groups, to discussions of policies and policy alternatives, and to presumptions about the function of policy studies within the larger social order'. In this respect, Scheurich (1994) presents 'policy archaeology' as a means of identifying the social regularities by which problems and solutions are constituted. This, I show, is central to my study. Question one, therefore, provides a means for investigating the discursive and social constitution of the NMP.

Whereas question one provides the means to examine the provenance of NMP 'problems' and 'solutions', question two provides the means to understand the response of policy enactors. Question two is guided by the work of Ball, who argues that 'Policies pose problems to their subjects. Problems which have to be solved in context' (1993a: 12). Ball (1997) contends it is the purpose of policy research 'to attempt to capture the complex interplay of identities and interests and Coalitions and conflicts within the process of policy enactments' (1997: 271).

Furthermore, policy research should attend to the lived experience of policy and to the relationship between 'agency' and 'constraint' within policy enactment (Ball, 2006). Therefore, question two attends to the participants' lived experience of the NMP, and to the forms of 'Coalition,' 'conflict,' and 'agency and constraint,' which have emerged through the process of NMP policy enactment.

Question three considers the implications of the NMP for social justice. I agree with Jorgensen (2010: 8) when she argues that social justice has important

implications for music educators: music education should be humane; it should constitute a pedagogy of hope; it should preserve the worth, dignity and hope of human beings; and finally, it should assist in disputes about competing perspectives, world views, and mind sets. Furthermore, Jorgensen (2010) contends that music educators should be attentive to social justice in all aspects of music education: in the distribution of resources; in children's right to participation and inclusion; in repertoire choices, teaching methods, and performance opportunities. She adds that music education should attend to the enfranchisement of children as agents of their own learning. Questions about social justice in music education have, as I show in Chapter Two, been discussed by a number of authors (Benedict, Schmidt, Spruce, and Woodford, 2015; Allsup, 2016). Social justice, therefore, is an important focus for this examination of the NMP and is the focus of my third research question.

1.4 The significance of this study

In 2013, just as I was preparing my own investigation, Spruce (2013) published a critical report on the NMP. He argued that the values inherent within the NMP are 'at odds with the values which have underpinned thinking about music education for the last thirty years' (Spruce, 2013: 112). Writing primarily from a secondary music education context, Spruce argued that the NMP serves to narrow both curriculum and pedagogy, a concern which, as I noted above, I am keen to investigate within the primary music education context. In his report, Spruce draws on Bernstein's (2000, xxv) notion of 'horizontal solidarities' to show how the NMP equates equality with 'uniformity' by downplaying 'those pedagogies that encourage individuality, diversity, and pupil agency' (Spruce, 2013: 113).

Spruce argues that the NMP is constituted by neo-liberal and conservative ideologies which have the potential to 'alienate many young people from formal music education and to be used as the means of sustaining social and educational inequalities'. He asserts that the NMP has been careful to 'neutralise' (Spruce, 2013: 114) the role of the university within the policy solution in order to

suppress any criticism of the policy direction, and to enforce a wider move to situate teacher training within schools.

Spruce's work on the NMP offers a starting point for my own study. There are, however, two limitations to his work which I wish to address. First, he focuses on the implications for secondary music. As I indicated above, primary music warrants specific attention. Second, he limits his focus to an examination of the text, omitting from his study the perspectives of those people who are required to enact NMP policy. In contrast, I draw on the perceptions of fifteen policy enactors in order to understand – in Ball's (1997) words – 'the complex interplay of identities and interests and Coalitions and conflicts within the process of policy enactments' (Ball, 1997: 271). My focus on social justice within English primary music education has relevance for music education providers, school leaders, school music co-ordinators, music education academics, policy makers, and critical policy analysts.

1.5 Researcher positionality

While I deal with the issue of researcher positionality in more detail in Chapter Three, I should state at this point that I adopt Greenbank's (2002) argument that the employment of research methodologies is never value-free and that it is important to adopt a critically reflexive approach to one's own positionality within social research. Sikes comments:

If researchers have been reflective and reflexive about their stance and, insofar as they are able, have considered and made explicit the fundamental assumptions underlying their choices of methodology and procedure, then they will be aware of potential influences upon their interpretations and analysis (Sikes, 2004: 30).

It seems to me inevitable that the kinds of values I hold for music education percolate through all aspects of my research; therefore, I need to make two points about my position as researcher. I approach this research with a degree of scepticism about the NMP in terms of what it means for social justice in primary

music education. I am aware that the principles and values I bring to this research in relation to curriculum and pedagogy play an important part in all stages of the construction of my thesis.

In order to address questions of researcher bias I provide a critically reflexive account of my positionality as I weave the many strands of my thesis together. My view of the NMP is shaped by my various identities: I am a former primary generalist teacher; a primary music specialist; a university music educator; a musician; an academic; and the father of a young child. Each of these identities is woven within the fabric of my thesis with constant attention to critical self-reflexivity.

The liberating and empowering possibilities of musical engagement for all children have inspired me in my career. Exploring, forming, selecting, rejecting, negotiating, problem solving, presenting and refining are central to my interest in creative primary music. For me, it is the immediacy of music that is at once challenging, affirming, and liberating for primary school-aged children. My teacher training was shaped by the child-centred values of the post-Plowden (1967) report period. My approach to primary music education has drawn heavily on the work of John Paynter and Peter Aston (1970) and Carl Orff (1973).

There are three reasons why I value what Paynter and Orff have to say about music education, which relate to the belief I have in a liberal, child-centred education. First, both authors prioritise the needs of the child. For example, both draw on the natural elements of sound and rhythm in speech and in the environment, so that music emerges out of a child's natural interest in the rhythm of language, and in the sonic properties of the environment (Paynter and Aston, 1970: 2). Second, both emphasise learning through creative musical activity (such as composing, performing, and directing music).

Third, although the formal adoption of Orff's approach requires significant formal knowledge, there is, I believe, much that Orff and Paynter offer the primary generalist. Mills and Paynter argue, '...important as it is to play and sing (and to do that you will need some specialist training), there are, nevertheless, lots of

aspects of music making that can be tackled by the non-specialist teacher' (Mills and Paynter, 2008: 26). As a primary generalist teacher trainer, I want my trainee students to teach music to their classes, just as they teach PE, art, and science. To me, it is important that the generalist class teacher engages with music, in order to show that music is for everyone.

A further reason why I advocate a creative approach to music is that much contemporary music teaching in English primary schools focuses on musical performance, particularly through whole class instrumental teaching, and singing (Stunell, 2006; Spruce, 2013). Such approaches focus on musical 'training' in the sense that it is teacher-led instruction.

Such approaches, as Spruce (2013) notes, emphasise the authority of the teacher, whereas the creative approaches advocated by Paynter and Orff have an underpinning philosophy relating to democracy and to the agency of the child in his/her own music making. Creative music enhances children's capacity to solve problems, to find solutions, to negotiate with others, to develop resilience, to explore ideas in depth; as such, these approaches fulfil the criteria for general primary education set out by Alexander (2010), above. Most importantly, both Orff's and Paynter's approaches provide open-ended musical opportunities where children are required to make musical decisions.

As I indicated at the outset of this chapter, I left college in 1989, just as the 1988 Education Reform Act was beginning to reshape thinking about the purpose of primary education, and about the organisation of curriculum, pedagogy, and school management. At the time, according to Ball (1993), a culture war opened up in music education between the progressivist views of the first English National Curriculum (from here on NC) music working party, and the restorationist views of John Major's Conservative government.

The outcome was a legal entitlement to a broad NC music experience of performing, composing, listening and appraising for all children (DES/Welsh Office, 1992; DfEE, 1999). Stunell (2006) makes the point, however, that the aspiration of the NC was never fully realised as successive government policies

have failed to provide the infrastructure, time, or motivation for curriculum music to thrive. Furthermore, the child-centred/progressive ideas which were central to my teacher training have declined as global trends in educational thinking have shifted towards the right, emphasising traditional values, core knowledge and a disciplined educational workforce (Ball, 1993a).

My positionality, at the outset of this research, is one which is not persuaded by the rhetoric of the right; instead, my values are founded on a left-wing democratic view of music education which begins with the interests of the child and which is founded on notions of social justice. The issue of democracy and social justice in music education is explored more fully in Chapter Two.

1.6 Thesis Structure

My thesis is set out in six chapters. In Chapter One I set out the concerns which have prompted this study, along with the guiding aims and research questions. I discussed the significance of this study and I set out my own researcher positionality. Finally, I provided an account of the structure of this study.

In Chapter Two I begin, in section one, by defining educational policy. I show how educational policy represents a temporary settlement in an ongoing ideological struggle over education. I discuss how policy makers employ policy technologies to steer the process of policy enactment; however, the enactment of educational policy is, as I show, subject to interpretation and contextual influence. Ball (1993) argues that educational policy is both a matter of text and discourse: as text, educational policies are messy and open to interpretation; as discourse, education policy is ideologically constituted. Spruce (2013) has argued that contemporary music education policy is constituted through both neo-liberal and neo-conservative discourse.

Therefore, in section 2.3, I define how neo-liberalism and neo-conservatism are understood within my study. In section 2.4 I define critical policy research. Finally, in section 2.5, I draw on the work of music education researchers to explore how values influence pedagogical and curriculum choices in primary music. I draw on

a recent volume by Benedict, Schmidt, Spruce and Woodford (2015) and Allsup (2016) to examine the relationship between music education and social justice.

In Chapter Three I present the methodological framework for this critical policy research, which draws on Scheurich's (1994) policy archaeology methodology. I begin, in section 3.2, by explaining my understanding of the terms *methodology* and *methods*. In order to justify my methodological choices, I return, in section 3.3, to the issue of researcher positionality, where I examine the theoretical assumptions I make about the nature of knowledge and how new knowledge might be sought. In section 3.4 I set out the research framework for the study.

Here, I explain how my work is guided by Scheurich's (1994) policy archaeology (PA) methodology, which employs both critical discourse analysis and semi-structured interviews. In section 3.5 I provide a detailed account of my research methodology and the individual research methods employed. First, I explain PA methodology and I justify its place within this study. Second, I set out my approach to critical discourse analysis (CDA), which draws on Fairclough's (2010) *systemic functional linguistics* and Hyatt's CDA framework for doctoral students.

I justify my choice of policy texts which, I suggest, prepare the space for the NMP, and I offer an account of my pilot CDA. Third, I explain the approach I take to semi-structured interviewing and I explain how the pilot interviews impacted on my study. In the final part of section 3.5 I draw on the work of Braun and Clarke (2006) in the way I approach the analysis of interview data. I conclude the chapter by considering how I have addressed the issue of trustworthiness in my study (section 3.6); the ethical foundations of my work (3.7); and the strengths and limitations of my methodology (3.8).

In Chapter Four I set out the findings of my CDA of three NMP policy texts. My analysis draws on Hyatt's (2013) framework for CDA to explore the discursive constitution of NMP music education policy problems and solutions. I show how the discursive space for the NMP is prepared by these three policy texts, and how neo-liberal and neo-conservative discourses have shaped music education policy

problems and solutions. In Chapter Five, drawing on the work of Braun and Clarke (2006), I set out the findings of my interviews with fifteen music education policy actors, in order to address the second of my research questions. I explore the participants' perceptions of music education policy problems and the NMP as a policy solution.

In Chapter Six I draw together my CDA and interview findings in a PA which explores the social regularities underpinning music education policy problems and solutions. Next, I reflect on PA methodology and the opportunities it brings to music education policy research. In section 6.4 I consider what the point of the NMP is.

In Chapter Seven, the final chapter, I review my research questions, and I examine what a Foucauldian perspective has allowed me to achieve in this study of English primary music education. I examine the limitations of this study and I offer recommendations for policy and practice. Next, I outline the original contributions to knowledge which this study makes and I offer suggestions for future research. Finally, I reflect on how this study has contributed to my own understanding of contemporary primary music education, and to educational research in general.

2 Literature Review

2.1 Introduction

In Chapter One I explained how this study is prompted by three initial concerns about the English Coalition government's NMP (DfE/DMCS, 2011). Drawing on the work of Scheurich (1994), I indicated my view that educational policy problems and solutions, such as those identified in the NMP, are ideologically and discursively constituted. I also indicated that the process of policy enactment is not straightforward but is contextual and subject to local interpretation. These two claims, as I show later in this chapter, have implications for social justice; therefore, I propose the following three research questions to guide this study:

- 1 How are NMP music education policy problems and solutions constituted?
- 2 How is the NMP perceived by policy enactors?
- 3 What are the implications of the NMP for social justice in and through music education?

In this chapter, I undertake a critical examination of the literature which is pertinent to this study. A key purpose of the critical literature review is to identify the issues and debates in the field in order to arm the researcher with wide knowledge to produce a rigorous and original study and to avoid mistakes of the past. In section one I define educational policy, as I understand it within the study. I begin by drawing on the work of Ball (1993a) to show how both the text and discourse of educational policy are suitable locations for critical policy research.

Next, in section two, recognising Spruce's (2013) argument that the NMP is constituted by both neo-liberal and neo-conservative ideology, I examine these concepts and the implications they have for this study of music educational policy. I identify a set of neo-liberal/conservative indicators in order to support my examination of the NMP. In section three I explore the concept of critical policy research in order to relate my study to others within the field. Two approaches to critical policy research are discussed: first, Ball's (2013) policy sociology; and second, Scheurich's (1994) policy archaeology methodology. I suggest that,

together, these offer a powerful resource for my examination of the NMP. Finally, in section four, I show how, historically, values have influenced primary music education curriculum and pedagogy. I examine the relationship between social justice and music education to show how curriculum and pedagogy have social justice implications.

2.2 Defining Education Policy

Policy as text

Education policy is the means by which government exerts influence over teachers, head teachers, school governors, and others involved in educational policy enactment. Bowe et al. (1992) suggest that education policy texts are operational statements aimed at addressing educational problems and stimulating change; however, as Rizvi and Lingard (2010) contend, policy developments are subject to local interpretation and enactment.

The interpretation and enactment of educational policy is a matter of social justice and is addressed, therefore, through my second and third research questions. Ball (2013b) argues that English educational policymaking is subject to global influence. Globalism, he suggests, emphasises neo-liberal values through parental choice, accountability, delegation of funding, and opportunities for individuals and organisations to set up free schools. In addition, Ball contends that neo-conservative influences have initiated a drive to establish a core knowledge base within primary curriculum subjects. Ball makes the point that the neo-liberal and neo-conservative policy trends outlined above have implications for social justice in education, hence my focus on the constitution of the NMP in this study.

Ball (1993a) makes the distinction between educational policy as ‘text’ and as ‘discourse’. He identifies four conditions of educational policy texts which have relevance for this study: first, that educational policymaking represents a struggle over competing claims; second, that educational policies are a technology of government control; third, that policy is susceptible to interpretation and translation; and fourth, that policies have implications toward social justice. I now

explore these conditions in more detail and indicate the implications they have for my study.

Policy as a site of struggle - Kenway (1990: 59) argues that policies represent ‘a temporary settlement between diverse, competing, and unequal forces within civil society.’ Such settlements, Ball (1993a) suggests, are the result of a complex interaction of authors and policy contributors, tinted with the ‘ad hocery, negotiation, and serendipity’ (Ball, 1993a: 10) of the policy formulation process. Policy, he suggests (Ball, 1993a), is incoherent and will, inevitably, conflict with other more or less dominant policies which are at play. The notion of policy as struggle has implications for my first research question, concerning the constitution of the NMP, and is the reason why I employ discourse-based analytical methods in this study.

Policy as a technology of government - Bowe et al. (1992) suggest that policy texts are conceived as ‘operational statements’ designed to drive forward government objectives. Rizvi and Lingard (2010: 4) claim that educational policy ‘desires or imagines change’. Furthermore, they add that policy texts contain the ‘actions and positions’ which are available to those who have responsibility for policy enactment. Policy facilitates government control through a process which Foucault (1979) terms ‘governmentality’. Governmentality concerns the flow of power within institutions, procedures, and analyses.

It draws on particular forms of knowledge in order to claim truth and to justify the policy logic. Furthermore, governmentality imposes administrative accountability in order to assure its success; according to Foucault, it is a moral process by which individuals are guided towards making particular choices. Foucault terms this process the ‘conduct of conducts’ (1994: 341). The particular technologies of governance employed by the UK Coalition government are identified by Winter in her analysis of the ‘Schools’ White Paper’ (DfE, 2010). Winter (2014) identifies five ‘folds’ of Coalition government education policy reform driving change.

The first, increased performativity; second, increased autonomy for schools and teachers; third, greater teacher/school academic and financial accountability

which serves to counteract autonomy; fourth, a moral campaign to raise standards for children from poor families; and fifth, an emphasis on 'core' or essential knowledge (Winter, 2014: 279). Winter's analysis offers an important insight into Coalition government policymaking. Her findings are useful in supporting my own analysis of the NMP.

The interpretation of policy – Ball's (1993a) third condition of educational policy focuses on interpretation. This has four direct implications for my study. First, educational policy is always subject to local interpretation and to the historical experiences of policy enactors. Second, as Knight, Smith and Sachs (2010: 133) argue, educational policies tell stories which, following interpretation, 'become filled with available social myths.' Myths, according to Hyatt (2013), serve as cautionary tales, which influence the interpretation and enactment of policy.

The third implication Hawkes (1977) notes is that policies afford differing degrees of agency to those who are involved in the enactment process; and fourth, as Codd (1988) argues, policy texts are subject to a 'plurality of readings'. Ball (1993a) develops this point and notes that the meaning of a policy text is often blurred, and furthermore shifts over time. Ball et al. (2012; 2) argue that without attending to the lived experience of policy, the 'processes of... policy enactment... would be marginalised or go unrecognised'. The implication of this third condition of policy is that policy is interpreted differently, in different locations, according to history and local conditions, and according to individual agency and enthusiasm for the policy project. In recognition of the role of interpretation within the policy enactment process, my analysis draws on fifteen semi-structured interviews with NMP policy enactors (research question 2).

Social justice – Social justice is a contested concept. For some, socially just educational policy is a matter of equality; that is, social resources should be distributed equally amongst all children, regardless of individual circumstance. For other authors, social justice is a matter of equity; that is, social resources should be distributed according to the needs of individual children, with the greater resources being afforded to the most deprived or disadvantaged (Gewirtz

et al., 1995). Sandel (2010) argues that perceptions of social justice differ amongst the political left and right and this has implications for educational policy.

For the left, social justice concerns welfarism and the redistribution of social goods, while for the right, social justice concerns the freedom of individuals to make choices. Right-wing policymakers see social outcomes as the fair and legitimate outcomes of a free market and individual choice, irrespective of individual or social circumstances (Sandel, 2010: 12). An example of this from Ball is that policymakers often attribute educational injustice to poor parenting and poor school leadership choices (2013a: 213).

Despite such claims, there is evidence that economic inequality, along with class and racial discrimination, has widened under the neo-liberal influence of contemporary educational policy (Francis and Mills, 2012). Neo-liberalism, which emphasises educational markets, parental choice, efficiency, and competition between schools reflects middle class values, attitudes, and dispositions (Ball, 2003: 90) and are potentially a concern for social justice in terms of equality and social disadvantage.

Challenging social injustice is central to the purpose of critical policy research and to this study. In particular, my view is influenced by Sandel's (2010) call to 'cultivate civic virtue,' to debate the moral limits of the market within social institutions, to be attentive to the social justice implications of the private takeover of social services such as education, and to engage in continual dialogue between people who hold differing moral/political perspectives (Sandel, 2010: 260). This study reflects my concern about the marketisation of music education; to consider the implications of the NMP for social justice in music education, and to instigate debate about 'what we do' and 'why we do it' in music education.

So far in this section I have focused on the four conditions of policy as text: that policy represents a political struggle; that governments employ key technologies to drive forward policy; that policy is subject to local interpretation; and that policy has implications for social justice. Each of these conditions, as I indicated above,

has implications for my study of the NMP. In the next section I explore the implications for my study of 'policy as discourse' (Ball, 1993a).

Policy as discourse

In this section I explore the idea of policy as discourse and the implications this has for my study. Jager and Meyer (2009) contend that any discourse strand (for example, music education policy) is comprised of numerous texts, written, spoken or otherwise, and constituted from discursive themes such as globalisation and economics. Jager and Meyer add that these themes interconnect as an intertextual 'discursive knot' (2009: 47); sometimes evoking dominant themes from the past; sometimes colonised by dominant themes of the present. In a similar way, Wodak and Meyer (2009: 41) identify a discursive 'net,' an operational force which envelops the objects to which it is addressed. Fairclough argues that discourse is woven from threads of ideology, aimed at 'sustaining or undermining power relations' (2010: 67).

The ideological and operational properties of NMP policy discourse make it, as I show in Chapter 3, a fitting focus for analysis. MacLure (2003: 16) makes the point that, within the context of policy, 'words accumulate different resonances according to the institutions and discourses from which they emanate, and the institutional and social location of those who are making or critiquing them'. She (2003: 176) adds, 'It is impossible....to speak without speaking as the kind of person who is invoked by one discourse or another'.

This has implications for understanding the subjectivities of NMP policy enactors, and therefore has relevance to my second research question. Ball (1990) contends that, in the context of educational policy, truth is claimed by the most dominant of discourses, while alternative discourses are silenced through discourses of derision (Ball 1990), or disgust (MacLure, 2003). Again, the implications for my analysis are to examine which NMP discourses dominate and which are silenced. MacLure (2013) adds that 'truth is always partial' and knowledge is always situated. It is through the domination of certain discourses that particular versions of truth become 'naturalised' (Fairclough, 2010: 30).

Fairclough (2010) terms the naturalisation of discourse an 'ideological-discursive formation'. Individuals within social speech communities take up certain subject positions, according to the kinds of subjectivities afforded by the particular ideology. Drawing on the work of Foucault, Rabinow (1984) contends that the possibility of normality brings with it the possibility, and the visibility, of those who do not conform to 'normality.' Rabinow (1984: 195) contends, therefore, that within social institutions, such as LA music services, the identification of what is normal is a divisive practice. This has implications for my research, in terms of exploring what is regarded as normality, and what are the social conditions by which this version of normality come about.

Codd (2007: 169) claims that the discourse of policy is problematic as policies are 'instances in which language serves a political purpose, constructing particular meanings and signs that work to mask social conflict and foster commitment to the notion of a universal public interest.' Knight et al. (2010: 133) provide an example of how certain dominant discourses are 'naturalised' within policy. In particular, they argue that many educational policies adopt 'scientific methodologies and social science theory in order to create a reality that is rational, objective, seamless, and which taps into the sensibilities of national popular consciousness'. This has implications for understanding the role of research and the formation of truth/knowledge which constitutes the NMP.

Furthermore, Knight et al. argue (2010) that CDA can identify ambiguities and contradictions and can 'penetrate the ideology of official policy documents and expose real conflicts of interest within the social world they claim to represent' (2007: 181). I employ CDA in this study (as I show in Chapter Three) because it serves as a tool for understanding how the NMP is constituted and for examining, as I have set out above, the assumptions policy texts invoke, and the subjectivities they afford.

Employing post-structural methodology such as CDA is not without issue. MacLure (1994: 284) recognises that, for many, to unsettle reality through the examination of policy discourse is to open up 'the abyss of epistemological doubt and political paralysis.' Yet to overlook the discursive constitution of the NMP

would be to accept, unquestioningly, the arguments, truths and assumptions embedded within it which have been put to work within Coalition government music education policymaking. Indeed, as I have already indicated, Spruce (2013) has already started to unravel the rhetoric and discourse of the NMP, considering the implications for secondary music education. In my study, I use CDA to explore the discursive and rhetorical functions of the NMP within a primary music education context; to understand ‘how things may be’ (Ball’s, 2013a: 6) within the NMP (see Chapter Three). In the next section, in recognition of Spruce’s contention that the NMP is constituted by neo-liberal and neo-conservative ideology, I examine the relationship between these concepts and educational policy more closely.

2.3 Neo-liberal and neo-conservative ideology within English education policy

The post-World War Two settlement in England was concerned with the reconstruction of society through an emphasis on nationalised industry and the welfare state; however, Ball (2007) suggests that, since the 1970s, welfare state policy has been in permanent decline. Welfare state policy-making was aimed at the reconstruction of post-World War Two society and in re-establishing a healthy and productive workforce; however, Apple (2004) suggests that contemporary education policy is influenced by an alliance of neo-liberals and neo-conservatives, along with authoritarian religious pressure groups and powerful, middle-class professionals who are committed to enhancing accountability, measurement and management within social policy (Apple, 2004: 15).

Understanding neo-liberal and neo-conservative policy process is important to my study, as Spruce (2013) contends that the NMP is constituted by both neo-liberal and neo-conservative ideology. In this section, therefore, I establish a set of neo-liberal and neo-conservative indicators in order to support my analysis.

The first neo-liberal indicator, according to Shamir (2008: 3), is that neo-liberalism is not a ‘concrete economic doctrine’ but a set of complex and incoherent ‘contradictory practices.’ Shamir (2008: 6) contends that neo-liberalism employs

'the rationality of the market as the organisational principle for state and society as a whole.' Apple (2001: 411) concurs, but argues that in England educational policy is influenced by both neo-liberal and neo-conservative interests: the former promotes competition, markets and choice within schools and educational services; the latter focuses on high standards through increased accountability and performativity, managed through a regime of high stakes testing and accountability processes.

The second indicator of neo-liberalism is that it requires, as Gamble (1988) contends, a 'strong state' in order to ensure the necessary conditions for the proliferation of capitalism. Codd (1988) notes that the former welfare state policies of the post-war period did not serve capitalist interests; however, as Rizvi and Lingard (2010) note, neo-liberalism brought about the end of welfarism within educational policymaking and replaced it with what Cerny (1990) calls the 'competition state'. Olssen et al. (2004: 168) concur, and argue that it is the state's role to block anti-competitive practices, to remove the boundaries to free trade, and to ensure a flexible 'de-regulated' labour market. Codd (1988) makes the point that the state relies 'on the private accumulation of capital which, through taxation, provides the state with its resources' (1988: 236). The idea of the competition state, as set out above, could therefore provide further indication of neo-liberalism at work in the NMP.

The third indicator of neo-liberal policy is that it reconstitutes the relationship between government and those whom it serves. Ball (2007) contends that neo-liberal policymaking has transformed the role of government from one that provides social services to one that audits and manages delegated responsible agents. Rizvi and Lingard (2010) describe neo-liberalism as a 'social imaginary'; that is, a socially constructed mode of truth, which shapes identity and how individuals account for themselves in terms of their performativity.

Wright argues that neo-liberalism draws on a 'fantasy of empowerment' (2012: 279) which is designed to absolve the state of responsibility and shifts responsibility back to the individual. Absolution of government responsibility and

the delegation of responsibility from government to outside agents is therefore the third indication of neo-liberalism within the NMP.

The fourth indicator of neo-liberalism which guides my analysis, as Shamir (2008) contends, is that neo-liberalism has economised the social world, and as a result a 'new morality' (Shamir, 2008: 6) has penetrated 'almost all aspects of our lives', shaping how we behave and how we judge ourselves. Under neo-liberalism, education is framed within a discourse of the 'knowledge economy' which, as Winter (2012: 298) explains, is 'a version of human capital theory which emphasises the importance of education, training and high-level skills for success in the global market'. Neo-liberalism, according to Ball, has created an impetus within educational reform for ensuring an efficient and flexible workforce (Ball, 2013a).

Neo-liberalism assumes a culture of education and training in order to increase productivity and to ensure the success of the neo-liberal project. Under neo-liberalism, the key aim of education is the development of a skilled and 'innovative' workforce (Jessop, 1993), wherein technological and economic competitiveness' become the principle aspiration of government and education becomes, in former Prime Minister Blair's words, 'our No.1 domestic priority... the key to economic success and social justice' (Tony Blair, 'The New Britain', DLC, New Democrat, 1 March, 1998).

Neo-liberalism is concerned with maximising the economic potential of the state by applying marketised values and practices to all aspects of the social world. Neo-liberal policy, according to Olssen, et al. (2004), requires individuals to become enterprising, and self-interested: individuals are liberated as 'rational optimisers' who adhere to the rules of the market out of self-interest and survival in the market-place. Understanding the representation of human capital and economic morality is, therefore, the fourth indicator of neo-liberalism I adopt in this study.

Larner (2000: 12) argues that neo-liberal discourses cause 'institutions and individuals to conform to the norms of the market, as though no other ontological

foundations have any bearing'. Furthermore, Rizvi and Lingard (2010) suggest that neo-liberal educational policy naturalises a market logic in education which accepts, uncritically, that choice, privatisation, and competition offer a straightforward means of empowering individuals and addressing inequality. Naturalised market discourses are the fifth indicator of neo-liberalism.

The sixth indicator of neo-liberal policymaking relates to what Ball (2007) terms policy technologies. Drawing on the work of Jessop (1997, 2002, 2004), Ball (2007) argues that the neo-liberal state employs three 'policy technologies' and that 'markets' is the first of these. The second he terms 'new public managerialism' and the third, 'performativity' (Ball, 2007: 24). Within this new market-place of education, 'bureaucracy and culture' is regulated by a new breed of policy entrepreneur (Ball, 2007: 25); hence, 'new public managerialism' (Ball, 2007: 24) is the second technology of the neo-liberal state.

New public managers embody the essence of the competition state and they are able to shift what is valued through what Ball terms 'a decisive reconstitution of power relations' (2007: 24). The third of Ball's neo-liberal policy technologies is 'performativity' which he describes as 'the performances of individual subjects or organisations [that] serve as measures of productivity or output, or displays of 'quality,' or moments of promotion of inspection' (2007: 27).

For Ball, this insatiable device 'objectifies and commodifies' public sector work, and edges the public sector ever closer to private sector values. Performativity, Ball (2007: 27) suggests, 'allows the state to insert itself deeply in the culture, practices and subjectivities of public sector organisations and their workers, without appearing to do so.' Performativity changes who individuals are, what they believe, and how they account for themselves in relation to others (Ball, 2003).

In contrast to neo-liberalism, neo-conservative educational policy influences shape what is perceived as official knowledge (Apple, 2014), and what is legitimised as appropriate pedagogy. Globally, neo-conservatism influences encourage cultural and personal discipline (Apple, 2004). Apple contends that

neo-conservatives promote uniformity in culture and values, and imagine a glorious past to which society may, one day, return. Apple notes that it seeks to reinforce ‘intensely competitive structures of mobility both inside and outside the school’ (Apple, 2004: 15) while at the same time lowering expectations around economic security. Hill (2006) argues that neo-conservatism acts on education policy in three ways: first, by placing a ‘straight-jacket’ around curriculum, pedagogy, and the use of time; second, by establishing totalising systems of enforcement, and by ostracising dissenters; and third, through the mythology of a strong and great state in order to promote the idea that neo-liberal policy is ‘common-sense,’ and to counter ‘opposing hegemonic-voices’ (Hill, 2006: 22).

Hill’s three points resonate with Spruce’s (2013) findings that conservative influences within the NMP have created curricular and pedagogical uniformity which denies multiplicity in terms of curriculum, pedagogy, and musical style; however, I want to go further and explore how these influences are perceived by those responsible for NMP enactment.

The neo-liberal/neo-conservative indicators set out above are important to my study as, according to Ball (2003; 2007; 2009), they influence both the constitution and enactment of contemporary UK education policy. Neo-liberalism is dominated by the logic of the market-place and this has implications for social justice within educational policy. A number of authors contend that neo-liberalism has failed to address inequalities (Gewirtz et al., 2000; Whitty, 2002; Apple, 2004). Indeed, there is evidence that neo-liberal educational policy reform has increased the disadvantage of those who do not have the resources to ‘compete in the market’ (Whitty, 2002: 84). There is also evidence that neo-liberalism profoundly changes the practices, discourse, and identities of those who are responsible for the enactment of educational policy. Hill (2005: 269) observes:

Globally, where neoliberalism has triumphed in education, common results have been increased casualisation of academic labour, increased proletarianisation, increased pay and conditions differentials within education sectors, pay cuts, increased intensification of labour, with larger classes, and decreased autonomy for school and college teachers over curriculum and pedagogy, accompanying increases in levels of

surveillance, monitoring and report-writing, and accompanying increased levels of stress.

The criticisms of neo-liberal/conservative education policy influences set out above offer a rationale for my critical examination of the NMP, and in particular, the focus of my three research questions. The indicators of neo-liberalism, presented in this section provide a means for me to identify neo-liberal influences within the NMP, and to assess whether and in what way they have influenced policy decision making. In the next section, I justify the approach to critical policy research that I adopt in my study.

2.4 Defining critical policy research

In this section I set out what I understand by critical policy research, and how the term is employed in my study. Lemke (2011) draws on a Foucauldian perception of critique to argue that critical policy work has three purposes. The first is to provide a new perspective on the policy 'present'; to problematise what seems 'self-evident' by questioning the 'conditions of truth,' the 'universals' and the structuring forces which are at work with the policy context (Lemke, 2011: 31). The second purpose of critical policy work requires the individual to accept that the policy world is a social construction constituted by arguments and assumptions which are put to work in defence of the policy objective.

The third purpose of critique is to question how policy subjectivities and identities are discursively constituted in order that new subjectivities and identities might emerge. Lemke (2011: 37) describes this aspect of critique as the 'ethical formation of the self.' In the context of the NMP, critique is about examining the self-evidence of music education policy assumptions. It involves the critical examination of policy discourse and the practices, identities and forms of logic that its discursive constitution affords.

My understanding of critical policy research, and indeed, the very possibility of the research I present here, is informed by the work of Stephen Ball. Two of Ball's texts have had a direct influence on this study; the first (Ball, 1993a) provides a conceptualisation of educational policy, which, as I explained earlier in this

chapter, is central to how I conceptualise educational policy in this study; the second (Ball, 1993b) concerns Ball's critique of UK Conservative government policy-making at the time of the first NC for music, in 1992. Ball's identification of restorationist, right-wing thinking in the development of the first music NC helped to spark my interest in the study I set out here.

Ball (1993a) claims that critical policy research should seek to evaluate the complexity of both the micro and macro elements of educational policy; that is, the national/global, along with the local/contextual. Furthermore, Ball (1993a) claims that critical analysis of policy should attend to the discursive processes by which texts are constructed, interpreted, and implemented. Ball (2013a: 6) proposes policy sociology as an heuristic for assessing 'how things may be' within educational policy contexts. He identifies four key areas of focus for critical policy sociology and these have influenced the focus of my study: the discursive constitution of educational policy; the role of the 'knowledge economy' within policymaking; the investigation of global policy perspectives and the investigation of policy technologies, which, as I set out on p.28, include 'markets,' new public service managers, and performativity. These four locations represent the territory for critical policy sociology.

As such, they have informed the construction of my research methodology; however, I am also attentive to Rizvi and Lingard's (2010) contention that critical policy work should show 'awareness of the historical constitution' of policy texts. Scheurich (1994) has addressed this issue directly and he proposes policy archaeology (PA), which examines how problems and solutions are constituted within educational policy. PA asks 'how policy problems are historically constituted from a wide variety of perspectives, requiring different modes of analysis of the ways in which discourses acquire authority' (Rizvi and Lingard, 2010: 62).

Therefore, while PA forms my methodological structure, Ball's policy sociology perspective remains central to my focus on the discursive constitution of the NMP, and the assumptions on which the NMP is founded. In order to achieve this, I employ two research methods: first, critical discourse analysis (CDA)

(Fairclough, 2010; Hyatt, 2005/2013) centres on the discursive constitution of policy texts; second, thematic analysis (Braun and Clarke, 2006) of interview data, which centres on the perceptions of fifteen NMP policy enactors. I outline my methodology in greater detail in Chapter Three.

In the next section I discuss primary music education. I focus on values within primary music education, beginning with an examination of how values shape music education and the implications this has for social justice.

2.5 How values shape primary music and pedagogy

In Chapter One (p.9) I suggested that values within music education shape the curricular and pedagogical choices of governments and individual teachers and that these choices have implications for social justice. Pitts (2000) offers some validation for this claim, suggesting ‘the way that music is taught is affected by, and affects in turn, its place in the curriculum and its role in the education of young people’ (Pitts, 2000: 34). In this section I show how tensions between conservative values on the one hand – which promote an appreciation of musical classics, excellence in performance skill, and the accumulation of musical knowledge – and, on the other, progressivist values – which promote child-centred/democratic interests, creativity, multiplicity, and child agency – have continued to shape music education in England.

Justification for the inclusion of music in the primary curriculum is varied and subject to continual change and political conflict.

Pitts (2000) notes three claims for the justification of English music education: that music education is ‘civilizing’ and can protect young minds from the vulgarities of popular culture; music education as preparation for lifelong leisure; the transcendental/aesthetic capacity of music to connect with human emotion and spirituality. Despite their difference, each of these claims emphasises a traditional pedagogy which Finney (2011: 1) suggests might include ‘music listening, singing, playing classroom instruments, and music reading and writing.’ During the 1950s and ’60s a more progressive view of music education began to develop, where the child was viewed as ‘playful, curious, insightful and with an

impulse to create and make, and the school could become more open and responsive to the interests of the pupils' (Finney, 2011: 1). The legacy of progressivism is still present, though appears to diminish; however, my view is that it serves an important role in a democratic education, and therefore requires some discussion.

Progressive music education

One significant challenge to traditional approaches to English primary music came through the 'Music Education of the Under-Twelves' (MEUT) movement in the 1950s and 1960s (Cox, 1998). This approach to primary music was driven by a new set of values which emerged, Cox (1998) suggests through the progressive views of liberal music education teacher trainers. According to Cunningham (1988), a progressive music education is one in which the authoritarian teacher is replaced by the teacher/facilitator. Progressive music education, he suggests, is one which promotes creative and expressive musical activity, and which allows children to pursue their own musical agendas.

It is underpinned by values relating to individual freedom and personal growth. Cunningham (1988) argues that progressivism is concerned for the child's immediate needs, rather than the needs of the future adult worker. Such progressive views in the context of music education, Cox (1998) argues, emphasise two contrasting pedagogical approaches: the first, a free-spirited 'child-centred' view of music education which promotes musical exploration facilitated by the generalist class teacher; the second, a more specialised approach to creative music making which requires teachers to be trained in the methodologies of music educators such as Carl Orff. Orff's (1973) ideas, which have significantly informed my own thinking, facilitate creative music making which draws on children's everyday experiences with movement, language, rhythm, and sound.

While the MEUT movement had disbanded by the end of the 1970s, the principle of creativity within primary music had become widely accepted. Furthermore, the publication of Paynter and Aston's 'Sound and Silence' in 1970, along with

Paynter's work with the Schools' Council 'Music in the secondary school curriculum' project (Paynter, 1982), ensured that creative music pedagogies remained central to curriculum music provision in England, particularly in the development of the first English NC for music (DES/Welsh Office, 1992; DfEE, 1999), at least in principle if not, as I discuss, in practice.

Traditional approaches to music education, as I indicated above, emphasise the development of musical performance and an induction into the classical music repertoire; progressive approaches, on the other hand, emphasise creative invention and the personal investment of the child in musical decision-making. Paynter argues that music offers a unique form of knowing; one that concerns the present moment (Paynter, 2002). The rigours of music, Paynter argues, include 'sensitivity, imagination, and inventiveness.' The youngest children enjoy playing with sound, and children with little musical experience can engage in the kind of musical play that involves improvisation with rhythmic layers, and invention; riffing, for example, on extracts from well-known sayings and phrases. Paynter notes:

Composition, I prefer to call it 'making up music' is the most natural thing in the world. The only stimulus it requires is the opportunity and encouragement to do it. It is quite simply through 'doing the art' that not only do we learn about the nature of music itself thereby achieving understanding of what more experienced musicians have been able to do but also we use and develop, in many subtle ways, our powers of judgement, to take decisions, and the courage to stand by those decisions. (Paynter, 2002: 224)

Paynter believed that all children have the capacity to make music, and that a creative music approach can facilitate the development of personal capacities, such as musical judgement, and the capacity to make musical decisions. Paynter's ideas, like Orff's, have also greatly influenced my approach to general class music, and the approach I take in my role as a teacher trainer. My view is one which sees a role for both traditional and progressive approaches to primary music. All children deserve access to music instrument learning; furthermore, all children are entitled to a broad curriculum experience which encourages playful invention, the opportunity to explore musical ideas and musical materials, as well

as opportunities for musical problem solving and to play musical games. It is for the primary music teacher, along with her class, to make decisions about how these various approaches to music education are held in balance. In my view there can be no uniform solution as each context requires a response that marries the pedagogical/curriculum strength of the teacher to the attitudes, needs and experiences of the particular school/class/individual.

In the twenty-five years that I have worked in education, I have noticed a gradual shift in primary music towards more traditional approaches favouring high standards of musical performance. In addition, there is a tendency, as demonstrated in New Labour's 'standards' agenda (Stunell, 2006) and the drive towards whole class instrumental learning, to prescribe curriculum and pedagogy. These developments, as I show in the next section, concern wider political shifts within English state education.

The struggle for music education

Tension between 'left' leaning progressivist views and 'right' leaning traditionalist views emerged, dramatically, during the formation of the first English national music curriculum. The 1988 English Education Reform Act (ERA) proposed a conservative NC which, in Ball's (1993b) words, 'would entrench traditional subjects and British cultural heritage' (Ball, 2013a: 89). The implications for music were, as Ball (1993b) describes, a threat to progressivist views; a 'struggle' between the child-centred 'progressivist' values of the NC music working party on the one hand, and the traditionalist view of Thatcher's Conservative government on the other.

Ball (1993b: 201) asserts that the Conservative government disputed claims that all children had musical potential, and that for some, music appreciation classes could provide a desirable solution. Music appreciation, Ball suggests, is 'a fossilised tradition; a mental abstraction divorced from the here and now and from the possibility of [musical] engagement' (Ball, 1993b: 201). Such approaches are designed, not to promote musical engagement, but to generate competent classical music audiences and consumers (Paynter, 2002; Vaugeois, 2007). The

progressivist view maintained that all children are musical and capable of making progress in music.

While the progressive view prevailed, many children never received the broad NC music experience to which they were entitled. Lawson et al. (1994) identify a number of reasons for this. Amongst them were wider pressures impacting on the time available for music, a lack of understanding of the values and purposes of curriculum music, poor strategy for the development of music, and a decline in the number of school-based music education specialists, which impacted on the quality of music teaching. Little has changed, in terms of curriculum music, in the intervening years, as reports from Stunell (2006) and Ofsted (2012) testify; both indicate that low levels of teacher confidence and wider accountability pressures have continued to hamper the development of primary NC music. Furthermore, as Stunell (2006) notes, developments in whole class instrumental learning have caused further detriment to curriculum music.

In her report, Stunell (2006) notes how the emergence of whole class instrumental teaching under the Music Manifesto (DfES/DCMS, 2004), a policy initiative relating to the former New Labour government, has confused the territory between curricular and extra-curricular music. Traditionally, music instrument learning was offered to small groups and individual children outside of the normal school curriculum.

Often paid for privately by parents, instrumental teaching stood apart from the broad experience of NC music. Since its introduction, whole class instrumental teaching has gradually replaced curriculum music in many primary schools (Stunell, 2006); however, whole class instrumental learning is not without criticism. Both Green (1999) and Gotzambide-Fernandez and Rose (2015) criticise whole class instrumental learning approaches because they emphasise technical accomplishment, teacher authority, and high standards.

With a focus on pedagogical/curricular uniformity and musical excellence, whole class instrumental teaching provides little space for musical creativity, imagination, problem solving, or composition. Furthermore, it elevates the subject

so that musical performance and the preservation of musical heritage become more important than the immediate and long-term needs of the child.

Within the NMP (DfE, 2011b), whole class instrumental teaching has emerged as a central element of primary education. Furthermore, a much greater role appears to have been afforded to LA music services as a central solution to music education policy problems. In order to understand how this has come about, I now explore the LA music service context in the period leading up to the NMP.

The fall and rise of LA music services

The 1988 ERA proved a critical moment in the history of LA music services. The delegation of budgets to schools meant that LAs had less money to support wider educational services, such as music and arts advisory services. Hallam and Prince (2000) note that the result was that many cash-strapped local authorities (LAs) cut their arts advisory services, which included music, completely. Music service leaders were under pressure to become entrepreneurial in order to secure the future of their organisations (Hallam and Prince, 2000).

The result was, in Stunell's words, a regional 'lottery' in terms of curricular and extra-curricular musical support for schools and families (Stunell, 2006: 4). To counteract this effect, the New Labour government introduced the Music Standards Fund (MSF) in 1998; however, as Hallam and Prince (2000) point out, the MSF magnified existing funding inequalities by rewarding those music services who were best supported by their LA. The MSF, it seems, did little to reverse inequality in music service funding and, at the time of the NMP, historical funding inequalities between music services were long-standing.

Since emerging as a viable solution to music education, whole class instrumental learning, known as Wider Opportunities, has become an important element of the work of music services. A report into Wider Opportunities, commissioned by the Federation of Music Services (Bamford and Glinkowski, 2009), concluded that it has had a positive effect in motivating children to take up instrumental learning.

Furthermore, the report suggests that children in whole class settings appear to make the same progress as children in smaller group situations (p.5) and that the government should develop a funding strategy (Bamford and Glinkowski, 2009: 11) to secure whole class instrumental provision in the future. Despite Stunell's (2006) criticism that whole class instrumental teaching has narrowed curriculum music experiences for many, Bamford and Glinkowski offer no criticism of whole class instrumental learning in their report.

Neither do they make any mention of the kinds of inequalities or inconsistencies in music service provision brought to light in Henley's review of music, published just two years later (Henley, 2011). While Bamford and Glinkowski's report questions how to improve existing provision, it fails to examine the political drivers and assumptions behind such uniform approaches, and their impact in terms of narrowing the primary music curriculum.

Bamford and Glinkowski's report provided music services with a powerful tool for political advocacy for LA music services; however, advocacy is not without criticism. In the next section I explain why advocacy is misleading, and why a more informed ethical basis to music education is necessary.

Music education advocacy, ethics, and social justice

Advocacy within music education takes the form of political lobbying and selective use of research in order to influence government policymaking along certain ideological and ethical lines. Bamford and Glinkowski's (2009) work above, for example, provided LA music service activists with a powerful tool for political advocacy. Governments employ advocacy within the rhetoric of policy documents; for example, New Labour's revisions to the music NC, which speak of music's influence on personal, social and economic development (DfEE, 1999: 122). Spruce (2013) claims that the NMP is a triumph for the 'unrelenting' advocacy of organisations which represent LA music services and instrumental music teachers amongst government policy makers. The result, he claims, is a homogenised secondary music curriculum which adopts highly prescribed pedagogies and which emphasises teacher authority and musical performance.

Music education advocacy serves a utilitarian ethic which lacks the critical examination of the “purpose, aims and values” of music education (Finney 2011, 153). According to Finney, advocacy makes unrealistic claims about music’s potential to address individual, social and economic ills (Finney, 2011: 152). Such claims, Finney suggests, are potentially ‘nihilistic,’ (Finney, 2011: 153) in that they put music at risk of failing to achieve unrealistic goals. Pitts argues for modesty in assumptions about the place of school music education in individual children’s lives. Instead, she argues for ambitious ‘provision, resourcing and variety, if all children are to have the opportunity to discover its [music’s] potential for themselves’ (2000: 41). The utilitarian nature of advocacy, it seems, is valuable in terms of garnering political support, but advocacy can never replace an ethical foundation to music education, as I now show.

Finney makes three ethical demands of those responsible for music education. First, a recognition of human potential for creativity and curiosity in music; second, a recognition of the playful-dialogic relationships that are central to making progress in music; and third, to attend to what we do in music education, and to continually ask why we do it (2011: 155). This third demand, Finney notes, is the starting point for any discussion of music education ethics. Therefore, I begin this discussion of ethics by exploring the ethical foundation for the kind of progressive views which have influenced my own ideas about primary music education and I show how the shift towards a performance-oriented approach impacts on these ethics.

Progressive music educators value music’s capacity to attend to the here and now of children’s imminent needs. Finney claims progressive music education is ‘an enlightenment idea of allowing children to develop as individuals and to be free to form independent judgements... The child... [as] artist... [whose] uniqueness was mirrored in the novelty of her artistic creations’ (Finney, 2011: 162/163). Progressive music education, he notes, is concerned with providing children with the space to be individual and to ‘form independent judgements’ (Finney, 2011: 162.163).

Allsup (2012) and Elliott (2012) argue that music educators have an ethical duty to promote social justice through music education. Allsup (2012) argues for music as 'public pedagogy' in which, he notes, music educators 'need to move from our isolated classes to public spaces' in order to address philosophical questions through music. Furthermore, he calls for a critical pedagogy for trainee teachers in order to raise music teachers' awareness of the potential for social injustice in music education and to use music to challenge social injustice more widely (Allsup et al., 2012: 51). Elliot (2012) also raises the issue of ethics within music education. In particular, he argues that music educators should promote 'artistic citizenship' through their music classes, which calls for 'music making as ethical action' (Elliot, 2012: 21) for social justice. Such an approach, he suggests, should infuse music education with an 'ethic of care for others and our social communities' (Elliot, 2012: 22).

Finney (2011) argues that developments in music education in recent years have shifted the ethical foundation of music education away from a progressive/democratic view to one which serves an agenda of productivity and personal discipline (p.162). He notes how policy pressures and fears around job security have already caused many secondary music teachers to relinquish their own professional ethics and to adopt the ethics of neo-liberalism and neo-conservatism as a matter of survival. Finney's observations resonate with claims made by Spruce (2013) about the passive nature of secondary music teachers within the current political and educational climate.

While neo-liberal ethics promote competition, marketisation and choice on the one hand, neo-conservative ethics promote core knowledge and the accumulation of musical learning by reducing the curriculum to codified, measurable, chunks (Apple, 2004). Examples from the primary music context include the separation of music into its component parts: one unit of work on 'high and low'; another on 'fast and slow,' as demonstrated in New Labour's 'standards agenda' for music education (Stunell, 2006). The focus of this new regime, as Spruce (2013) notes in his analysis of the NMP, is teacher performativity and efficiency measured through the successful transmission of codified musical knowledge.

Spruce (2013) contends that the NMP vision denies agency to secondary school pupils in their music making through the adoption of homogenising pedagogies (Spruce, 2013: 117). Furthermore, S argues that the NMP foregrounds the importance of the authoritative teacher (Spruce, 2013: 116), and is shaped by neo-liberal and conservative values (Spruce, 2013: 112). Spruce (2013: 112) claims that secondary teachers are 'intellectually passive' and compliant, and therefore unlikely to challenge the dominant policy vision.

Furthermore, Spruce (2013: 115) claims that, despite the policy rhetoric of school and teacher autonomy, the NMP is a means of centralising government power and controlling systems which may disrupt the policy objective. Spruce's analysis of the NMP resonates with my own perceptions; however, his analysis is framed within a secondary music education perspective. The purpose of my study is to examine the implications of the NMP for primary music education; to understand the social construction of music education problems and solutions; and to understand the historical ontology of the NMP as a viable policy solution.

Neo-conservative policy influences promote musical excellence and core knowledge over reflection, revision, contemplation, imagination, and deep-self involvement; processes which were central to progressive arts education (Abbs, 2003: 1) and to the construction of individual artistic understanding. The drive for musical excellence, I feel, diminishes opportunities for individual children to discover their own musical potential, and the potential for music in their lives is traded for the transmission of musical knowledge (Pitts, 2000: 41) and the search for musical excellence.

This ethical transformation, which favours market values and musical excellence, has implications for social justice in music education and is central to my study. First, it has implications for access to music education. Bowman (2007) suggests that issues of access concern social, cultural and financial disadvantage as well as the dominance of certain musical forms. He argues for equity over equality and that social justice warrants the unequal distribution of social goods in order to redress inequalities amongst the most socially disadvantaged.

For him, the greater division of resources should be afforded to those with the greatest social need. Gatzambide-Fernandez and Rose (2015) call for a redistribution of resources so that the musical cultures of different ethnic and social groups are represented with authenticity within music education. In their introduction to the NMP ministers Gove and Vaizey (2011b) argue that the NMP is designed to address issues of inequality of access to music education. Exploring access to music education is therefore a key focus of the study I present here.

The second social justice issue for music education concerns the tendency of education policy to universalise policy problems and solutions. This has a number of implications for social justice and democracy in music education. First, Gould (2007) argues that a democratic music education should be one which speaks of 'we' but one which has space for many 'I's. For Gould (2007), democracy is about accepting multiplicity. In particular, she advocates activism which questions the dominance of particular forms of music and modes of teaching in order to open up spaces for difference and multiplicity; however, Vaugeios (2007) warns of the 'empty pluralism' of multiculturalism, which risks paying lip service to cultural diversity, but which dilutes the intrinsic quality of differing musical traditions. Instead she proposes a focused effort to train and recruit music teachers from diverse musical backgrounds in order to address the need for authenticity.

Multiplicity in music education is a concern because, as Spruce (2013) notes in his review of the NMP, the majority of English music teachers represent the Western classical music tradition. The point is that while music may be a universal phenomenon (Letts, 1997), it is not, as the revised NC for music (DfE, 2013) suggests, 'a universal language'. Indeed, Green (1999) contends that the idea of music as a universal language acts as a 'moral force' for conformity to dominant Western musical cultures, to the exclusion of less dominant forms of music and pedagogy (Green, 1999).

A second issue relating to universality and social justice in music education concerns the attempt of the political right to control pedagogy. Spruce (2013)

shows how the NMP is framed by a neo-conservative ambition to 'tame' music education and to create uniformity within contemporary secondary music education. Spruce (2013) notes how the NMP has 'subjugated informal pedagogies' as they threaten the 'illusion' of equality that uniform and homogenised practices (such as those espoused within the NMP) bring to children's musical learning. Instead, he suggests, the NMP emphasises whole class instrumental learning and singing, highly prescriptive teaching, and the authoritative voice of the teacher.

Highly prescriptive approaches such as those favoured by the NMP fail to interrupt the dominant role of the teacher and deny opportunities for a broad curriculum experience have been criticised in the literature by a number of authors. Gatzambide-Fernandez and Rose (2015) and Wright (2015), for example, argue that music teachers should share decision making with young people, and should invoke critical pedagogies in order to promote participation and democratic practices, such as group problem solving, negotiation, and turn-taking. McCallum, Hargreaves and Gipps (2000) argue that agency and voice should be extended to primary pupils. They argue that, like secondary pupils, primary school-aged children prefer not to be 'constantly controlled' in their musical learning and that six-year-old children are able to articulate their own learning needs, and show awareness of their own music learning processes.

A third issue relating to the universalising tendency of educational policy concerns the rise in contemporary music education of one-off music projects and workshops which are short-term, teacher-dominated, and inattentive to children's individual music needs (Wright, 2015; Hennessey, 2006; Vaugeois, 2007; Gould, 2007). Criticism is also made of projects which 're-inscribe colonial narratives of salvation' through musical engagement (Gould, 2007: 229).

Gatzambide-Fernandez and Rose (2015) identify how 'social justice' facing ME programmes are often about saving 'poor' children, which is akin to Christian missionary work in which redemption is gained, in the case of music, through the moral intervention of Western classical music. Feel-good projects of this kind tend to emphasise the role of the provider and do little to enhance the agency and

musical development of individual children. I am also concerned that these one-off events, which often have high status in terms of performance, venue and overall experience, are often only available to small numbers of children, compared with the total population.

At the start of this section I noted Finney's (2011) claim for an ethical basis to music education that continually questions what do we do in music education. The discussion above has shown that there is concern amongst the research community that what we do in music education has implications for social justice in terms of access, difference, control, uniformity, and child voice/agency. Furthermore, Finney demands that music educators should question the values that underpin 'what we do'. In 2010, a Coalition government of Conservatives and Liberal Democrats came to power in the UK, and immediately set about reforming English state education. As part of these reforms, the Coalition government published the NMP in 2011 (DfE/DCMS, 2011). According to Spruce (2013), the NMP is constituted by both neo-liberal and conservative ideologies.

He recognises three implications for social justice: first, that the NMP promotes pedagogies which suppress individuality; second, that the NMP is constituted by a neo-liberal agenda that serves the interests of the commercial music sector; and third, that the NMP promotes a conservative agenda that employs the rhetoric of nationhood, Britishness, and Britain's unique musical greatness. Spruce (2013) argued that the NMP sustains social and educational inequalities through the hegemony of Western cultural forms of music through the domination of teacher authority and from the disenfranchisement of universities as part of the policy solution. Finney's ethical demands, set out above, raise a number of questions pertinent to my study. These are captured in the research questions which guide this study. In Chapter Three I set out the methodology by which these questions will be addressed.

2.6 Conclusion to Chapter Two

In this chapter I have shown that both curriculum and pedagogy are influenced by the values and principles of educational policy. I explored how values have

influenced music education in the past, in order to show that the NMP provides an important resource for exploring contemporary music education values and the implication these have for social justice. The literature shows that policy texts provide a suitable location for examining how policy is constituted. It also shows that policy enactment is contextual and subject to interpretation. In the next chapter, I set out the methodology by which I explore the constitution of the NMP and the perceptions of policy enactors.

3 Methodology and research methods

3.1 Introduction to chapter three

In chapter 2, I explained how I understand social reality to be a discursively constituted phenomenon; a fabrication woven from the many discursive threads of what individuals perceive as reality. Following the ideas of Foucault (1972), Ball (1993a), and Maclure (2003) I showed how educational policy, like all other social realities, is discursively constituted. Drawing on Foucault's (1972) work, I suggested that the flow of power within the policy context is diffuse and complex.

I also suggested that policy has a history: that the policy of the moment always draws on that which has gone before. Ball (2013b: 35) claims that it was Foucault's purpose to 'trouble the hegemony of established histories;' as Foucault (1980: 83) himself states, 'to establish a historical knowledge of struggles and to make use of this knowledge tactically today.' In this chapter, I set out the methodology by which I may trouble the hegemony of English primary music education policy, and understand, better, the NMP as a location of struggle (Ball, 1993a).

In section one of this chapter, and in recognition of Sikes (2004) claim to assume that nothing is 'straightforward' (2004: 15); I define how methodology and methods are conceptualised within this study. Next, in section two, and drawing on Lemke's (2011) account of 'critical' research, I expose my own researcher positionality and my ontological and epistemological positioning. I show the relationship between these positions and research questions in section three.

In section four I set out the research framework for this study. Next, I examine the specific methodology and methods that are employed in this study: first, I set out Scheurich's (1994) account of Policy Archaeology (PA) methodology which forms the central core of my study of English primary music education policy; second, drawing on the systemic functional linguistics work of Fairclough (2010) I introduce Critical Discourse Analysis (CDA) which constitutes part of my

approach to policy archaeology; third, I outline my approach to semi-structured interviewing, and to thematic analysis according to the guidance of Braun and Clarke (2006), which constitutes the second part of my approach to policy archaeology. Finally, drawing on the work of Guba and Lincoln (1985) I set out the means by which I have ensured trustworthiness in my study, and I account for the ethical considerations which have guided my work.

3.2 Methodology and Methods

Wellington et al. (2005: 114) contend that it is for the researcher to 'construct a rationale' that provides theoretically grounded justification for the research methodology and subsequent methods of investigation. I begin, therefore, by explaining how these two terms are understood within this study.

Sikes (2004: 15) suggests that 'methods' are better understood as 'procedures,' whereas methodology concerns the 'theory of getting knowledge,' (2004: 16). Methodological work, she explains, involves 'philosophical thinking' (Sikes, 2004). She adds that research questions, data collection procedures, and the means of analysis and interpretation, should each be regarded as less than 'straightforward.' Hence, each requires detailed explanation and justification, which is the purpose of this chapter. Indeed, she suggests that it is the match between research methodologies, procedures, and questions that underpin the 'credibility' (2004: 17) (to which I return later in this chapter) of research findings.

Clough and Nutbrown (2012) expand and suggest, in addition, that methodology should explain such fine-grained decisions as the constituency of the research sample, the nature of data collection, the means of analysis, and, importantly, an account of the deep-seated assumptions the researcher holds about the world and how it might be apprehended, or understood, within the research process. These are ontological and epistemological considerations which, as Grix (2002) notes, 'shape the very questions we may ask in the first place; how we pose them; and how we set about answering them,' (Grix, 2002: 179). Hay (2002: 15) contends that 'Ontology logically precedes epistemology which logically precedes

methodology,' therefore, before setting out the specific research methods I employ, I first explain my positionality, and the ontological and epistemological framework I have adopted in this study. I demonstrate the relationship between these positions and my research questions.

3.3 Researcher positionality

At the end of the 20th century, much educational research came in for criticism. According to Oancea (2005), the criticism of authors such as Hargreaves (1996), Tooley and Darby (1998), and Hillage, Pearson, Anderson & Tamkin (1998) were directed at all aspects of educational research. These criticisms included the research commissioning, the quality of educational researchers, the organisation of research, research methodology, the validity and impact of educational research findings, and researcher bias (Oancea, 2005: 167). Oancea argues that the three texts above (Hargreaves, 1996; Tooley and Darby, 1998; Hillage et al. 1998) appear to propose a new educational research 'orthodoxy' which values pragmatism, verification and a quasi-scientific discourse (Oancea, 2005: 177).

Such criticisms have implications for my study, as I now discuss. First, my methodological orientation is interpretative. Interpretivism draws on the perceptions, feelings, thoughts and ideas of individuals in order to seek emergent patterns and to identify the multiple realities of a particular social situation (Thomas, 2013). As an interpretivist, I reject an objective view of the social world. Like Guba and Lincoln (1985: 28) I accept that social reality is multiple and that knowledge of the social world is a matter of interpretation. Knowledge, according to Guba and Lincoln (1985) is always contextually and temporally anchored. I accept Lather's argument that the social world is messy (Lather, 2003) and constituted of values.

Oancea (2005) contends that 'relativist and post-modernist' ontological positions offer deeper insight into the social world because they accept 'ambiguity, interpretation, emotionality, irrationality, plurality, disagreement, unexpected,

discontinuity and reflexivity' (Oancea, 2005: 177). A post-modern insight, therefore, is suited to the aims of this study.

The second implication of criticisms above concerns researcher bias. Clough and Nutbrown (2012: 10) contend that the 'standpoint' of the researcher is 'a fundamental position on which the enquiry is based.' Carr (2000: 446) focuses on values which, he argues, are an inherent part of social research. Wellington et al (2005: 22) concur and argue that educational research can never be 'neutral, value-free, and uncontaminated by the presence of the researcher.' Furthermore, in the context of textual analysis, which is central to my study, Hyatt (2005) contends:

To ensure that an act of textual analysis is valuable as a disclosing device rather than itself an act of ideological cloaking and masquerade, it is necessary for the analyst to be open about his/her positionality, to attempt to offer a reflexive account of the interpretation, to be aware that textual encodings are polysemic, and to emphasize the centrality of the context of the production and reception of texts.

(Hyatt, 2005: 520)

Addressing researcher bias, therefore, has relevance to my study. Both Carr (2000) and Wellington et al (2005) offer insights into how researcher bias might be addressed. Carr (2000) calls for researchers to identify the values they bring to educational research. Wellington et al (2005: 22) add that 'engaging in reflective and reflexive' work can 'counter charges of bias and partisanship which are often levelled at qualitative research,' (Wellington et al, 2005: 22). Therefore, in order to disclose my own values and to adopt a critically self-reflexive position as outlined above, I now set out the ontological and epistemological assumptions I make about the social world, as advised by Sikes (2004) and Clough and Nutbrown (2012).

The ontological position I have adopted in this study is a Foucauldian one: it is one which is concerned for the discursive constitution of the social world, and

which accepts educational policy to be an instrument of 'governmentality,' (Foucault, 1994: 220). Ball (2013) states that 'Governmentality is a conceptual architecture of the modern liberal state and all its strategies, techniques and procedures as they act upon the human body and social behaviour through the many and varied capillaries of power,' (Ball, 2013b: 60). Foucault (1994: 220) defines governmentality in three ways; first, it is a specific form of power which operates through an ensemble of 'institutions, procedures, analyses, and reflections' (Foucault, 1994: 219/220) in order to govern and to influence the possible actions of free individuals, (1994: 341). Second, governmentality is formed through the development of a 'complex of knowledges,' (Foucault, 1994: 341) which are discursively constituted and which create within itself, according to Ball (2013b: 5) 'the conditions of what counts as truth;,' third, governmentality is concerned with the development of an 'administrative state,' (Ball, 2013b: 5). Bailey (2013: 811) contends that educational policy is one means of governmentality.

Policy is the means by which states govern. Policy operates through power structures, official knowledge, and administration. Foucault is clear, however, that to govern is not the same as to oppress. Indeed, Foucault contends that governmental power necessitates a population who are free to make choices (1994: 342). Governmentality, Foucault suggests, is the 'conduct of conducts,' (1994: 341); he describes governmental power as 'action on actions,' (Foucault, 1994: 343). Bailey (2013) argues that governmentality is 'moral' in that it assumes to know what is best for the population. Furthermore, as Foucault (1988) indicates, governmentality employs a mechanism of self-governance which he calls the 'technology of the self,' which requires a moral response from the individual towards the policy objective.

Foucault's ideas about the discursive constitution of knowledge and the relationship between power and knowledge, about the constitution of subjectivities and about the processes of governmentality, provide a useful basis for my examination of the NMP. My epistemological position is one which seeks to understand how power, of the sort at work within policy/governance processes

set out above, can be known. Foucault (1994: 344) identifies five locations for the analysis of power which I now explain. First, through 'systems of differentiation,' such as status, privilege, cultural difference, knowledge; second, the objectives of those who act upon the actions of others; third, the instruments of power, such as speech, economic disparities, and control mechanisms; fourth, forms of institutionalization, along with the apparatus and structures of institutions; and fifth, the degree of rationalisation which involves the transformation, elaboration, and organisation of power. These five categories (differentiation, objectives, instruments of power, institutions, and degrees of rationalisation) offer a basis for the epistemological position I take in this research, and for policy archaeology methodology which I set out later in this chapter.

Despite the emphasis on creativity in my own teacher training, the musical element of my training was couched in a traditional conservatoire-style approach to musical learning. As a result, for much of my career as a primary teacher, I placed my own musical skills (leading singing at the piano; leading the school band as conductor) at the forefront of my work in primary music education. My work, which emphasised musical performance, was positively received by parents and colleagues, which in turn validated my approach. Only through master's level work, and through wider engagement with academic reading have I come to accept the limitations of my early approach.

There was little space in my primary music teaching for the agency of individual children, nor did I have much idea of how to promote composition or improvisation or to enhance children's capacity to solve musical problems, to imagine musical possibilities, to invent, to explore, and to discover music through creative endeavour. In my teaching, my own musical skills were foregrounded, as was my place as the authoritative music teacher. Research has provided me with the tools to question the pedagogical and curricular choices I make regarding music education. Research and further study has also caused me to reassess assumptions which are made within music education policy.

It is such a concern for the values, curriculum/pedagogical choices, and modes of knowledge within UK Coalition Government music education policymaking, and in particular, the NMP, that my study is focused. Spruce has already made advances into this task, as I discussed in Chapter 2. My study builds upon Spruce's initial findings and pursues his claims in relation to primary music education.

The methodology I adopt is concerned for, what Lather (2008: 362) terms, the '*messiness*' of music education policy: the discursive threads through which truth, reality, problems, and solutions of, in the case of music education, the NMP, are woven; what St.Pierre (2000: 487) terms the discursive fabrication of the 'multiple forms of rationality' which constitute and which are constituted by the field, (van Leeuwen and Wodak, 1999; Wodak & Meyer, 2012). In particular, I test out Spruce's (2013) contentions within the primary education context, to draw on a specific discourse analytical method, and to seek clarification by interviewing a range of policy enactors. This aspect of my study is guided by my first two research questions (p.12). My third research question relates to the values underpinning music education, and the implications of my findings for social justice in music education.

Having established my positionality, and the ontological assumptions I make about the social world of educational policy, I now set out the research methods by which my questions are addressed.

3.4 The Research Framework

The research methods adopted in this study are informed by the ontological and epistemological positions I set out in the previous section. I have selected Critical Discourse Analysis (CDA) and semi-structured interviews to examine the discursive constitution and the social structures at work within the NMP; and the individual perspectives of policy enactors. In particular, I adopt policy archaeology (PA) methodology (Scheurich, 1994) as the principle research framework for my

work. PA, as I show, examines the constitution of education policy problems and solutions. PA is mindful of Foucault's claims that research has an obligation towards citizenship and social justice; as Foucault (1979) states, 'to always bring the testimony of people's suffering to the eyes and ears of governments,' (Foucault, 1979: 475).

He continues, 'The will of individuals must make a place for itself in a reality of which governments have attempted to reserve a monopoly for themselves,' (Foucault, 1979: 475). This study represents my desire, therefore, to understand 'how things may be' (Ball, 2013a: 253) in the context of primary music education and what are the implications for social justice of the NMP. In the next section, I provide a detailed account of how PA is employed in this study. Next, I set out the details of the two research methods, critical discourse analysis and semi-structured interviews, which are employed in this policy archaeology of the NMP.

3.5 Policy Archaeology

Hodkinson (2004) argues that there exists a 'new orthodoxy' in educational research which is concerned with 'perfect solutions' to self-evident policy problems. This pragmatic approach to educational policy research accepts, without question, the premise of the policy problem and solutions. Walton (2010) likens such research to a game of Monopoly (2010: 136), in that 'certain people have, attain, and maintain more resources with which to play the game than do other people.' Policy Archaeology, according to Scheurich (1994), refutes the self-evidence of policy problems and provides the means to question how social problems come to be identified as problems.

In his PA methodology, Scheurich, (1994: 301) identifies four arenas of investigation; I have drawn on three of these in my study. The first and third arenas of PA seek to disturb the tranquillity with which educational problems and policy solutions are identified. Arena one is concerned with identifying the social and discursive constitution of educational problems; arena three focuses on policy solutions. Arena two focuses specifically on educational problems and

examines the 'grid' of social regularities such as race, gender, class, issues of performativity or governmentality (Scheurich, 1994: 303) by which educational problems become known as problems. Scheurich (1994) makes four points about social regularities (Arena 2) which have implications for my study; however, before concluding on these four points, each deserves some explanation.

The first point is that social regularities represent a positive unconscious. By this, Scheurich means that while social regularities have a positive structuring effect they are beyond the conscious control of any particular group or individual. Instead, they are inscribed within unconscious thought and action. The second point about social regularities is that they are 'productive' (Scheurich, 1994: 302) but not deterministic. Scheurich's issue here is that social regularities constitute the conditions in which educational problems emerge as problems; however, the outcome of policy is also historically, politically, and geographically influenced. Scheurich's third point is that social regularities change over time, so that what emerge as educational problems are historically contingent. The fourth point is that everything happens, in the context of policy work, at the 'surface level' (Scheurich, 1994: 303) of human activity, such as the iterations of text or actions within the policy enactment process.

PA affords a means of addressing research question 1 by excavating the historical regularities which legitimise certain music education policy problems, pre-NMP. The four points raised above, therefore, have implications for my study. First, that social regularities are an important location for this critical examination of the NMP: second, that social regularities are inscribed into the surface detail such as word choice, verb transitivity choices, metaphors, pronoun choices, and inter-textual relationships of policy texts; and third, that local policy enactment is influenced by historical, political, and geographical contexts.

These three points have guided my choice of research methods in this study. My approach to PA draws on two research methods. The first, CDA, provides the means to attend to Scheurich's (1994) four PA arenas: arena one, the constitution of educational policy problems; arena three, the constitution of policy solutions;

and arena two, the social regularities inscribed within the surface level detail (Scheurich, 1994: 303) of NMP policy texts.

The second research method employed within this study involves semi-structured interviews with fifteen NMP policy enactors. My decision to draw on interview data is in recognition of Ball's (1993) argument that policy enactment is messy, that it represents a political struggle, that it is globally influenced but locally contingent, and that it is guided by three policy technologies, which are markets, new public service managers, and performativity. My decision to collect and analyse interview data is also influenced by Gale (2001) who recognises limitations with Scheurich's methodology. In particular, Gale (2001) criticises Scheurich for interacting too closely to Foucault, who, Gale (2001: 389) contends, presents a view of archaeology which is 'purposely devoid of conscious subjects.' Gale proposes, that 'To avoid an archaeology of policy actors is to see only that policy problems are constructions without fully understanding the conditions of their construction,' (2001: 389.). Thomson (2000) too, argues the importance of context within textual analysis. For me, interviews offer a way of examining the messy, the local, and the individual perceptions of those people who are charged with NMP enactment.

Having explained the policy archaeology methodology framework that I employ in this study, I next explain the two research methods employed. The first, CDA, draws on Fairclough's (2010) systemic functional linguistics (SFL), and on Hyatt's (2013) CDA framework for doctoral students; the second research method involves semi-structured interviews.

3.5.1 Critical Discourse Analysis

The approach to CDA which I adopt in this study draws on the ideas of Norman Fairclough (2010). Fairclough's approach is one, amongst other equally valid CDA approaches, which shares an interest in the same kinds of problem, but differ in their mode of investigation (Rogers et al, 2005: 379). Fairclough's approach draws together (as described by Rogers, 2011: 12) 'the Marxist-inspired linguistics of Bahktin (1981), the sociolinguistics of Lebov, (1972),

systematic functional linguistics of Halliday (1978), the critical linguistics of Fowler et al (1979), and Kress and Hodge, (1979), and Foucauldian theories of social discourse (Foucault, 1972).’ Rogers notes that his work focuses on ‘mediation between the textual and social world’ (2011: 12).

For Fairclough, (2003) texts constitute social subjects and relationships. Through the interplay of certain *genres* of action, certain representative discourses and certain stylistic identities, texts ‘bring a social perspective into the heart and fine-detail of the text,’ (Fairclough, 2003: 28). Fairclough (2003: 39) states, ‘what is said in a text is ‘said’ against a background of what is ‘unsaid.’ Furthermore, what is claimed as the truth, through inter-textual references and through the evocation of certain ‘common sense’ assumptions, may or may not be substantiated, and may or may not be the result of honesty, mistake, or manipulation (Fairclough, 2003: 40). Such qualities make policy texts useful locations for exploring assumptions regarding educational policy problems and solutions, which is why I have adopted CDA in my study of the NMP. Therefore, my understanding of CDA requires greater explanation.

Fairclough and Wodak (1997) have identified eight basic tenets on which CDA is founded. These are as follows:

1. CDA addresses social problems
2. Discourse is a form of social action
3. Discourse constitutes culture and society
4. Discourse does ideological work
5. Discourse is historical
6. The connection between text and society is mediated by discourse
7. Power relations are discursive
8. Discourse analysis is interpretive and explanatory

(1997: 271-280).

These tenets have implications for my CDA of NMP policy texts: first, CDA provides a means of examining the constitution of NMP policy problems through the analysis of discourse; second, CDA provides a means of investigating the

discursive constitution of policy texts; third, CDA provides a focus on the historical and 'inter-textual' relationships of the NMP. Finally, CDA provides a means of examining the social and ideological structures of the NMP. On this basis, CDA offers a unique and 'fine-grained' (Jäeger and Maier, 2005: 1346) tool for exploring the constitution of the NMP.

Fairclough's approach to CDA concerns both the semiotic, that is, social sign-giving, and non-semiotic elements of the social world. A building, for example, is both a functional object (non-semiotic) and a social statement (semiotic). The qualities of the material, the design, the mode of use, and the relationship with neighbouring buildings are semiotic in that they signify something about how the building is to be perceived, about how it is to be used, and about who it is intended to serve. Furthermore, the nature of semiosis may change over time: for example, what was once a place of hard-labour and misery (a mill or prison) is today a museum, which captures, in its fabric and arrangement, social equality and enlightenment. Thus the relationship between semiotic and non-semiotic elements, the dialectic relationships, are fluid, dynamic, and continually reconstructed. Fairclough (2004) states:

..one can think of any organisation as always starting with a discourse, an imaginary discourse which is then enacted, inculcated, materialised in a material environment, the infrastructure of the organisation, the procedures of the organisation, the subjects, the identities that are involved in the organisation and so on. And similarly if we start from texts, we have to say yes texts are not reducible to anything else but as soon as you start analysing texts, everything is in there, institutions are in there, relations of power are in there. So we have to see these things as different and yet as not different. So there is something of a paradox there. That is what I mean when I talk about being dialectically related.

(Fairclough, 2004: 12)

Fairclough (2009) identifies two locations for CDA within social research: social practice and social structures. Figure 1 below represents the relationship

between these two locations and the categories of analysis that might be undertaken within these locations. 'Location 1' concerns the *dialectical relationship* between social structures, social events, and their mediating social practices. This is what Jäeger and Maier (2005: 973) term, the 'dispositive.' 'Location 2' concerns an investigation of the internal dialectical relationships between facets of *action*, the construal of the world, and the construction of *identities*. These are the constituting elements of social reality. CDA engages as a heuristic, or problem-solving tool, by examining the articulation of three semiotic characteristics within each of these two locations: *discourses*, *genres*, and, *styles*. A brief account of these, as they are understood within this study, is necessary at this point.

Location 1 (Structures)	Categories of semiosis for investigation (Events)	Location 2 (Practices)
<ul style="list-style-type: none"> • Social events • Social Structures 	<ul style="list-style-type: none"> • Discourse • Genres • Styles 	<ul style="list-style-type: none"> • Facets of action • Construal of the World • Constitution of identities

Table 1 Categories of semiosis and locations for analysis

The first semiotic 'event,' **discourse**, is based on the contention that the social world is a fabrication, woven through interconnecting discourses (Fairclough, 2010: 121). Foucault argues that discourses 'systematically form the objects of which they speak,' (Foucault, 1972: 47) and that all versions of reality are discursive constructions. Indeed, Fairclough concurs and adds that discourse is 'a form of social practice.....not just of representing the world, but of signifying the world, constituting and constructing the world in meaning,' (Fairclough, 1992: 64).

In particular, Fairclough notes how contemporary education policy is constituted by discourses of *globalisation*, which are *neoliberalism*, *new capitalism* and the *knowledge economy* (Fairclough, 2010: 12). The second semiotic event, **genres**, concerns instances of social interaction, such as speeches, letters, government papers, and policy documents. The third, and final semiotic event relates to the **style** of interaction; the 'way of being' (2010: 8) that is adopted to effect particular meanings.

Each of these three categories of semiotic event is key to understanding the constitution of social regularities (Scheurich, 1994) within the NMP. In particular, the actions, representations, elaborations and social identifications (Fairclough, 2011: 122) which are adopted as discursive, genre specific, or stylistic devices are rhetorical and signify something about the purpose and intention of the text. Therefore, I contend that each of these three categories of semiosis provides a means of engaging with the constitution of the NMP, as specified in research question one. Such engagement requires a procedural framework, which I take from Hyatt (2005) and which I now set out in detail.

3.5.2 A framework for CDA

My approach to CDA is informed by Hyatt's (2013) CDA framework for doctoral students. Hyatt identifies two separate processes to CDA. The first is contextualization; the second is deconstruction (Hyatt, 2013: 838). Both feature in my CDA and therefore require some explanation. Hyatt (2013) indicates that contextualization, the first of two CDA processes, involves an examination of the background, the drivers (aims), and the levers (operational processes) which are at work within the policy statement. In addition, Hyatt identifies three modes of *warrant* which are relevant to contextualization: these are an 'evidentiary warrant' which claims justification on the basis of unquestionable evidence; an 'accountability warrant' which claims authority on the basis of how the policy supports wider responsibilities; and a 'political warrant' which claims authority on the basis that it is good for society.

Deconstruction, the second of Hyatt's (2013) CDA processes concerns the analysis of the lexico-grammatical features of the text. In his 2005 framework, Hyatt (2005) identifies eleven possible criteria for the investigation of lexico-grammatical features, which he divides into three categories: genres, discourses and styles, as in Table 1. below.

Criterion 1:	Pronouns - Participant Choices
Criterion 2:	Passive / Active Forms - Transitivity Choices
Criterion 3	Time - Tense and Aspect
Criterion 4	Adjectives, Adverbs, Nouns, Verbal Processes - Evaluation and Semantic Prosody
Criterion 5	Metaphor
Criterion 6	Presupposition / Implication
Criterion 7	Medium
Criterion 8	Audience
Criterion 9	Visual Images
Criterion 10	Age, Class, Disability, Gender, Race - Equity, Ethnicity and Sexuality Issues
Criterion 11	Reference to other texts, genres, discourses and individuals

Table 2 Framework for CDA (Hyatt, 2005: 47).

Hyatt (2013) indicates that such criteria may be mapped against both the linguistic and extra-linguistic features of a text, according to the framework of Systemic Functional linguistics (SFL) described by Eggins (2004) (see Table 2 below). Such mapping is regarded by Rogers et al (2005: 383) as a crucial, but often omitted element of CDA research

Ideology			(10) Less-valued social groups (11) Intertextuality / Interdiscursivity
Context	Genre		
	Register		(3) Temporal Context
Language	Discourse Semantics		(6) Presupposition (5) Metaphor (literal and grammatical)
	Lexico-Grammar	Field	(1) Pronouns - Participant Choices (3) Tense and Aspect
		Tenor	(4) Evaluation (8) Audience
		Mode	(2) Passive / Active (7) Medium (9) Visual

Table 3 Mapping the CDA framework to its SFL context, based upon Hyatt (2005)

Hyatt's (2005) framework identifies three areas of focus for SFL aspects of the text: *language*, *context*, and *ideology*. The first of these, *language*, concerns the micro elements of the lexico-grammatical features of the text. This includes the use of pronouns by which the invocation of certain subjects defines the field; the second concerns the *tenor* of the language used to address the audience and in evaluating the issues at hand. The third aspect concerns the *ideological* use of language. Hyatt includes, at this level, analysis of the discursive semantics, or meanings, of *metaphor*, *presupposition* and *implication*, by which reality is invoked and impressions are generated. Such analysis of the relationship between the 'linguistic resources and social practices' is regarded by Rogers et al (2005: 386) as a further essential but often over-looked aspect of CDA work. Again, I have included such analysis in my work.

The second and third SFL areas of focus concern the extra-linguistic elements of SFL. These are *context* and *ideology*. Context relates to the way certain social events or texts draw (intertextuality) on temporal characteristics and certain

genres of action for rhetorical purposes. This includes, for example, the invocation of particular historical epochs, or the application of the 'present simple tense' as a means of invoking 'reality or fact,' (Hyatt, 2005: 48). The third element concerns an analysis of the ideology of the event: for instance, how certain groups are given advantage or disadvantage within the discourse, and finally, how certain other texts and discourses are invoked in order to create a particular argument or course of action.

Hyatt includes four 'modes of legitimation' (Hyatt, 2013: 840) within the process of deconstruction of educational policy texts. The first concerns the way the texts authorise the voices of certain individuals, groups, organisations, or traditions. The second is the way language is used to 'rationalise' policy decisions, based on values. The third concerns legitimation on the basis of moral or ideological assumptions. The fourth concerns 'mythopoesis' (Hyatt, 2013: 840); that is, the legitimation of educational policy on the basis of cautionary tales relating to the past. These modes of legitimation provide a powerful lens for identifying the resources used to rationalise the policy ambition; therefore, they are also included in my CDA.

The approach to critical policy research which I have adopted here rejects the idea that power can be understood through deterministic 'static relationships,' (Rogers et. al. 2005: 368). Instead, it is to the 'slipperiness' (Rogers et. al. 2005: 368) of policy language, through which the problems and solutions of policy are identified and legitimised, that this research is addressed to assess the ideological constitution of the NMP and implications for social justice in primary music education. I seek a *critical* perspective, which asks not only, 'what does language do?' but why and how does language achieve what it does? (Rogers et al 2005: 369).

I am interested in the discursive constitution of music education problems and solutions within NMP texts; to know about the dynamic interplay between the dominant discourses of policy texts, and the 'nuanced interactions' (Hyatt, 2013: 839) policy has with individuals. Like Fairclough (2010, 422) I seek to understand

how certain problems are constituted and legitimised through the re-contextualization, and intertextual relationships of discourses, in the case of my study, both from within the field of music education and beyond.

While CDA offers a powerful means of identifying social regularities within the NMP, I am aware it is not without criticism. Two criticisms, in particular, have influenced my thinking. The first criticism of CDA is made by Hammersley (2003) who argues that the CDA project of addressing inequalities in the distribution of social goods and power, and of the need to unsettle the certainty of the existing order, is politically motivated. Furthermore, Hammersley (2003) criticises CDA researchers for accepting that political motivation within educational research is unproblematic. Wodak and Meyer (2001) accept such accusations and, furthermore, claim that 'CDA does not deny but explicitly defines and defends its own socio-political position. My position is one that accepts such a claim.

Rogers et al (2005: 387) argue that CDA should aim to enhance social justice. Rogers and her colleagues suggest that language casts certain truths in the pursuit of domination and power; that truth is established through a relationship between power and knowledge, and that social practices serve to perpetuate existing inequalities. As such, my study explores the forms of truth and knowledge, the distribution of power, and the dominating discourses by which ME policy problems and solutions are constituted.

The second criticism of CDA concerns the reliability of text as a location for analysis. Fish (1981) notes that textual analysis is susceptible to predetermined interpretations. Furthermore, MacLure (2003: 190) notes some paradigmatic difficulty in designing a seamless accommodation of the structuralist elements of *linguistics* - which seeks to apprehend certain set meanings through the analysis of the semiotic function of language, along with notions of *discourse* which reject universal truths and static relationships. On this basis, she rejects the security of CDA methodology but acknowledges the valuable relationship between 'what people say and do' (MacLure, 2003: 191) and the 'broad-sweep' of discourses. MacLure (2003: 102) also makes the point that 'ambiguity inhabits all texts' and

that texts are 'crafted' in order to persuade the reader of particular versions of reality. Furthermore, she rejects the notion that policy is inevitably an 'ideological distortion wrought by powerful elites upon a real or innocent world,' (2003: 102); or an ideological distortion that requires 'unmasking.' Instead, she points towards the diffuse nature of power and the dynamic power relationship between the forces of oppression and resistance. Accepting MacLure's (2003) contentions I have not limited my analysis to the text alone. In particular, my study is informed by the perceptions of fifteen policy actors so that my work is not susceptible to predetermined interpretations and that I am attentive to both interpretations, and to the diffuse nature of power within the NMP policy enactment. Having explained my approach to CDA I now set out the policy texts included in my research sample.

3.5.3 Sample of policy texts for CDA

The texts I have selected for analysis emanate from the time of the UK Coalition government (2010 to 2015). The texts are three ministerial statements which relate to the period leading up to the publication of the NMP. Taken together these texts constitute an ensemble of policy statements regarding the state of music education in England. In particular, they reflect UK Coalition government thinking about music education policy problems and solutions. The first text is a personal letter of invitation from Conservative Secretary of State for Education, Michael Gove to Classic FM Radio CEO Darren Henley to review music education policy in England (Gove, 2010). The letter is important to my study as it sets out the criteria for the review, it identifies key actors within the policy process, and it sets out the assumptions which the government makes about music education provision.

The second text is the foreword to the government's response to Henley's (2011) subsequent music education review. The letter is important as it begins to make claims about what is possible within music education policy and to the nature of truth and knowledge, which are put to work in identifying legitimate music education policy problems. Darren Henley's review of music education comprises thirty-six recommendations for the government. The third text is the foreword to

the NMP. This text is important as it prepares the policy space for the NMP in terms of validating legitimate music education policy problems and solutions. While I have not subjected the text of Henley's review or the NMP to CDA, I do provide an account of the main problems and solutions identified in these documents. These are set out in Chapter 5 and in appendices 3, 4, and 5.

Having explained my CDA research sample I next explain the findings of my CDA pilot study.

3.5.4 The CDA pilot

In order to refine the focus of my study, and to test out the suitability of CDA within this examination of the NMP, I first employed a small-scale pilot study. The literature on qualitative research (van Teijlingen and Hundley, 2001; Silverman, 2013) suggests that pilot studies provide opportunities to explore the suitability of the research instrument in relation to the over-arching aims and research questions, to explore the construction of specific questions, and to identify any limitations relating to the overarching the practicalities of carrying out the research.

Employing a CDA pilot helped me to see the limitations of my understanding and to develop my understanding of the possibilities of CDA research. It caused me to return, repeatedly, to the literature to check my conceptual understanding and to refine my analysis. In consultation with my supervisor, I decided that the findings of my CDA pilot provided an important insight into the NMP policy development process; therefore, I have included my findings from the pilot analysis (p. 86).

3.5.5 Semi-structured Interviews

...what is important to uncover is not so much who speaks but what is spoken, what positions it is spoken from, and how this is mediated by the speaking positions of others; an architecture of policy positions.

(Gale, 2001: 389)

In a policy archaeology investigation of Australian higher education entry policy, Gale (2001), as indicated in the quotation above, draws on both documentary evidence, and on interviews with twenty-seven Australian policy actors. Through his investigation, he discovered how prescription, leverage, currency, and dislocation are achieved through discursive fabrications to advance certain agendas over others. Furthermore, he suggests how certain 'licensing strategies' (Gale, 2001: 388) serve to legitimise which voices have authority, which choices are worthy, and the conditions by which change might be permitted.

As he argues, 'To avoid an archaeology of policy actors is to see only that policy problems are constructions without fully understanding the conditions of their construction,' (Gale, 2001: 389). It is, therefore, my contention that the insights of music education policy enactors provide the contextual backdrop for the NMP, as well as an insight into the historical constitution of policy problems and solutions. Hyatt (2005: 531) suggests that interview data adds contextual depth to CDA work which reduces the possibility of 'obscured' discourses, which are inscribed within policy texts, but which do not emerge through CDA analysis. Both Gale (2001) and Schostak (2006: 10) add that interviewing provides a means of addressing the concern that textual analysis, without contextual understanding, is untrustworthy.

Schostak (2006) argues that interviews provide a means of 'gaining an insight into the experiences, concerns, interests, beliefs, values, knowledge and ways of seeing, thinking and acting...' (Schostak, 2006: 10): a means of 'subverting... authoritarian views by counter-posing them with alternative views,' (Schostak, 2006: 24). For my study, interviews provide a contemporary account: a set of stories about music in the primary school; a social fabric in which are woven the discursive threads which constitute music education's various realities.

Wellington et al. propose three categories of research interviews (2005: 74). First, fully structured interviews, he contends, are appropriate where there are large numbers of participants. Such interviews deny the interviewer the opportunity to

deviate from the set questions or even the set order but can be useful where a direct comparison between participants is important. Earlier in this chapter, I indicated that 'ambiguity, interpretation, emotionality, irrationality, plurality, disagreement, unexpected, discontinuity and reflexivity' (Oancea, 2005: 177) are important in my research and therefore I have rejected the structured interview approach. Wellington et al's second category are unstructured interviews (*Wellington et al, 2005: 74*). Such an approach has no set list or rigid sequence and allows for a free-flowing conversation, such as that which might immediately follow a period of observation. As observation is not central to my research approach, and I have a clear research agenda, my interviews need some form of structure.

Wellington and his colleagues (2005) third degree of interview structure involves a semi-structured approach. Denscombe (2007) suggests that semi-structured interviews allow the interviewer the flexibility to seek clarification, and to pursue interesting, and even unimagined lines of discussion. Wellington et al (2005) suggest that semi-structured interviewing offers a compromise: a means of guiding the interview process, within a loose and flexible framework. Opie (2004) claims that interviews can 'encourage participants to develop their own ideas, feelings, insights, expectations, or attitudes' (Opie, 2004: 111). Oppenheim adds, with 'greater richness and spontaneity,' (Oppenheim, 1992: 81). Furthermore, May (2011) contends that the semi-structured interview 'enables the interviewer to have more latitude to probe beyond the answers and thus enter into a dialogue with the interviewee,' (May, 2011: 134). Each of these considerations is central to my research purpose and to identifying the kinds of 'ambiguity, interpretation, emotionality, irrationality, plurality, disagreement, unexpected, discontinuity and reflexivity' (Oancea, 2005: 177) that I have set out above.

3.5.6 Research Participants

I explained earlier that the NMP (DfE/DCMS, 2011) was introduced by the English Coalition government as a solution to perceived music education problems. The central policy solution of the NMP was to establish a series of music hubs across England. These require some introduction. A music hub is a strategic partnership

responsible for co-ordinating a strategy for the development of music education provision amongst organisations such as LA music services and independent music education providers. At the time of data collection, there were one hundred and twenty-three music hubs in England (NfER, 2014), and each has a direct responsibility towards local schools.

There are two categories of participant in this study. The first, music service participants, includes hub leaders/heads of music services, and music service curriculum leaders who are responsible for enacting the NMP; the second, school-based participants, include head teachers and school music co-ordinators whose schools access the services of the hub. I chose these participants as they have a direct responsibility for NMP policy enactment.

The first category represents music education suppliers; the second represents music education customers. In addition, the participants include both managers and music teachers across both categories. I recognise that I am excluding the voices of others such as children, parents, teacher trainers, and the many organisations and individuals who are part of the wider music education partnership. These voices are important and should be the focus of future research; however, they are beyond the scope of this study which is limited to LA music services, and schools.

In recruiting my research sample, I made contact with five LA music service leaders drawing on my professional contacts as a university-based teacher educator specialising in primary music. I invited each head of service to identify a further music service participant and to identify a school where music was valued in order to build my research sample. This is 'snowball sampling' (Noy, 2008) and is subject to criticisms of bias as it relies on participant professional networks which are subject to power relationships (Browne, 2005; Sadler et al. 2010). In addition, snowball sampling brings implications for participant anonymity. To address this my approach to snowball sampling was limited to a request for recommendations only. In most instances, the participants were already part of my own professional network, so I was able to make direct contact

with them. None of the participants was required to make contact with each other, none were ever discussed, and all names are anonymised.

In total, fifteen participants were recruited to my study and each has an active role in primary music education; for some, their roles are pedagogical; for others, their role is strategic and managerial. The participants are drawn from five separate locations in England and comprise five music service (MS) leaders, (one of whom was in the process of retiring); four music service curriculum leaders; four head teachers, (one of whom had semi-retired, but who retained a strategic role guiding other head teachers; and two school-based primary music curriculum coordinators. Three of the music service curriculum leaders were also leaders of new music hubs. In all cases, I made my initial approach by email before offering further information by telephone and through the participant information sheets, set out in appendix 8a and 8b (pp. 224-233). The individual participants, their roles and their working contexts are set out in appendix 1 (p.196). Pseudonyms have been used in order to protect the anonymity of the participants.

3.5.7 Interview Framework

The interview framework I have adopted in this study is guided by the findings of Maykut and Morehouse (1994, p. 84) who propose four 'categories for inquiry' within the educational research interview process. The first of these is 'introductions' which concerns factual details relating to the participants' roles and working contexts. The second focuses on professional biographies and career development; the third focuses on philosophies, principles, and values; the fourth on the participants' perceptions of policy developments. Each of these I now discuss in detail. A complete interview schedule for each of the fifteen participants is provided in Appendices 7a-7d (pp. 213-223).

1. Introductions

The first category of questioning allows me to explore the participants' current position and responsibilities. The general nature of this introductory section required the participants to explore their current identities, roles and responsibilities. The questions in this category allow me to begin to understand

individual subjectivities, and to address the second of my research questions concerning the participants' perceptions of the NMP. Furthermore, this category of questioning offers the interviewee the opportunity to explore relatively straightforward ideas and for the interviewer (me) and interviewee (the participants) to establish a working relationship, which, according to Oppenheim (1992: 70), is an important part of the interviewer's role.

2. Professional biographies

Here I explore the participants' career development within music education. The purpose of this section is to provide a professional backdrop for understanding the participants' underlying philosophies, principles and values in music education, which are explored in category three.

3. Philosophies, principles, and values

Category 3 allows the participants to position themselves, in terms of the underlying philosophies, principles, and/or values which guide the participants in their work, and through which their professional identities and approaches are constituted. The findings of this category of questioning are important in understanding the participants' perceptions of the NMP.

4. Implementation of current ME policy

This category of questioning focused on the nature of change and development within current ME policy. It deals with the participants' perceptions of music education policy problems, and on the NMP as a policy solution.

3.5.8 The Interview Pilot Study

In order to ensure that my interview questions elicit appropriate data for the study, and to ensure that the questions are clear, unambiguous (Opie, 2004: 115) and sensitive, I undertook a series of pilot interviews. Denscombe (2009: 107) likens the design of research to any other form of product design, where 'meticulous trials, tests and developments' are an essential part of the design process. Opie (2004: 115) suggests that piloting allows for the researcher to assess the field time required for interviews, to refine questioning and focus, and to assess issues

of participant confidentiality. Therefore, it was important to pilot my interview schedules. The four interview schedules are set out in appendices 7a-7d (pp. 213-223).

Pressures of time and access to participants meant that I conducted two pilot interviews, and both of these have been included in the data as they were too rich and informative to be excluded from the data set: the first pilot was Maria's interview; the second was Jenny's interview. I had become aware, during these pilot interviews that the participants were keener to talk about the development of their careers and about the relationship between their professional and personal/domestic lives than I had anticipated.

I had initially thought to revise this aspect of my questioning as much of their life history was not directly relevant to my research; however, while there is much in the literature about the storied lives of teachers (Clandinin and Connelly, 2000) there is little life history work relating to music service educators. There is much here to which I may return in the future; however, I decided not to alter my research schedule, but to use the insight offered about their professional life histories as the means of opening up the more central discussion about philosophies, principles and values of music education.

3.5.9 Interview Process

The interviews took place in the participants' professional settings, which, for head teachers and music co-ordinators was a school, while for music service leaders and other partners from within music services/hub were the premises in which their organisations were accommodated. The interviews were recorded using an electronic recording device which Opie (2004: 121) suggests preserves the 'natural language' of the informant, an 'objective record' of the interview, an account of the researcher's own words and a means of collecting the raw data which can be re-analysed later. One interview recording was lost because of a technical failure; however, I have been able to draw on field notes collected during the interview. A number of the recordings were very long (two over ninety minutes), and contain a great deal of peripheral material. In retrospect, there was

scope for me to be even more focused in my questioning, and to limit discussion of contextual 'life history' information which was not directly relevant to the research aims. The interviews took place over three months between December 2013 and February 2014, at mutually convenient times.

I interviewed fifteen NMP policy enactors representing five regional locations. Each informant received a participant information sheet (see appendix 8a/b) and each was interviewed on one occasion. Following the interviews, I wrote up a personal reflection of the interview, noting key themes, questions, and prompts in my research diary. Each of the interviews was transcribed, verbatim, and a copy sent to the informants for 'member' checking. No issues arose, although a number of participants indicated that the verbatim transcripts which captured their silences, hesitations and vocalisations of thoughts in progress, were hard to read. Some were irritated by, what they perceived as, their negative responses. Others indicated their apparent incoherence. Guba and Lincoln, (1985: 134) argue that member checking is an important aspects of trustworthiness within qualitative research. I return to the issue of trustworthiness later in this chapter. Following this, transcripts were analysed using Thematic Analysis (Braun and Clarke, 2006) which I now explain.

3.5.10 Analysing the interview data - Thematic Analysis

Braun & Clarke (2006) argue that thematic analyses (TA) require clarity in the relation between research aims and ontological, epistemological assumptions, and methodological design. The purpose of this chapter is to achieve such clarity. TA involves three key stages of analysis: the first involves the production of verbatim transcriptions of interviews, a period of familiarisation, and an opportunity to consider initial discursive themes; the second involves the coding of these initial discursive themes through engagement and re-engagement with the interview data.

For my study, the text coding process, which involved the use of colour highlighting, was managed using N-vivo software; the third phase of this process involves an interpretative leap (Matthews & Ross, 2010: 382) in order to establish

a set of discursive themes in which the various codes may be accommodated. Such a leap requires re-engagement with the raw data, with the literature, with the research questions, and with the interview participants (Taylor & Ussher, 2001). Wellington et al (2005: 9) suggest that, while interpretative analysis involves some kind of inductive process, hunches, creative insights, and imaginative thinking play an equally important role. Therefore, the final phase involves a process of re-checking all of the data against the emergent interpretive/explanatory themes, seeking a fair and consistent interpretation.

Matthews and Ross argue that the process of analysis should have four key characteristics (2010: 373). First, they suggest that the process should be systematic and comprehensive. Hence my decision to adhere to the stages of analysis described above. The second characteristic, that it should be grounded; that is, that it should be preserved as it was collected so that the researcher can return to the raw material. Third, analysis should be dynamic, so that categories and themes can change as the process of analysis develops. Fourth, interpretations should be accessible and clear. In order to achieve this, I have decided to use N-vivo data-analysis software to catalogue my transcriptions and to manage the coding process.

The process of data analysis focuses on collecting rich description across the data set. Braun & Clarke (2006) suggest that such an approach is useful in exploring under-researched areas where the participants' views are largely unknown. This, I suggest, is true of my work in the ME policy context. Themes were captured in an inductive, or 'bottom-up' manner (Braun & Clarke, 2006) in that they emerged from my interpretation of the data, rather than from a pre-conceived coding framework. Having established the key themes and once the coding was saturated, I returned, as Taylor and Ussher describe (2001: 297) to the data to compare similarities and differences across the cases.

Following the guidance of Braun and Clarke (2006) on Thematic Analysis (TA) I began by reading the individual transcripts and applying some loose coding in pencil. At my first attempt to code the data formally using N-vivo coding software

I produced forty-seven codes; however, my thinking at this time was unclear, and my codes did not entirely relate to my research questions. I then restarted the process, this time being more attentive to the research questions. My second attempt to code the data elicited forty-three codes.

N-vivo provides a useful tool for managing coded data (n-vivo refers to codes as 'nodes'); however, I became concerned that I was engaged in an endless and repetitive cycle of coding and re-coding, facilitated by the simplicity of the N-vivo software. Seeking something less virtual and more concrete I decided to print out my forty-three nodes reports. I then sought to refine the coding, physically removing and redistributing coded extracts, by cutting them out with scissors and stapling together batches of coded data. These batches of coded data became the basis of the analysis.

So far in this chapter, I have provided a theorised account of my approach to data collection and analysis. I now explain how I ensure trustworthiness in my research.

3.6 Trustworthiness within qualitative research

Traditional 'rationalistic' research relies on a convention of validity. Guba (1981) identifies four categories of validity within rationalist research; these are truth, applicability, consistency, and neutrality. Guba (1981) makes the point that a rationalist notion of validity is inappropriate within naturalistic/qualitative inquiry as, in the social world, truth is multiple, contexts differ, reality changes, and the 'biases, motivations, interests, perspectives, and so on of the inquirer,' (Guba, 1981) are always at work.

A number of authors have made specific claims about trustworthiness within interview-based research methods. The first, raised by Denscombe (2007) reflects the apparent simplicity of the interview. Denscombe notes, 'The superficial similarity between an interview and a conversation can generate an illusion of simplicity,' (Denscombe, 2007: 174). In order to address this criticism,

I have shown that my account of interviewing is not one of a simple conversation, but that the interviews are directly related to my research questions which derive from the ontological and epistemological position I take in this study. Furthermore, I have tried to show that the interviews serve a purpose with a framework of policy archaeology, which is concerned with values and their relationship with curriculum and pedagogy, with perceptions of music education problems and policy solutions, and with individual subjectivities.

A second issue concerns the assumptions we make about participant responses, and about how subjectivities are invoked during the interview process. Summerson Carr (2010) warns of:

...deep-seated assumptions about the relationship between language and subjectivity (i.e. what we can know about someone by eliciting verbal responses to our questions), language and material reality (i.e. what we can learn about some empirical entity by asking people about it), and language and meaning (i.e. what that entity means in the social worlds where interviewees interact).

(Summerson Carr, 2010: 125)

Maclure (1993), too, suggests that individuals as 'subjects' are always discursively created (Maclure, 1993: 180): selves are multiple and fragmented; constrained, she suggests, only by the parameters of the discursive fabrications which invoke the various forms of reality they each inhabit. On this basis, who we are, what we say, and what we think, is inevitably, the result of the complex of ideas, beliefs and identities we each hold in our various capacities as teachers, parents, employees, researchers, and interviewees.

Ball (1994) contends that both interviewer and participant are cast as subjects: subjects within the research, subjects within the policy context, and subjects within a researcher – participant power-relationship (Ball, 1994: 113). Schostak (2006), uses the hyphenated term 'inter-view' to show that the interview process is a matter of co-construction between the interviewer and interviewee. In order to address issues of trustworthiness within my study, I have followed the guidance

of Lincoln and Guba's (1985) who propose four evaluative criteria for qualitative research: credibility, dependability, transferability, and confirmability. I now explore the implication each of these has for my study.

Credibility

Guba and Lincoln (1985) show that credibility is an important aspect of developing trustworthiness in social research. Establishing credibility is central to the purpose of this chapter on methodology which accounts for the choices and approaches I have taken in this research.

In order to claim credibility Guba and Lincoln (1985) propose the importance of member checking, in order to address potential issues of misrepresentation and researcher bias. In order to ensure the credibility of my research, I transcribed each of the interviews, verbatim, and forwarded a copy of the transcript to each of the participants, in order to clarify meaning. The participants were free to withdraw from the research at any point.

I also sought to strengthen the credibility of my research by drawing on participants who had differing roles within differing work contexts. By exploring the differing views of differing types of policy enactors I am able to triangulate the data. Guba (1981: 87) suggests, 'collecting data from a variety of perspectives... and drawing upon a variety of sources so that an inquirer's predilections are tested as strenuously as possible.'

Dependability

Guba (1981) suggests that audit trails are essential to ensuring dependability. The methodology I have set out in this chapter provides an audit trail of the relationship between my research aims, research questions, ontological and epistemological assumptions, and the research methods I have identified.

Transferability

In order to ensure my research is transferable, I have accounted for the specific research approaches I have adopted and the background and context of each of

my fifteen participants. In addition, I have set out my chosen tools for analysis and I have reflected on the challenges and limitations to this study.

Confirmability

Guba (1981) contends that, just as in demonstrating credibility, confirmability requires openness in terms of the research audit trail, reflexivity, and transparency, in terms of the analysis of data. In order to demonstrate confirmability, I have related my methodological choices to my ontological and epistemological positions; I have shown the relationship between my various research methodologies, and I have produced verbatim transcripts of all interview data. I have demonstrated reflexivity through my research journals and through the numerous drafts and re-workings of my research findings.

3.7 Ethics

The approach to ethics adopted in this study is one that assumes that the fundamental principles which guide my focus, my methodology, and my commitment towards the improvement of music education are all founded on ethical principles. At the University of Sheffield, all research involving human participants requires ethical approval (The University of Sheffield, 2011: 8). Ethical approval for this study was granted in February 2012. In addition, the ethical dimension of my work also complies with both the University of Sheffield, School of Education ethical protocols and to the BERA guidelines, (<http://www.bera.ac.uk/publications/pdfs/ETHICA1.PD>). Permission to conduct this study can be found in Appendix 9.

While I do not consider the participants to be representatives of vulnerable groups I have an ethical responsibility to uphold the professional status of the participants and the reputation of the organisations they represent. In order to achieve this, I have consulted with the participants at each stage of the inquiry. Having made initial contact with the music service leaders, head teachers, and music teachers, I provided each with an official participant information sheet explaining the purpose of the study and the interview process. Examples of the participant

information sheets are available in Appendix 8a and 8b. I offered the participants my assurance of for personal and organisational anonymity. Each participant was asked to sign a consent form which I hold on record. I indicated that the interview data would be kept secure, on data sticks in a locked drawer and destroyed following the completion of the investigation. All participants were advised that their participation was voluntary and that they had the right to withdraw at any point. I offered each the right to review interview transcripts and I consulted with them on the fidelity and interpretation of the transcripts. I also committed to providing them with a summary of the final study. These arrangements are in keeping with those set out in my university ethical approval; evidence for ethical approval from the University of Sheffield is included in appendix 9.

I was aware that there are politics at work in educational settings and that I might be prompting the participants to consider their role, afresh, and to new depths. As professionals, and within their working context, the participants have an official voice; however, as Wellington et al (2005: 146) suggest, 'one of the objectives of social science research is to give people a voice or a platform.' I wanted this research to give voice to those people who help to provide for children's music education. To ensure that the ethics of this work were not compromised each of the participants was provided with a transcript of her/his interview.

Each participant was offered a second interview in which I was able to share and discuss my analysis and where I could seek clarification. None of the participants accepted this invitation. Some of the participants indicated that they found it uncomfortable reading over the transcripts, but this was an issue to do with grammar and cohesion, more than the substance of their responses. In addition, I have sought feedback on the ethical dimensions of my work, throughout, from my research supervisor and my critical friend.

3.8 Strengths and limitations of the methodology

The strengths of my study rest in the relationship between my research aims and questions, my ontological and epistemological positioning, and between my

research methods. In particular, my research draws together critical discourse analysis and interview data. Lincoln and Guba (1985) contend that drawing on multiple research approaches in this way provides a means of triangulation, and supports the trustworthiness of the data. The second strength of my work is that it builds on existing work by Spruce (2013). While Spruce provides a powerful insight into the discursive constitution of the NMP, my work is theoretically positioned within Hyatt's (2013) framework for CDA. Furthermore, I extend my analysis to include the perceptions of fifteen NMP policy enactors.

During the research process, I have become aware that bias and prejudice threaten the trustworthiness (Oancea, 2005) of my research. My approach to addressing criticism of prejudice and bias has been to set out my ontological and epistemological position as a researcher and my concerns, set out in Chapter one, about the music education policy direction as a primary music education university lecturer. In addition, I have engaged in critical self-reflexive work through my research diaries and through talking through my ideas with a critical friend who is involved with the enactment of the NMP.

My critical friend has caused me to reflect on the assumptions I make about LA music services, about the quality of music service staff, and the capacity of instrumental music services to provide creative primary curriculum music. This is reflected in my research diaries, which have provided a space for me to reflect on all aspects of my research. The entries reflect my frustration in understanding the relationship between my research aims, and the various aspects of my methodology.

In addition, they reflect my growing awareness about the participants, about their perceptions of primary music education: about their passion and enthusiasm for the subject, about their perceptions of policy change and about the bias and prejudice of assumptions I had made regarding their commitment towards a creative, child-centred approach to primary music. My concern for bias and prejudice is borne out in the multiple re-drafts of my work, my commitment to member checking, and the continuing discussion with my critical friend.

Finally, my reflective work has caused me to see the limitations of my research methodology. In particular, I am aware that for a researcher who emphasises the voice of the child, children's voices are absent from my study. This is because the focus of this study has been on policy enactment and perceptions of change. There is also an absence of parents' and policy makers' voices. Indeed, my study is limited to just fifteen participants, which is why I have not sought to make generalizable claims about my research. Instead, my point is to raise awareness of perceptions in just a few areas, in the hope that my research prompts wider research in relation to music service employees and school-based primary music leaders.

3.9 Conclusion to chapter three

In this chapter, I have set out the methodological framework for my study. In particular, I have explained my intention to engage in, what Scheurich (1994) terms, a policy archaeology of the NMP. This requires a focus on the constitution of music education policy problems (Arena one) and solutions (Arena three) within the NMP. My methodological framework is one which accepts that the social regularities (Arena two) which underpin educational policy are discursively constituted, ideological invested, and historically situated. In addition, my methodology is one which seeks to critically examine the policy enactment process; hence, my decision to adopt both CDA and semi-structured interviewing in this study.

In the next chapter, Chapter four, I set out the findings of my CDA of three NMP policy texts. In particular, I set out the music education policy problems identified within the NMP, the NMP policy solutions to these problems, and the social regularities by which these problems and solutions become identifiable. I conclude by identifying the implications of my CDA for the subsequent interviews with the fifteen research participants.

4 Critical Discourse Analysis

4.1 Introduction to chapter 4

In this chapter, I set out my CDA findings of three texts relating to the NMP. The first, Secretary of State Gove's invitation to Darren Henley to review music education in England (Gove, 2010); the second, the foreword to the government's response to Henley's findings (Gove and Vaizey, 2011a); and the third, the foreword to the Coalition government's subsequent 'National Plan for Music Education in England (Gove and Vaizey, 2011b).

Drawing on the work of Hyatt (2005; 2013) I show how music education policy problems and solutions are discursively constituted. Hyatt (2005) has identified eleven criteria for analysis, which I adopt in this study. These criteria are pronoun choices, passive/active verb forms, tense and aspect/temporal context, evaluation, metaphor, presupposition, medium, audience, visual representations, race, gender, social class, and intertextuality/interdiscursivity. Each of the three analyses begins with pre-analysis orientation, and a 'contextualisation' (Hyatt, 2013) which examines policy drivers (aims) and levers (operationalising processes), the concept of 'warrant' (Hyatt, 2013: 838), and the identification of 'modes of legitimation,' (Hyatt, 2013: 840).

4.2 Text 1

A Letter of invitation to review Music Education in England, from Secretary of State for Education, Michael Gove, to Darren Henley, Managing Director of Classic FM (Gove, 2010)

This invitation to Darren Henley to review music education in England was selected because it marks the start of the NMP policy process. It is important because it provides legitimacy for Henley's subsequent music education review, and it reflects government policy maker's assumptions about music education.

4.2.1 Pre-Analysis Orientation

Question

Is this a typical text of its type?

Who produced this?

Who will read it?

Will everyone understand this text in the same way?

Why was it produced?

Letter to Darren Henley

This letter is an open letter which is written to one person, but which is intended for a wider readership.

Michael Gove (Secretary of State for Education) and Ed Vaizey (Secretary of State for Culture, Media and Sport)

Music educators, leaders of music services, head teachers, academics interested in music education, school music co-ordinators

It is likely that there will be many interpretations of the assumptions and conditions on which the review is based. Individual interpretations will be based on occupation, musical context, and political persuasion.

As this is an open letter it is intended for a wider audience and will have been written as a means of preparing the conditions for the review to begin. It is a policy driver because it opens the space for the policy work that it is to follow. Furthermore, it is constituted from government assumptions and rhetoric, which, as a tool of governmentality, steers policy in a particular direction. The letter provides a warrant for commissioning a review, and also for the identification of Henley as the reviewer.

What is missing from the text?	What is not clear from this text is what has prompted the review of music education, nor how the ‘assumptions’ (Gove, 2010: 1) which are to guide the review, have been established.
How does this text reflect the wider society?	The key assumptions which are set out reflect a strong interest in raising school standards, already underway through the previous NL government. It emphasises academic achievement and the potential music has to promote social cohesion and prime minister Cameron’s idea of the ‘Big Society.’ There is a hint towards delivery models and the marketization of education. In addition, the letter begins to emphasise the aspects of music which the government considers most important: learning to play an instrument and singing.
What could we do about this text if we disagree with it?	One might disagree with the assumptions underpinning the review, or the person invited to lead the review, Darren Henley; but there is no indication of how such disagreement should be logged.

4.2.2 The Analysis

Pronouns

Hyatt (2005) contends that pronoun choices serve to position individuals within the policy process. Gove's ((2010) letter affirms the key role of the government and Darren Henley within the review process. The text is written as a personal letter from Gove to Henley, yet it clearly has a public role in setting out the terms of the review. The dominant pronouns of the text are 'I' and 'you' and the document publicly legitimises Henley as the key review agent. Until 2012 Henley was the managing director of the commercial classical music station, Classic FM. In 2014 he became chief executive of Arts Council England, the arms-length government organisation responsible for the distribution of public arts funding, including National Lottery funding.

His 'authorisation' (Hyatt, 2013) legitimises a shift away from the academic/scholarly community who formed the working party of the first NC (Ball, 1994). The phrase, 'Your knowledge of the music sector means you are well placed to look at how we can secure the best music education for all children and young people,' (Gove, 2010: 1) is an example of what Hyatt (2013: 838) terms, 'evidentiary warrant' which legitimises the appointment of a policy expert over music education academics. This has implications for my first research question as it highlights the government's decision to recruit policy experts from the commercial sector rather than educational researchers. Both Fisher (2000) and Gale (2001) contend that the rise of the policy expert and the decline of scholarly expertise is indicative of neo-liberalism at work in educational policymaking.

Pronoun choices in the text also serve to naturalise the power and authority vested in the Secretary of State (SoS), within the music education policy process. Many sentences open using the pronoun 'I' in an operationalising fashion: 'I am delighted; I believe; I would like; I would welcome.' In turn, Gove uses 'you' as a means of endorsing Henley's experience and position as justification of the government's choice of reviewer. Gove states, 'Your knowledge of the music sector means you are well placed to look at how we can secure the best music education for all children and young people,' (Gove, 2010: 1). The use of

language is interesting here: it is not Henley's expertise in music education which is of importance; instead, the term 'music sector' inscribes a commercial rationale (Apple, 2010) firmly into music education policy thinking. This has implications for my first research questions, as it assumes a natural connection between music education and the commercial sector.

Passive/Active Verb transitivity choices and aspects of tense.

Verb transitivity choices are important because they influence how agency and choice are foregrounded within the text. Passive verb choices Hyatt (2005) proposes, serve to present policy as unquestionable. Within Gove's (2010) letter, there is a shift in terms of transitivity choice between the discussion in part one which legitimises the power vested in the key policy actors (Henley, Gove, and the wider government), and the discussion in part two which sets out the assumptions which should underpin the review. In the former part of the letter, where license is granted to the key actors, the language is active, in that it foregrounds individuals as active agents: of Henley, it states 'You are well placed to ensure we are secure:' to legitimise his own importance within the process, Gove notes: 'I am delighted that; I recognise; I have worked with.' The use of the present and present-perfect tenses here, along with the emphasis on 'I' serve to confirm Gove's active and central role within the review process: his agency, his authority, and his legitimacy.

In the second part of the letter Gove adopts a passive voice, as these examples show: 'This review should focus....; there should be a clearly defined journey of progression....; recommendations should include....; the review should take account of.....' Passive verb transitivity choices within the letter have implications for my first research question as they remove the gaze from Gove, as the author; furthermore, they inscribe Gove's assumptions as inevitable and common sense. Fairclough (2009) suggests that the passive voice gives the illusion that such ideas are self-evident, timeless and ahistorical; as though they are eternal truths which require no further justification.

Adjective, adverbs, nouns, verbal processes - evaluation and semantic prosody

This category of analysis focuses on the role words play in inscribing truth and establishing values within policy texts (Hyatt, 2005). One example is Gove's use of the word 'excellent' to describe his expectations for 'music' and 'music education.' Such words, as I indicated earlier (p.35), emphasise traditional music pedagogies which favour classical music forms and an emphasis on performance. Excellence reflects what Apple (2014) considers a neo-conservative drive within music education. Neo-conservatism is also evident in Gove's use of the phrase 'important areas of knowledge that need to be learnt.' Winter (2014) argues that this emphasis on important or 'core' knowledge has three issues for social justice.

First, core knowledge controls curricular strategies in order to measure and compare school performance. Second, core knowledge is 'unjust' (Winter, 2013: 289) in that it rejects multiplicity, it is culturally fixed, and it excludes the 'other' (Winter, 2013: 289); third, that core knowledge is rigid and denies students agency or excitement in their learning choices. This is a matter of concern as it suggests that the key value underpinning English primary music education is one of performativity and uniformity. This has implications for the range of musical opportunities offered to children, and the legitimate forms of pedagogy which teachers are encouraged to adopt.

Analysis of the text also indicates neo-liberal values at work within Gove's thinking, particular in the phrase 'make recommendations as to how cultural education could be delivered.' Here Gove firmly inscribes a commercial rationale (Apple, 2010) into music education, suggesting that musical learning can be delivered like goods on a lorry. Such a view, Winter (2014) contends, denies the complexity of the relationship between the pupil, the teacher and the subject. Furthermore, the idea of education as 'deliverable' runs counter to the view of von Glaserfeld (1995) who argues that all knowledge is individually constructed within the context of social interaction.

The discussion above suggests that Gove's letter is constituted by both neo-conservative and neo-liberal ideology and this may have implications for what teachers teach, how teachers teach. Such underpinning values influence who gets what, and on the identities of individual learners and professionals. These are issues to which I return in Chapter five.

Literal and grammatical metaphors

There are no literal metaphors within this text, but there are examples of what Thomson (2004) calls 'grammatical metaphors.' Grammatical metaphors work by transforming events into nouns or identifiable objects. Thomson (2004) states that 'by 'nouncing' an event we give it the status of a fact. This process of transformation he calls 'nominalisation.' In the previous section, I showed how the words 'excellence,' 'important knowledge,' and 'delivery' were used to emphasise traditional values within music education. Here I draw on these words again to show how, within Gove's (2010) letter to Henley, the process of *nouncing* transforms 'excellence,' 'delivery,' and 'musical knowledge' into identifiable objects. In particular, *nouncing* explains how the delivery of 'excellence' and 'musical knowledge' is transformed into a policy problem that needs to be solved.

This powerful use of grammatical metaphor serves to present reality in a particular way by resetting 'Fairclough (2004),' (Thompson, 2004: 220). Nominalisation, I suggest, affords the assumption that musical learning can be traded, or delivered. It denies the voice of the learner in music education decision making, and it suggests certainty, which hides the possibility of exploration and discovery. The nominalisation of music education has implications for social justice because of the certainty with which Gove speaks of 'a strong, knowledge-based cultural education' and of 'securing the best music education for all' where there is a 'clearly defined journey of progression' which include 'high-quality performance opportunities.'

Such words invoke a particular view of music education as the acquisition of pre-specified, 'core' musical knowledge and excellence in musical skill and performance. Such words deny the possibility of uncertainty, of child-agency, of

individual choice, and of exploration and discovery; thus by implication, oppositional voices, promoting these progressivist objectives, are, as Hill (2006: 13) describes, 'denigrated, scorned and controlled.'

Presupposition / Implication

This category of analysis, Hyatt (2005) contends, investigates how policy texts use features such as negative questioning and 'factive' verbs (Hyatt, 2005: 50) to achieve a convincing account of reality. Perhaps the most striking use of presupposition is Gove's assumption that 'learning to play an instrument and to sing,' are to be core music education activities. Instrumental learning and singing emerged as key priorities under the previous New Labour government (Stunell, 2006); however, as I indicated in Chapter two, this emphasis on musical performance detracts from what should be a broad NC music experience founded on exploration, discovery and creativity. Instead, it reflects neo-conservative assumptions, set out in text number one, about 'important aspects of knowledge that need to be learnt,' (Gove, 2010: 2).

Presupposition is also noted in the connection Gove makes between the music education review and the imagined policy future. In his letter, Gove (2010: 2) requests Henley to identify a transitional phase, 'to take us from the current to the future landscape.' The simplicity of this statement assumes a straightforward relationship between the present and the imagined future. Rizvi and Lingard (2005) make the point that, in articulating the process of change, policy texts offer an account somewhat more simplified than the actual realities of practice,' (2010: 5).

The third element of presupposition relates to assumptions about the commercialisation of music education. Here I return to a statement which has already received attention - 'The focus [of the review] should be on delivery models which meet the needs of the child or young person as defined by parents and schools rather than being supplier led,' (Gove, 2010: 2). The factive account of a 'delivery model' naturalises neo-liberal 'market principles' (Ball, 2013a: 222) within music education policymaking. Two 'modes of legitimation' (Hyatt, 2013:

840) are employed to achieve this task. The first is that parents and schools are authorised as decision makers in music education, on the basis of their subjectivities as consumers. Second, that it is morally right for parents and schools to hold decision-making powers, as music teachers, who are 'suppliers' cannot be trusted to make appropriate decisions about children's needs. My contention is that such statements show neo-liberal assumptions about policy direction within music education and that these have social justice implications for music education as they disturb teacher/pupil relationships, they deny children agency in their musical learning, and, as I show in Chapter six, they indicate that music education policy is inattentive to claims about an ethical foundation to music education policy of itself.

Medium & Audience

Hyatt (2005) argues that the specific medium of a text, and the intended audience, have important implications, not just for who reads the text, but the kinds of subjectivity it is anticipated that readers will adopt while reading it. This text is a letter from SoS Michael Gove to Darren Henley. Hyatt (2005) explains how inter-discursive relationships and 'representing the talk as a conversation,' (Hyatt, 2005: 51) can have implications for how a text is received. The text is a letter between two individuals, but implicit is the intention that it is to be read by a wider community. Fill (1986) calls this 'divided illocution.'

The letter has been drafted in two parts: part one confirms the choice of Henley as the reviewer, part two sets out the expectations of the review. References to Henley are often made in the present simple tense ('You are well placed') which serve to construct an unquestionable truth. Part two attends to the future and uses words such as 'should, or 'needs to.' In the letter, Gove sets the assumptions which should frame Henley's review. These assumptions place an obligation on Henley to see the world in a particular way. Furthermore, as a text that was intended to be read by many others, it establishes the parameters of Henley's review. This process, Hyatt (2013: 838) suggests, represents policy steering, which is, again, indicative of neo-liberal policymaking process.

Reference to other texts, genres, discourses and individuals

Policy texts draw on both particular discourses and particular texts in order to claim, as Hyatt (2005a) contends, legitimacy and truth in the policymaking process. This policy text takes on the characteristics of a personal, but an official letter headed with the crest of the ministerial office and clearly indicating that it carries the authority of the British government. Each paragraph is short and focused on narrow themes, providing a sense of focus, haste and clarity about the proposal. The style is clipped and business-like, and is 'textured together' (Fairclough, 2010: 381) with market discourse.

The text makes no direct reference to other documents; however, the letter was written at a time when the Coalition government was seeking to centralise control of education and teacher training, to restrict pedagogy, to establish 'core knowledge;' and reduce opportunities for the arts within secondary education (Spruce, 2013). Interestingly, the text makes no mention of the financial conditions of the time despite Chancellor George Osborne's call for a period of financial austerity in his emergency budget of June 2010. Neither does the text make any mention of the Localism Bill, announced in the Queen's speech of 2010 which, as Junemann and Ball (2013: 427) contend, marks 'a general break-up of the state system and the relationship between schools and LAs.' As LA bodies, it seems fair to imagine that the localism bill might have implications for LA music services and might, therefore, feature in government thinking.

4.2.3 Conclusion to CDA of Text 1

The analysis above indicates how Gove's letter is constituted by both neo-liberal and neo-conservative discourses. First, the discourse of the market establishes that music education is a commodity to be traded, that musical learning is deliverable, and that professional identities and learner identities should be traded in for commercial ones relating to customers and suppliers. Second, the discourse around excellence and 'important areas of knowledge' perpetuate the dominance of Western classical forms of music, and emphasise the development of musical performance, to the detriment of other aspects of musical learning.

On the 7th February 2011, five months after Gove's invitation, Henley published his review of music education in England (Henley, 2011) along with thirty-six recommendations for government. These are set out in appendix 3. Following Scheurich's (1994) guidance on policy archaeology, my analysis of Henley's findings identifies four perceived music education policy problems: inequality; incoherence; inefficiency; and quality. The detail of these problems is set out in the table below:

Broad Themes	Arena 1 - Problems Identified within the HR
Inequality	<ul style="list-style-type: none"> • Inadequate music education for many (1.9) • Patchy provision across the country (1.10) • Variations in funding for music services (2.3/5.3) • Differing priorities for head teachers (5.2) • Communication with parents is often poor (9.4) • Need for ring-fenced funding to secure budget allocation in all schools and local authorities (5.3/5.4/5.5)
Inefficiency	<ul style="list-style-type: none"> • Too much overlap in provision (10.4) • No clear framework for music education (4.5) • Leadership skills amongst music education providers (8.11) • Need to ensure efficiency and accountability for public funds (4.3)
Incoherence	<ul style="list-style-type: none"> • A lack of progression routes for instrumental music (3.5) • Lack of cohesion between curriculum, instrumental and vocal aspects of music education (3.7/4.2) • Strategy is not informed by head teachers (5.2/5.3) • Lack of cohesion between local/regional ME organisations (5.6)
Quality	<ul style="list-style-type: none"> • Insufficient accountability for quality within music teaching (4.4) • No framework for judging quality (4.5) • Lack of quality in music teaching (8.1/8.2/9.2) • Role for conservatoires and the best musicians is not defined (8.9/8.10) • No means of accrediting music teachers (9.2)

	<ul style="list-style-type: none"> • Issues with teacher confidence (8.2) • Limited training for primary teachers (8.2) • Not enough specialist curriculum music teachers for every school (8.3)
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Table 4 Arena 1: Music education policy problems identified in Henley’s (2011) review of music education in England

The Coalition government responded to Henley’s findings in a document published concurrently (DfE, 2011a). The response document sets out the government’s view on Henley’s recommendations and it indicates a future direction for policy. At the front of the document is a statement from the Ministers of State for Education, and Culture, Media and Sport (Gove and Vaizey, 2011a). I have selected this opening statement as my second text for analysis, as it captures government perceptions of music education problems and solutions.

4.3 Text 2

Foreword to Music Education in England: The Government Response to Darren Henley's Review of Music Education (DfE, 2011)

4.3.1 Pre-Analysis Orientation

Question	Foreword to the Government response to Darren Henley's review of music education in England.
Is this a typical text of its type?	Yes – a ministerial foreword to a policy statement setting out the key responses to Henley's review of Music Education in England
Who produced this?	Michael Gove - SoS for Education; Ed Vaizey – Minister of State for Culture and Creative Industries
Who will read it?	Music educators, leaders of music services, head teachers, academics interested in music education, school music co-ordinators, music education organisations, parents.
Will everyone understand this text in the same way?	Different people will interpret the government's intentions differently, according to their subjective position.
Why was it produced?	The foreword sets the space for the subsequent analysis of Henley's review. Key arguments are formed in relation to Henley's recommendations, and which music education problems are regarded as legitimate, and which are not.
What is missing from the text?	It is not clear who has been involved in supporting the government's response.

How does this text reflect the wider society? The text draws on notions of international global success and elite educational and musical achievement. It also refers to social cohesion, and to the value of public/private interaction, and the solution that marketised responses can bring to problems of public policy.

What could we do about this text if we disagree with it? The publication of the review followed a period of public consultation. There is no indication in the text of how further representation may be made.

4.3.2 The Analysis

Pronouns

As in the first text, the authors use the pronoun 'we' to legitimise (Hyatt, 2013) their own authority and judgement within the development of music education policy. Centralising their role in this way affords the authors rights over decision making in relation to curriculum, pedagogy and organisation. In addition, this text also draws on the discourse of markets to establish commercial subjectivities, first for music teachers who are positioned as 'providers,' and second for children who are to be passive recipients of 'a broad spectrum of cultural experiences,' (Gove and Vaizey, 2011a: 3).

The relationship between the teacher and learner is reduced to one of contractual obligation 'so that schools and parents have greater choice locally,' (Gove and Vaizey, 2011a: 2). Such commercial language reforms teacher-pupil relationships along commercial lines. It imposes commercial assumptions about pedagogy and learning. Most importantly, in terms of social justice, it disenfranchises the child of any voice within her or his own musical education.

Passive/Active Verb transitivity choices and aspects of tense

This text employs a simple future tense to convince the reader that Henley's analysis is trustworthy and 'to have confidence' (Wang, 2010: 260) in the strategy which follows. Examples of the future tense are as follows:

...to ensure that future funding provided from central government is distributed on an equitable basis.

... to open up the provision of music education, so that schools and parents have greater choice locally while improving the accountability of those organisations that receive central funding.

We shall of course want to secure value for money...

Ensuring that providers work together to plan the best possible music education for every child.

The simple future tense adopted in these statements assumes a straightforward connection between policy objectives and aims which include problems of inequality, inefficiency, incoherence, and quality.

Adjective, adverbs, nouns, verbal processes - evaluation and semantic prosody

The adjectives, nouns and verbal phrases in this text are drawn from both neo-liberal and neo-conservative discourses. The first set of terms concerns issues of accountability as identified in extracts already examined: 'the accountability of those organisations who receive public funding' and 'we shall of course want to secure value for money and accountability from public funds,' (Gove and Vaizey, 2011a: 3).

The issue of accountability amongst music education providers was raised in Henley's review (see appendix 2). Both Apple (2001) and Ball (2012) concur that focusing on value for money, efficiency, and accountability are indicative of neo-liberal policymaking. Ball (2012) goes further and argues that a regime of accountability involves judgements, and the publication of comparison data, as 'a means of control, attrition and change,' (Ball, 2012: 1095). Ball (2012) argues that accountability is related to performativity; a facet of reform which, as Winter (2014) confirms, is central to Coalition government educational policymaking.

The second set of terms draws on neo-conservative ideology and relate to the idea of excellence and core knowledge, as indicated by use of statements such as 'the best music educators,' 'excellent practitioners,' and 'quality music education,' (DfE, 2011a: 2/3). Such terms 'naturalise' (Fairclough, 2010) excellence in musical performance as the central purpose of primary music education. They echo Henley's (2011) claim that the role for conservatoires and the best musicians is not well-defined within music education and that the quality of music education provision across the country is patchy (see appendix 2). The

assumption here is that the best musicians make the best teachers; however, evidence by Davidson et al. (1998) suggests that this is not the case for children in the early stages of musical learning, which, for most children, includes the primary years. The social structures underpinning these neo-conservative assumptions emphasise traditional values, high standards, discipline, character building and real knowledge (Apple, 2004: 30). This is important to my study as neo-conservative influences have implications for social justice (RQ3).

The use of neo-liberal and neo-conservative discourse provides 'moral legitimacy' (Hyatt, 2013) for the policy direction in two ways: first, through an increased culture of accountability, and second, through a drive towards excellence in musical achievement. Both of these forms of legitimacy have implications for social justice. Neo-liberalism emphasises efficiency and accountability towards government targets. It is less concerned with the development of professional relationships between teachers and learners. Neo-conservatism emphasises traditional rehearsal-oriented pedagogies, performing skills, high-quality musical outcomes, and the authoritative voice of the teacher. It is less concerned for the voice of the child, for open-ended pedagogies, for exploration and discovery, and for a broad musical experience. Neo-conservative approaches, therefore, deny opportunities for creativity and curiosity which are central to Finney's(2011) ethical foundation for music education, as I set out on p.38/39.

Grammatical metaphor

As in text one, words such as 'excellence,' 'self-confidence,' 'behaviour,' and 'social-skills' (Gove and Vaizey, 2011a: 2) become nominalised through a process of grammatical metaphor' (Halliday, 1985). Such a process 'naturalises' (Fairclough, 2010: 30) such words and presents them as identifiable entities which are beyond question and easily understood. This I would challenge, as what constitutes 'excellence' and what are identifiable as 'social skills,' for example, are I suspect, a matter of interpretation. Furthermore, these metaphors close down the possibility of other ways of conceiving music education, in terms of promoting democracy, critical thinking, independence, and creativity.

While the text does not draw extensively on lexico-metaphors, it is headed with a quotation from Plato, which states, ‘Music gives a soul to the universe, wings to the mind, and a life to everything.’ (DfE, 2011a: 2). While the poetry of these words is appealing, its meaning, in relation to music education, is not entirely clear. Hill (2006) refers to the invocation of such cultural references as a ‘culture war’ which are designed to the proliferation of right-wing traditional values and to ‘discredit or marginalise counter-hegemonic ideologies,’ (Hill, 2006: 22).

Presupposition / Implication

The implication of this text is that the Coalition government accept Henley’s findings and propose to act on them.

Medium & Audience

This is an official government policy document, with the standard logo of the Department for Education. It is intended for an audience of music service leaders, music teachers, parents, LA managers, university music education specialists, as well as head teachers, and private/charitable organisations involved in music education. The text provides an account for the government’s vision for music education and launches the preparation of the NMP, which was to follow.

Reference to other texts, genres, discourses and individuals

This document makes direct reference to the Henley review of English music Education (Henley, 2011) which makes four claims about music education (see appendix 2): first, that inequality for provision and funding for music education is both historical and a casualty of wider pressures within education; second, that many music service managers lack the necessary business skills and vision to create an efficient music service; third, that music services across the country are incoherent because of a lack of partnership and joined-up thinking between music education providers, parents, and head teachers; and fourth, that the quality of music education is often poor because many teachers lack confidence, many instrumental tutors lack skills, and not enough excellent musicians are involved in music education. These four categories of problems can be summarised as

'inequality,' 'inefficiency,' 'incoherence,' and 'quality.' As such, they repeat the same four problems identified in the analysis of text one (p.89).

4.3.3 Conclusion to CDA of Text 2

In this section, I have shown how Gove and Vaizey's (2011a) text indicates a broad acceptance for Henley's (2011) findings. I identified four broad categories of music education policy problems. These are set out in appendix 2 and include inequality, incoherence, inefficiency, and quality. The first three of these problems reflect a commercial logic around problems of trade, delivery, efficiency, and customer satisfaction. The final problem reflects a concern for musical excellence, and for self-discipline through high-quality musical engagement.

Such problems are informed by neo-liberal/conservative values which invoke a commercial logic. It is a logic that has implications for democracy and social justice in music education; for example, the text says nothing about pupil voice, about critical thought, about creative endeavour, experimentation or musical exploration. No thought is given to the possibility of reversing the role of the authoritative teacher. The logic of the market, and the persuasive power of musical 'excellence' seem to continue to drive music education further from the principles which guide my thinking.

Later in 2011, the Coalition government published a national strategy for English music: the NMP (DfE, 2011b). The key NMP policy solutions (Arena 3) are set out in the table below, and mapped against the four music education policy problems identifies above (Arena 1):

Henley's four music education policy problems	Arena 3 - NMP Solutions
Inequality	Government to develop a national music education strategy (10) To establish music hubs which have four core roles: singing and instrumental learning; ensemble provision; progression routes for music; singing strategy (18) That instrumental provision will be free in the first instance but funding will vary after that (3).

	<p>Through enhanced partnership, to increase opportunities for children to encounter live music (6)</p> <p>To enhance advocacy for music education amongst head teachers (32).</p>
Inefficiency	<p>To merge management functions between partners to enhance efficiency (15)</p> <p>To increase value for money through central instrumental purchasing scheme.</p> <p>To increase levels of accountability through return of data to NMP funding manager Arts Council England ACE (12)</p> <p>To require Arts Council England (ACE) to determine the best mix of partners regionally (15)</p>
incoherence	<p>A national plan to promote greater cohesion in all aspects of music through greater partnerships (7/8)</p> <p>Music hubs, to enhance cohesion by working with one lead music education organisation in each region, to reduce fragmentation in regional provision (34) and to enhance progression (18)</p> <p>To await insight from music sector to consider the future of national curriculum music (9)</p>
Quality	<p>To enhance leadership training alongside the national college for school leaders (27).</p> <p>To increase school access to primary music specialists (22).</p> <p>To develop a framework for quality alongside OFSTED (11)</p> <p>To embed a greater degree of teacher knowledge through initial teacher training (ITT) (21).</p> <p>To develop music teacher accreditation alongside TDA (24) and an increased role for conservatoires in preparation of primary music teachers (28)</p> <p>A two-week training module for newly qualified teachers (5.3-5.7)</p>

Table 5 Arena 3 – NMP policy solutions

The NMP outlines government thinking about the direction of music education policy. The document opens with a statement from the Ministers of State for Education, and Culture, Media and Sport (Gove and Vaizey, 2011b). I have selected this opening statement for analysis, as it prepares the space for the NMP in terms of discourse and substance.

4.4 Text 3

Foreword of the secretaries of state for Education, and for Culture, communications and creative industries to the NMP - 'The Importance of Music' (Gove and Vaizey, 2011b)

4.4.1 Pre-analysis Orientation

Question

Foreword to the NMP

Is this a typical text of its type?

Yes – a ministerial foreword to a policy statement setting out the key assumptions of the proposed policy solution.

Who produced this?

Michael Gove - SoS for Education; Ed Vaizey - Minister for Culture, Media and Sport

Who will read it?

Music educators, leaders of music services, head teachers, academics interested in music education, school music co-ordinators

Will everyone understand this text in the same way?

There will be many interpretations of this text and it will appeal, musicians, music educators, music education researcher, head teachers, school music specialists and parents.

Why was it produced?

The foreword sets the space for the arguments and solutions which are contained within the NMP. It is informal and conversational in style, and so appeals to the audience in a way the formal tone of the actual plan cannot.

What is missing from the text?

It is not exactly clear if the ministers drafted this piece of text together, or if other authors contributed to its construction.

How does this text reflect the wider society?

Again, the text draws on notions of international global success, and elite educational and musical achievement. It also makes some reference to social cohesion, and to the value of public/private interaction, and the solution that marketized responses can bring to problems of public policy.

What could we do about this text if we disagree with it?

The publication of this document followed a period of public consultation. No channels of dissent were offered at this point.

4.4.2 The Analysis

Pronouns

Like the first two texts, the third text also uses the pronoun 'we' to legitimise the key policy actors, Gove, Vaizey, and Henley as authoritative voices. In this third text, the pronoun 'we' is extended to include the reader, as in 'we' the English, as the following extract shows:

We have a long heritage in this country of creating some of the greatest music the world has ever heard. In every musical genre, composers and performers from England have made their mark. From Thomas Tallis and William Byrd in Elizabethan times, via Edward Elgar and Ralph Vaughan Williams in the 20th century, through to Peter Maxwell Davies, Thomas Adès and Howard Goodall today. In rock, pop and dance music, England has consistently led the way, whether in the 1960s when The Beatles and the Rolling Stones were at the height of their worldwide success, or today with younger artists such as Adele and Tinie Tempah dominating sales worldwide. We have also achieved notable success in jazz, folk and world music on the international stage.

(Gove and Vaizey, 2011b: 3)

The implication of this statement, and its focus on English musicians and composers is that English people have a right to music education on the basis of historical and commercial musical successes. Here 'we' is used to invoke numerous identities which are necessary to the policy mythology 'we' the members of a strong and proud nation; 'we' the agents of culture; 'we' a community of music educators; 'we' a nation whose music has had influence across the world. In the second paragraph, Gove and Vaizey (2011a: 3) write, 'We would not have scaled the heights of artistic greatness in the first place without our pre-eminence in music education.'

In this sentence, the authors naturalise the relationship between general music education and artistic greatness. It is an argument that resonates with neo-conservative ideas around cultural heritage and the preservation of, what

Arnold(1869) considers, 'the best that has been thought and said.' Furthermore, it suggests a natural relationship between musical greatness and formal music education which does not reflect recent research about the importance of informal musical learning (Green, 2002; 2009)

Passive/Active Verb transitivity choices and aspects of tense.

There are two dominant transitivity choices within this text. The first, which focuses on the success of English music and English music education draws mostly on the present perfect tense. Such language use attempts to convince the reader of the validity of a market rationale (Apple, 2001), and that the assumption that elite musical success and a strong and competitive nation is simple and natural, as this extract reveals:

England has consistently led the way, whether in the 1960s when The Beatles and the Rolling Stones were at the height of their worldwide success, or today with younger artists such as Adele and Tinie Tempah dominating sales worldwide

(Gove and Vaizey, 2011b: 3)

The second verb transitivity choice is the use of the simple future tense, as the following example indicates:

[the plan]...will ensure not just that more children have access to the greatest of art forms, but that they do better as a result in every other subject.

(Gove and Vaizey, 2011b: 3)

Wang (2010: 260) notes in her examination of the speeches of US president Barak Obama, the use of the present perfect tense draws on the certainty of the past to invoke trust and credibility in the policy for the future.

Adjective, adverbs, nouns, verbal processes - evaluation and semantic prosody
Neo-conservative discourses, as I discussed earlier (p.29) promote the idea of a glorious past to which we as a nation might one day return. Neo-conservatism demands 'discipline' and is intensely competitive (Apple, 2004: 15) as the following example indicates:

We have a long heritage in this country of creating some of the greatest music the world has ever heard. In every musical genre, composers and performers from England have made their mark,'(Gove and Vaizey, 2011a, 3).

Such language invokes legitimacy for the policy objective through a patriotic image of English flag waving. It is an image which secures the reader's trust in neo-conservative arguments about musical excellence; yet at the same time, it denies progressivist arguments about the hegemony of traditional pedagogies, the Western classical tradition, and the importance of a democratic education (Hill, 2006). Such assumptions emphasise the authority of the teacher and tend towards a uniform policy objective which assumes a common starting point for all who the policy touches.

Metaphor

Metaphors are used within this text, again, to emphasise neo-liberal interests of global and elite success. One of the dominant metaphorical effects of the text rests on the use of composers/musicians' full names. First, the text names key figures from the past, such as Ralph Vaughan-Williams, Thomas Tallis, and William Byrd. Names are thus transformed into cultural metaphors which evoke all that is good about the spirit and tradition of England, the English, English music, and the English landscape. Secondly, contemporary names, such as Tinie Tempah and the Rolling Stones serve as metaphorical devices to convince us that the plan represents a broad musical perspective and as Spruce (2013) contends, satisfies a neo-liberal connection between music and commercial success.

The use of famous composers in this way is a neo-conservative device (Apple, 2004) designed to persuade the reader of the vision and breadth of the national plan. It is a further example of *mythopoesis* as a mode of legitimation (Hyatt, 2013). Furthermore, it is evidentiary, in that it claims a musical future which is legitimised by the global success of a musical past. There is a danger in

conflating state music education with notions of excellence and commercial musical success as it emphasises teacher performativity and impedes the possibility of a creative, exciting, and dynamic curriculum (Winter, 2014).

Presupposition/Implication

Perhaps the most significant presupposition of this text is the relationship between musical excellence and general music education. The implication is that there is a musical hierarchy, and some forms of music are more excellent than others. This is most notable in the first paragraph where heavy emphasis is placed on English classical and commercially successful music, while discussion of jazz, folk, and world music appear tagged on in a short sentence at the end of the paragraph

In paragraph two, credit for England's musical greatness is afforded to English music teachers 'who instil in our young people a passion for music, the schools to perform and compose, and an understanding of the dedication and hard work necessary to achieve meaningful success in this subject,' (Gove and Vaizey, 2011b: 3). Such a statement is constituted by a belief in music's capacity for cultural and personal discipline, a central feature of neo-conservative thinking (Apple, 2004).

What is particularly interesting about this text is the way neo-liberal solutions draw on neo-conservative rhetoric to gain legitimacy. While there is mention of partnership, here it is presented, not as a business solution, but as a nation coming together for the greater good of its children. There is no mention here of inequality, inefficiency, incoherence, or problems of quality evident in Henley's review. Instead, the tone is celebratory of the nation's musical heritage, and its right to excellence and global musical and wider educational success in the future.

Medium and Audience

The text is presented as an informal address to the wider music education community. Full names of well-known English composers and performers such as Ralph Vaughan Williams and Adele are used to establish a sense of grandeur, nationhood along with currency. The tone of the text is celebratory and informal. It unites the reader with the policy ambitions through, what Hyatt (1994) calls, a 'masquerade of friendship.'

This policy text makes extensive use of neo-conservative discourses, particularly in relation to classical music, and to great English composers/musicians; however, the text also makes interesting reference to music and its civilising influences over young people. Here, the NMP is granted a political warrant based on the possibilities music brings for a future civilised society, as the following extracts show:

Music helps bind pupils into the wider life of the school.

(Gove and Vaizey, 2011b: 4)

When young people make music together, they work toward a common goal that has the potential to change lives profoundly for the better.

(Gove and Vaizey, 2011b: 4)

These statements have relevance to my first research question, as they assume a 'civilizing' discourse within music education. Ball (2013a: 4) contends that such discourses are about 'social discipline and nation building.' As such, they present a view of music education as cultural missionary work (Gatzambine and Fernandez, 2015) which emphasise the authority and centrality of the teacher.

Furthermore, Gove and Vaizey's text (2011b) engages discourses of both outstanding musical achievement and global economic success, drawing a clear relationship between musical excellence, the economy, and general music education. This emphasis on elite success and economic development continue a line of thinking that was established from the outset in Gove's (2010) letter to Henley; however, it seems to contrast significantly with earlier music education

policy language, as this extract from the 2000 NC document (DfEE, 1999) suggests:

Music is a unique form of communication that can change the way pupils feel, think and act. Music forms part of an individual's identity and positive interaction with music can develop pupils' competence as learners and increase their self-esteem... Music learning develops pupils' critical skills: their ability to listen, to appreciate a wide variety of music, and to make judgments about musical quality. It also increases self-discipline, creativity, aesthetic sensitivity and fulfilment.

(DfEE, 1999: 122).

Here the emphasis is less on the elevation of a few high achievers and global financial growth. Furthermore, it is somewhat closer, though not close enough, to the kind of ethical foundation for music education, set out by Finney (2011) and the kinds of aims for primary education, set out by Alexander (2009).

4.4.3 Conclusion to CDA of Text 3

In this third analysis, I have shown how Gove and Vaizey's words are heavily influenced by neo-conservative thinking, in terms of the 'best that has been thought and said' (Arnold, 1869) about English music. The text carefully casts a strategic and operationalising 'discursive net,' as introduced on page 19, drawing together musicians, music lovers, the commercial music sector, music educators, and parents. It naturalises the relationship between musical excellence and general music education through the strategic use of language and discourse in order to build allegiance between the reader and the policy objectives. In doing so, it obfuscates the possibility of thinking otherwise, it denies the possibility of critique, and it impedes the development of a music curriculum founded on democratic principles.

4.5 Conclusion to Chapter 4

Drawing on Hyatt's (2013) framework for CDA I have shown how three Coalition government texts, woven through with both neo-liberal and neo-conservative

discourses, shape the space occupied by the NMP, as indicated in the table below:

<p>Neo-liberal influences:</p> <p>The need for a strong state</p> <p>Naturalises' market discourses around partnership, efficiency, and competition within music education provision.</p> <p>More accountability for music services.</p> <p>Identifies the need to enhance leadership skills amongst music education managers.</p> <p>Leadership training.</p> <p>Drive for greater efficiency.</p> <p>Neo-conservative influences:</p> <p>A focus on core skills of singing and musical instrument learning</p> <p>Enhanced progression routes</p> <p>Access to the best music</p> <p>Traditional view of authoritative teacher</p> <p>Enhanced knowledge</p> <p>Teacher accreditation</p> <p>Greater role for conservatoire graduates</p> <p>Advocacy for music on the basis that it will enhance wider school achievement</p>
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Table 6 Arena 2 - NMP constituting social regularities

I have shown how the texts employ neo-conservative devices, for example, the names of high achieving musicians and the nation's musical heritage to gain the confidence of the reader and to align the interests of the music education community with government ambitions for musical excellence. I explained that the government view music as a technology for self-discipline, for wider intellectual growth, and for the preservation of the nation rich musical heritage.

In addition, I discussed how the texts employ neo-liberal linguistic devices, for example, the idea of partnership, management training, increased performativity and accountability, and the reconstitute identities for both teachers and learners along commercial lines, such as ‘suppliers’ and ‘consumers.’ Government ministers are cast as senior adjudicators within the policy development process while responsibility for the oversight of management and operationalisation of the NMP is handed to Arts Council England, who are experienced arts managers, but who have no experience as primary school educators.

The three texts selected for analysis are infused with the same neo-liberal and neo-conservative discourses identified in Spruce’s (2013) analysis of the NMP, and set out in appendix 2 and 3.

Employing Scheurich’s PA framework I have shown how the NMP is a response to four perceived key music education policy problems: the first, that inequality in provision and funding for music education is historical, geographical and a casualty of wider pressures within education; the second, that many music service managers lack the necessary skills and vision to drive forward a lean and efficient music service; third, the problem of a lack of partnership and joined-up thinking between music educators, parents and head teachers, and fourth, that the quality of music education is often poor because many teachers lack confidence, many instrumental tutors lack skills, some head teachers lack vision, and not enough ‘excellent’ musicians are involved in music education. These findings address my first research question: ‘how are NMP music education policy problems and solutions constituted?’ In the next chapter I address my second research question which asks ‘How is the NMP perceived by policy enactors?’

5 Interview Analysis

5.1 Introduction to chapter 5

In Chapter four I examined three NMP policy texts. Using CDA I showed how the NMP is constituted by both neo-liberal and neo-conservative ideology. Following Scheurich's (1994) policy archaeology framework these ideologies are implicated in the constitution of music education policy problems. The first set of problems, which relate to inequality, inefficiency, and incoherence are constituted by neo-liberal social regularities. The second set of problems relate to a neo-conservative drive to raise quality. They include problems relating to poor primary teacher confidence within national curriculum music and poor progression routes within instrumental learning.

In this chapter, I address the second of my research question as I explore perceptions of the NMP among fifteen NMP policy enactors. Drawing on the work of Codd (1988), I argued in Chapter two that policy texts are susceptible to a plurality of readings. In addition, I showed that policies pose different problems in different contexts and that the process of policy enactment is messy, and contextual (Apple, 1996; Gale, 2001; Ball, 2006). Ball (2006), therefore, contends that critical policy research should focus on the 'complexities, contradictions, and paradoxes' (Ball, 2006: 22) of policy enactment while Apple (1996: 141) advocates a focus on the 'simultaneity' of the local and the general; that is, in the texts and iterations of government at national level and in the processes of enactment at a local level.

Having explored the complexities, contradictions and paradoxes of three NMP policy texts, I now move on, in this chapter, to an exploration of, what Hyatt (2013) calls, the 'nuanced interactions' (Hyatt, 2013: 839) of policy enactment through the perceptions of the research participants. Ten of the participants were connected to a music hub; hubs, therefore, require some further explanation.

One of the central policy reforms of the NMP was the introduction of music education hubs across England. Music education hubs are intended to provide a

strategy for partnership between state-funded music education providers such as LA music services, music education charities, private music education businesses, and schools. Music hubs are funded through the central government funding with a remit to provide instrumental tuition for every child through whole class teaching. In addition, they provide local instrumental ensembles, to ensure progression routes for instrumental learning, and to provide a singing strategy to ensure children sing regularly, and have access to choirs. There are three extension roles for hubs: first to provide CPD for school-based staff, to provide instrumental hire for children and parents, and to provide access to large-scale, high quality music events (DfE, 2011b: 26). The participants in my study are drawn from five music services. Together they represent three music hubs: Hometown Hub, Seacombe Hub, and Fluxborough Hub (all pseudonyms).

Music service participants have experienced a sustained existential threat which dates back to the introduction of Local Management of Schools (LMS) under the 1988 Education Reform Act (ERA) (Hallam & Hanke, 2012). Music services are responsible for providing instrumental music tuition, music instrument hire, and instrumental ensembles for local children in schools, and privately, through arrangements with parents. In addition, many schools employ music service curriculum music teachers to teach national curriculum music in place of the regular class teacher. In some instance, the visiting music specialist teacher teaches alongside the generalist class teacher, in order to provide ongoing CPD.

Funding for music services comes from three sources: centrally, from national government through the Music Education Grant (MEG), from school budgets (for NC music provision, teacher CPD, and vocal and instrumental activity), and third, from parents for private instrumental tuition ensembles, such as junior/youth bands, choirs and orchestras. As an example of their size, Brindley Music Service (pseudonym), one of the organisations in my study, employs around a hundred people. Brindley tutors work in a hundred and twenty schools. Together they teach over seven thousand early years, primary and secondary pupils every week.

The school-based participants in my sample, which include head teachers and school music co-ordinators, are responsible for music education provision in their schools. Each has direct contact with the local music hub/service. For these participants, who were selected either through snowball sampling (see p.72), or through my own professional networks music is a small, but important, part of their interest in primary education.

The NMP was initiated in 2012 and the participants were interviewed between October 2013 and March 2014 (see appendix 1 for details). Not all of the interviews proceeded as expected, and two issues require explanation. First, the recording of Janice's interview was lost due to a technical failure; however, I was able to make field notes and these have informed the discussion. Second, since Hannah was recruited to the research project she has opened her own music school as part of a new contract with a city centre academy school. As the underlying concern for my study centres around music services and whole class instrumental provision I have not included Hannah's interview in this study; however, I hope to return to her interview, as her insights are important to understanding how individuals are engaging with the new music education market.

During the period of data collection, two reports on music education were published by Ofsted (2012; 2013) and these appear to have had an impact on my participants. The 2012 report proposes seven priorities for music which focused on both curriculum and extra-curricular music; the 2013 report suggests that schools are failing to meet these priorities. Interestingly, the 2013 report provided a strong indication that it was the responsibility of the new music hubs to address the poor standards of music in many schools, through a challenging conversation. This is important as it provides a background to the prevailing political climate in the relationships between schools and music services, at the time the interviews were conducted.

My analysis of the three NMP policy texts in Chapter four (see p.97) identifies four categories of music education problems: the first, problems of inequality; the

second, problems of inefficiency; third, problems of incoherence; and fourth, problems of quality. The policy solution to these four categories of problems was to establish centrally funded music hubs across England, each with core and extension roles, as set out above (p.104).

In this chapter, I explore the perceptions of fifteen NMP policy enactors. In part one, I invite the participants to reflect on the problems that faced primary music education, pre-NMP. My findings, as I show, suggest that the participants perceived six problems with music education, pre-NMP: inequalities relating to geographical differences and previous policy initiatives, the struggle for survival within music services, a culture of elitism, inconsistency in music teacher professionalism, reluctance for partnership amongst some music services, and problems relating to the capacity of primary schools to provide music education. In part two, I focus on the participants' perceptions of the NMP as a policy solution. My findings show that the participants perceive greater stability, enhanced partnerships, and increased opportunities for children, but that these are not straight forward, and they come at a cost to music services and to individuals.

5.2 Part one - Participants' perceptions of music education problems

5.2.1 The historical imbalance in funding for music services

Addressing the historical imbalance in regional funding for music services caused by previous government policy was one of the key ambitions of the NMP (DfE/DCMS, 2011: 11). The participants' responses suggest that the period since the introduction of Local Management of Schools (LMS) has been one, albeit to varying degrees, of financial instability. LMS, introduced through the 1988 ERA, is the process of devolving Government funding for educational services directly to schools, by-passing local authorities.

Prior to LMS, local education authorities managed music service funding. Following LMS, funding for local authority music services was diverted to schools which were then encouraged to 'buy back' provision; music services had targets

in terms of raising money through service level agreements with individual schools. LMS created a serious threat to music services as schools diverted funds allocated to music education elsewhere and local authorities cut funding for educational arts services (Hallam and Hanke, 2012). In 2003 the Labour Government introduced the Music Standards Fund (MSF) in order to ‘protect’ core music services from these ‘unintended consequences’ (Hallam and Hanke, 2012: 2); however, MSF contributions were match-funding against local authority contributions, and since LMS these differed greatly amongst local authorities. The effect was to reward those music services who already received the greatest amount of local authority funding. Roy comments:

So Carlton Music Service... suddenly they're getting half a million. Whereas ours was £25K, so we got an extra £25K sort of thing. I mean the standards [MSF] had lots and lots of faults...

Some of the participants suggest that inequalities in funding also arose because the MSF provided an opportunity for local authorities to withdraw funding altogether. Colin recalls:

The local funding disappeared overnight when central Standards Fund money came in... Whereas, all around us... every other one... they kept their local funding and their standards fund, so we were suddenly the very poor relative, which meant that our prices were higher than other areas. That was extremely difficult, especially for a geographically large area.

All music services in my research sample had a long-standing relationship with their local authority, both financial and structural. The decline in local authority funding has changed relationships between music services and their local authorities, although as Colin suggests, the nature of such change is dependent on the individual context. In the case of ‘cash-strapped’ authorities, there was a fear, amongst research participants that the music service might be perceived as a potential source of income for the LA. For Anne, this became a reality:

We built up a contingency [fund] as directed by orders [from the local authority] and then they [the local authority] took the lot, the whole lot, which was a massive blow because that wasn't profit, it was ... needed to be ploughed back in...

As local authority organisations, music services were established as 'non-profit' organisations, and all surpluses are reinvested; however, the financial difficulties faced by local authorities mean that MS leaders have learnt to protect their financial resources, and to spend them before they can be 'clawed-back.' Jenny explains how she has developed a strategy to predict the kinds of cash surplus that might be raised, ahead of the end of the year, and to 'plough' the surplus into the new stock, before the local authority can 'come knocking.' She adds, 'they need as much money as they can get!'

Since the introduction of LMS and the decline in local authority funding music services have relied on multiple income sources, including schools, parents and other forms of enterprise. Until the NMP, funding for singing and Wider Opportunities was provided centrally through MSF; however, the participants' perceptions indicate continued inequalities in music service funding. According to Colin, Fluxborough MS receives no funding from their local authority, yet, in order to retain the Fluxborough name and corporate identity, they are committed to buying in local authority accommodation and infrastructure, at a high price. Jenny notes that Brindley music service receives no cash from their local authority; however, the local authority does provide free accommodation and access to IT and wider infrastructure. Peter indicates that Seacombe MS receives no funding from their LA yet, in order to retain the LA name, Seacombe Music Service is required to rent expensive LA accommodation and so have had to reduce the amount of space they occupy in order to gain greater efficiencies. The situation in Carlton is different, however, as Paul notes that Carlton MS are accommodated by the LA, and their curriculum staff are employed on full teachers' pay and conditions through the LA. These are the historic inequalities that the NMP was designed to address.

5.2.2 The struggle for survival

The participants perceived a struggle for survival in music education, pre-NMP. Financial reform, since the decline in local authority funding, has meant MS leaders have learnt to become efficient, entrepreneurial and business minded. One participant notes:

Some music services... pre-dating the national plan [NMP] ... delivered a service, according to the funding they were given. Some music services, ten years ago, started building a business model which started to generate income, because they could see the writing on the wall, so... about twelve years ago we were a free service... once you realise that's not going to stand you in good stead... you have to start building in charges...(Paul)

Such comments suggest that neo-liberal 'marketised' thinking, as I described in Chapter 2, was already becoming established within some LA music services, pre-NMP; however, there is a suggestion that the capacity for change differed as the following from Paul suggests:

...the music services that didn't go down that [business] route used their funding, and therefore, as the funding got less, started to lay off staff; became smaller and smaller, and so your inconsistency is magnified.

For many MS leaders, such economic reform has meant a painful transformation of identity, mirroring what Olssen et al (2004) have argued, from one of music educationalist to educational entrepreneur. Peter, leader of Seacombe Music Service, recalls that at his job interview, he was required to perform on two instruments, and conduct a choir, but on the first day in post, he was told:

'Oh, by the way, there's a hundred thousand pound deficit year on year, that's your first job... to sort that out...'

Since his first day in post, music has played little part in Peter's daily experience.

These comments indicate the diversity of expectations of role for music service staff, which have accompanied the neo-liberal take-over of music services since the ERA. These experiences have reshaped the kinds of practices and identities music service staff adopt within their duties. Neo-liberal reform, it appears, is perceived as a matter of survival. In the two vignettes that follow I show the brutality by which the market had already established its place within the thinking of music service leaders, pre-NMP. The first, a cautionary tale from Brindley, concerns perceptions of the decline of Brindley arts advisory services; the second, an account of how the marketization of music education has impacted on the casualization of the music education workforce. Both examples suggest that neo-liberal reform was already well underway amongst LA music services, pre-NMP.

i. A cautionary tale – The decline of local authority arts advisory services in Brindley

Brindley, one of the Hometown local authorities lost both a visual arts and a performing arts advisory service since 2008. Throughout the period of social reform in the 1970s and 1980s, Brindley LA provided extensive funding for arts services in schools. Maria recalls the large team of advisors she originally joined:

There was an advisory teacher for primary music, an advisory teacher for secondary music, a dance teacher, a dance advisory teacher, a drama advisory teacher, for primary and secondary, so that was two other colleagues, and for media, so it was quite a huge team actually, um, and we did lots of cross-arts projects, um.. which fed into each other, particularly performing arts... but visual arts as well.

The Music Service is the only remaining arts service in Brindley, and the only one to carry the Brindley name. To the Brindley school-based participants, the decline in the arts advisory service is a matter of regret:

We have still got the music service and they're still doing fantastic in-service and um what have you, but I do think we have lost something, not

having the dance and the drama, um... and I think that's become very much lower profile now in schools, whereas, before... you know, we had lots of projects... linked to that as well. (Marion)

There was a concern when it disappeared as the school curriculum was built around what the arts team offered. We were concerned for music with the disappearance of the arts team. We asked 'what next?' It seemed for a time as though music might disappear too... and it mustn't! (Janice)

While the disappearance of the arts advisory services is attributed to LMS and the decline in local authority funding, there was a suggestion amongst some of the participants that inflexible and inefficient professional cultures, emanating from the past, had also contributed. Maria recalls how the identities and values of these old local authority services were as authoritative providers of teacher professional development, and that advisors were prohibited from providing any direct teaching:

There was the Brindley performing arts advisory team, and the instrumental service. Most of my work was advisory work, but I [also] did some work for the instrumental service too. I ran three choirs in the area. Dance - their work was only advisory, so they weren't allowed to set up a dance group 'cos it didn't involve teacher CPD. It was such a waste. Drama was the same.

Unlike these arts services, the instrumental music service in Brindley was never an 'advisory' service; instead, it provided instrumental tuition to individual schools and children and was responsible for running music ensembles within the region. Jenny argues that the demise of the arts advisory service was, in part, due to an inability to become flexible and entrepreneurial, and relinquish old notions of what it means to be a local authority advisor:

The remit they created for themselves was to be a CPD provider. So they would only do anything if it was training a teacher to do it...

For Jenny, the demise of the advisory service brought opportunities for her to be enterprising and to add NC music teaching to her 'product' portfolio. She continues:

Whereas, where I come from, a service delivery perspective... I'm also viewing it as income generation as well... So I could see it as a way to bring in a good income, and also, I knew that there was a place in the market for it. So we'll go and do it for them, and we'll do it for a year to provide a CPD opportunity so that a classroom colleague can train alongside one of our expert teachers... and this has been a good seller, you see, because head teachers have got a challenge on their hands to lever in the Planning, Preparation and Assessment (PPA¹) time. Well, I'm selling a product to them, that means they can release their classroom teacher, and we're getting them out of the problem that they've got cos the music's rubbish as well.

Jenny's response draws on a market rationale (Apple, 2001). The de-regulation of the ME market has brought new possibilities for trade and enterprise which are far removed from the old discourses of the arts advisory service. Like Colin and Peter, she has accepted that, as local authority organisations, music services are vulnerable, and the only way forward is to concede to the market and to become enterprising individuals (Apple, 2001) and to commit to the neo-liberal project. She comments:

...obviously, in my heart, it's about music, it's about education... but if I don't think of it as a business we won't be able to do any of that... and people here won't have a job.

¹ Since 2005 all teachers on full pay and conditions in England are entitled to non-contact time amounting to no less than 10% of their teaching timetable for planning, preparation and assessment.

There is a sense amongst these responses that neo-liberal discourses around efficiency and entrepreneurialism, about a flexible response to the market, provide both a lens to critically examine the past, and to imagine the future. There is a sense that Ball's (2007) neo-liberal technologies of marketization, new entrepreneurial managers, and demands of performativity cast a net over music service provision, pre-NMP. Furthermore, the decline of local authority advisory services, marked a period of mass redundancy, characterized amongst the participants as 'the time of the brown envelopes (Maria); and 'the night of the long knives,' (Colin), is validated through discourses of fear, threat and, as MacLure (2003) would argue, derision.

Already neo-liberal discourses of 'efficiency' and 'flexibilization' have become 'naturalised' (Fairclough, 2010: 30) amongst MS staff. Such notions resonate with Cruickshank's (1999) view that, under neo-liberalism, an economic rationale becomes the new moral code, and there is some verification for this amongst the participants:

I've always had that feeling of... sometimes when you are working against the odds, when there's a crusade when there's something to fight for, you do make better partnerships, you get people on board better. There's something to really go with, so, I suppose that's the extra thing that's there that I wouldn't necessarily shout from the roof tops because it sounds as though I'm saying we don't need any more money. But we do... but I don't think money is the only answer. (Paul)

What is evident from these responses is that the value of efficiency has gained pre-eminence in the minds of music service leaders, vying with older values relating to music educator identity.

In the second vignette, I explore how the value of efficiency was also changing the nature of employment for music educators, pre-NMP.

ii. *Casualisation of the music education workforce*

Each of the participants indicated that greater efficiency within employment had

been a key strategy in ensuring their survival and this, too, is important in understanding how the NMP is perceived. For many, 'efficiency' has already become naturalised as the dominant discourse through which past inefficiencies and professional freedoms are judged. Colin, for example, provides a critique of historic practices within his own organisation:

Um... uh, and just looking at the teacher's pay scales... and factoring in, inevitable travel time during the working day, from one venue to another, um.. it meant that people .. well no one ever complained when they were handwriting reports at the end of the year because they hadn't got that many students they were teaching. (Colin)

Colin continues:

People had been 'well, this is my school down there,' you know, and 'I have an hour and a half drive from home in the morning, and of course I don't leave home until a reasonable time so I start work at half past ten here, and I'll do half an hour there, then I'll drive across here.' And I'm thinking, this is madness...

Neo-liberalism has provided the means by which music service managers have faced the future: this is particularly the case regarding workforce reform which mirrors 'global trends in neo-liberal reform' argued by Hill (2006) and set out in Chapter 2. One key 'efficiency' strategy within workforce reform has been to rely more heavily on casual labour, which brings efficiency as staff are paid by the minute, with no allowance made for illness, holidays, or even preparation time. In Roxton, Roy has had to terminate all but three permanent contracts. He has retained his own permanent contract, which includes holiday and sick-pay benefits, but only because he accepted a 15% cut in pay. All curriculum staff who are qualified teachers are now employed on a sessional basis which means they receive no sick pay, no pay during school holidays, no pay when teaching is cancelled, no pay to cover travelling time, and no payment for the cost of travel.

In Seacombe, Peter, as head of the music service, took an alternative view. All permanent contracts and managerial posts were terminated by the local authority in order to cut costs; however, whereas Roy, as I described above, had been prepared to employ teachers on less than full pay and conditions, Peter took the moral decision that he could not do this. As a result, Seacombe Music Service no longer provides curriculum provision to schools. Instead, schools have been encouraged to make private arrangements, and the music service now focuses purely on instrumental music provision.

Out of a hundred tutors, Brindley Music Service now employs only five full-time members of staff: the remainder are employed on sessional terms. Jenny comments:

The days of permanent contracts ... that's finished now. And the way that we run this music service in Brindley, this freelance way, sessions way – that's what you see across the country in every sector because that's the way people can afford to employ people. It's not the way we want to... but we can at least afford to employ them and give them some work that way and get the job done. A necessary evil in a way.

Jenny adds further validity to this new level of efficiency by explaining that many instrumental tutors would actually prefer a 'portfolio' career which includes sessional teaching, and some performing. This move towards sessional work means that Jenny's music service can still offer curriculum provision to schools, yet there is a new flexibility, which means she can respond to schools' changing needs. Furthermore, staff are paid an enhanced tutor rate but not a qualified teacher rate, meaning even greater savings for the organisation. Should schools seek to end their contract for curriculum provision, there is no detriment to the music service. Individual music teachers absorb the financial loss, absolving the music service of detriment or financial risk. Such impoverishments to teacher working conditions, once again, chime with those set out by Hill (2005) and to which I have already referred in this chapter. This is not to suggest that the music

service managers do not recognise the impact of these new conditions, but that it is a logic which they have to accept. Jenny notes:

I know they've got kids and a mortgage to pay, and yet I know that I'm going to have to take that work off that teacher otherwise I'm going to lose the relationship with this school.

Roy comments:

We're delivering better value for money. We don't have people who are sick anymore.... It makes my heart bleed... some people do come in when they shouldn't... they won't get paid if they don't! (Roy)

Such practices suggest that music service leaders have had to learn to become, what Olssen, Codd and O'Neill (2004: 168) call, 'rational optimisers.' The process of reform has been a brutal one, in which the very existence of music services has been under threat. One of the key strategies of survival has been to optimise efficiency within the music education workforce. Ball (2013) argues that encouraging flexibility is a key neo-liberal strategy and this was well-represented amongst the participants' responses. Furthermore, the threat associated with greater flexibility, and the casualization of the workforce, serves as a level to guide the thinking of remaining full-time employees, as Roy notes:

I mean it scares me stupid, I don't ever want to be self-employed, I don't think I could, so I suppose it's a bit hypocritical... I don't necessarily want that for myself when I've got a mortgage to pay and I've got kids to get through university. (Roy)

In the section above, I have shown participants' perceptions of the historical inequalities and inefficiencies relating to music education economics. This, I contend, is necessary for addressing the question, 'What are the participants' perceptions of the NMP.' My analysis concurs with Spruce's (2013) account that

the NMP is a neo-liberal fabrication, and within neo-liberalism, financial reform is central. The NMP is a policy which speaks of efficiencies, which offers financial security, and which indicates that music remains on the governments' agenda. In the next section, I continue my investigation into the participants' perceptions of the NMP by considering the third problem identified through thematic analysis: the problem of elitism in music education provision.

5.2.3 Elitism in music education provision

A number of respondents noted that elitism was a historic problem within school music education. Until the 1990s, funding for music services was delegated to schools under LMS, and it was common for instrumental music lessons to be provided free of charge to school students; however, as Ann notes, it should not be assumed that free lessons for all meant equity of access:

I don't know that *the* good old days existed because in that better world when it [instrumental tuition] was free, children were heavily auditioned to play a very small minority of instruments that the teacher thought they'd be very good at. It wasn't 'music for all'.

Ann's comments reveal three facets of elitism in the past: first, that, while instrumental tuition in the past was free, it was only free to a small group of children, who were able to demonstrate a particular aptitude. Second, the children who showed the greatest aptitude were often the brightest pupils, and those who possessed the necessary cultural capital (Bourdieu, 1984) required to engage; and third, these were usually the children whose parents could offer the most support, in terms of encouragement, transportation, and financial capital for the peripheral necessities of instrumental learning, such as the cost of printed music and exam fees.

In 2001, New Labour Education Minister David Blunkett promised an end to such elitist thinking, stating that over time, all children should have the opportunity to learn to play a musical instrument. This promise translated in policy terms,

through the Music Standards Fund (MSF), to Wider Opportunities (WOPPS) 'whole-class instrumental learning', and the National Singing Project, Sing UP! Two principle concerns about WOPPS have emerged within the data. First, that there is a risk that children will think: 'I've done that; now I think I'll take up volleyball,' (Colin) and second that this short-term and whole class approach, according to Ann and Jenny, appears to be having a detrimental impact on the rate of progress children are able to make in their instrumental learning.

Wider Opportunities projects (now called 'First Access' music) are short term, although project duration differs amongst music services. Most are twelve-month projects in which whole classes of children receive free tuition and instrument hire. When the project is complete music services often provide progression routes for those children who wish to continue; however, whereas, under local education authority control, music tuition was free, this is not the case any longer. In fact, interview responses indicate that an economic commitment, on behalf of the parents, enhances commitment:

What we used to think was the Holy Grail... was free lessons for every child... what we've learnt here in Brindley is if you give something for free, it's not appreciated, and it's not respected. If you give something at a price ... You've committed to it... your investment, as a parent, financially...

While there is a sense that WOPPS has allowed more children to engage with instrumental learning, there is some uneasiness about its success. Participant responses in my study varied, in terms of the benefits and limitations of whole class instrumental learning. Some responses, for example, deny Bamford and Glinkowski's claim that progress in whole class instrumental learning is equal to that of small group/individual situations (2009). Furthermore, there was some evidence to suggest a dissatisfaction with some participants about the universalising pedagogy of whole class instrumental learning, and the assumptions music services make about what schools and children need, as this comment from Linda suggests:

They [the local music service] chose brass for us because of where we are.. because it's a sort of traditional working class area, except it's non-working class [high rates of unemployment]. I didn't feel it was right for these children to be taking home brass instruments and having neighbours knock on the wall... They haven't got a garden shed to go and practice in, you know, it's a middle-class view that you can do that. You can't do that in these homes.

There is some resonance here with the claims I set out in Chapter two: that whole class teaching is potentially tokenistic in that it is short term, inattentive to individual need, simplistic, elitist, and that it denies children agency in their music making. These are important considerations as the NMP has indicated that whole class instrumental teaching will continue to be a universal solution, and a priority for NMP funding. My findings chime with those of Spruce (2013) who complains that, in the secondary context, the NMP seeks universal pedagogical solutions which deny young people agency within their music education, and which emphasise the role of the teacher as authority. Despite original intentions that WOPPS would become integrated with national curriculum class music provision, evidence from Ofsted (2012) suggests that curriculum music remains sketchy. What seems likely, from my findings is, as Spruce (2013) claims, that the NMP has replaced old inequalities with new ones, in terms of the cultural and financial capital of individuals to engage in music, the denial of individual agency, and the removal of pedagogical freedom for teachers.

5.2.4 The professionalism of music service tutors

The fourth perceived pre-NMP music education problem relates to music teacher professionalism. Responses here reflect 'a discourse of derision' (Ball, 2012: 22) around past practices, and around in whose interests past-practices were regulated:

There was a culture of entitlement, but it was a culture of entitlement for tutors, and not for children...and the focus was wrong, you know, it was about, basically, some people really earned their money... a lot of people had basically seen it as an um... easy option ... getting paid serious money

for what they were doing, but actually not producing... There was... you know, not that chumminess ... is wrong, but there was a real lack of rigour... it was sort of that 'pat on the back' culture which you know... it might be alright but... it's not doing kids' music education any good if they're not getting a good deal...(Peter)

Peter's point is that, in the past, certain professional practices had been to the advantage of the tutor. Such criticism resonates with the following two points raised by Colin:

Everybody was taught in individual lessons and that had to stop... no one [MS staff] ever complained when they were handwriting reports at the end of the year because they hadn't got that many students they were teaching. [Teachers were]... going in, teaching a few, usually bright youngsters, or if not bright youngsters, youngsters with parental support... and there was very limited contact... between instrumental teachers and the whole ability range... (Colin)

So of course, you're actually pre-selecting for the ones you think are going to have a half decent chance of being good, and being very proud of yourself when the kids did well. I'm thinking, where's the achievement in that, you know?

Both Colin and Peter explain how they have had to work hard to change the professional cultures of their organisation. Jenny notes how she has to make sure her non-qualified teachers know 'how to dress for school.' Such comments resonate with Ball's (2007) idea that, it is the role of the 'new public service manager' (2007: 24) to establish a 'legitimate' version of state professionalism within ME provision. According to Beck (2008: 137), such professionalism encourages self-regulation in the interests of the neo-liberal state; however, again, drawing on Spruce's thinking, such ideas also resonate with neo-conservative thinking and the current professional standards for serving teachers, particularly in relation to aspects of professional conduct and appearance. Most

importantly for this study, it shows the readiness of the participants to accept the NMP view that professionalism within music education is a problem that needs to be addressed, and that greater CPD is required in order that the workforce might become more professionalised.

5.2.5 A reluctance for partnership

The fifth music education problem centres around a reluctance for partnership amongst local authority music services. The participants noted protectionism issues relating to sharing resources and services amongst music services, and in serving schools in neighbouring boroughs. There was an indication from some participants that protectionism and a reluctance amongst music services to collaborate meant that some struggled to provide a complete service. Paul comments:

What we always felt, before the hub, is that children got to a level with their local youth orchestras, youth choirs, youth percussion groups, whatever it is... we always felt there was a gap in the middle. (Paul)

For some, there appears an acceptance that no MS can provide a fully comprehensive service:

Riverside High School in Brindley; they need someone to do a steel pans orchestra. They phoned us up. We don't do... We haven't got someone who does that actually. It's something that we don't do much of. In fact, we don't do any of it. (Jenny)

For others, these gaps represent failings which appear to have moral implications. Roy comments:

I mean our strings are quite strong at the moment. And I beat myself up sometimes, 'Oh we haven't got a brass band like Brindley!' Well Roxton has never had a brass band like Brindley. (Roy)

While music services have sometimes struggled to provide a comprehensive music service, Diane reports:

I'll give you a case in point. Somebody rang up to ask if I would go in and help with some planning in a Greenborough [neighbouring authority] secondary school... Jenny [Diane's boss] phones the head of Greenborough music service to say, 'Look, this has happened. Would you mind if Diane went in?' The response was 'absolutely no' - I mustn't go in because Greenborough has their own curriculum support team...

Jenny makes a similar point, and explains that in the past, instrumental tutors had even been territorial about the talented children in their area:

... it was territorial because you were saying 'I don't want Carlton to benefit from this kid. We've produced this kid, we've produced ...' ... as if we owned the child.

For Jenny, protectionism was perhaps something historic and anchored to the old LA practices of the past. Jenny suggests:

There were too many individual organisations trying to do the same work, and a great deal of duplication...

For some, protectionism was more a matter of survival and there is something of a paradox here. The post-ERA policies, which caused such financial insecurity for music services, caused some to tighten trade borders. For Colin, protectionism, pre-NMP, was a tool for survival. Having no LA funding meant Colin had to pass on all costs to schools, which meant schools were seeking cheaper options across authority boundaries. Colin notes:

One has to stop schools on the periphery going across the border and buying in a cheaper service. Well, there was nothing to stop them really. It was hard work to try and encourage them to maintain their own county systems...

In other areas, such as Hometown, where strong partnerships existed, pre-NMP, attempts to encourage greater partnership between music services had already started. Jenny notes:

There'd been a previous initiative called the regional pathfinder... it was a DFE funded initiative to bring together services and professional organisations... It was like a mini-precursor to hubs really. So because you got federation of Hometown Local Authorities, and because you got the history of a few of the Hometown music services doing work together... It [the NMP] seemed to all fall in line relatively easily.

What seems apparent here is the cultural differences that existed amongst the various music services. Amongst Hometown Hub participants, for example, vocal strategy partnerships had been established pre-NMP. For others, protectionism, and the fight for survival meant that there was little trust and collaboration between services. Through the creation of the music hubs, NMP policy writers have imagined an inter-connected future in which everyone works together towards the same goals of efficiency and economic rationalisation, in which the old local authority boundaries have become blurred. Such a solution is resonant with Olssen et al's (2004: 137) view that the neo-liberal policy objective is to block anti-competitive practices and to remove barriers to trade and enterprise. Spruce (2013) notes, such a homogenised solution may give the impression of equality, but the individuality of each context means one can never assume that each organisation is beginning at the same starting point.

5.2.6 Teachers and school leaders

The sixth problem noted amongst participant responses concerns historic inequalities in the capacity of primary schools to provide national curriculum music, which involves a broad range of performing, composing, appraising, and listening experiences (DfEE, 1999: 124/126). I had expected some discussion of this in the interviews, as Ofsted's (2012) report found that many schools were

failing to provide curriculum music and that the music hub leaders had a responsibility to challenge head teachers about provision in their schools. The issue of poor teacher confidence, as a barrier to equity in provision, is well-documented (Hennessey, 1998; Stunell, 2006). For Paul, the issue was one of identity, as in his view, classroom teachers working in primary schools were not musicians and, therefore, did not have the confidence to teach it.

For some participants, the issue of teacher confidence can be traced back to initial teacher training (ITT), (a point raised by Bamford and Glinkowsky, (2009)) and the emphasis that is placed on training in core subjects. For Leanne, the problem stems back further, to the limited musical experiences many primary teachers experienced in their own general education. Leanne argues:

If we are going to build a musical nation, not just because I think we should have a musical nation, but because of all the benefits that come with that, it's a really slow process, because if we start with our teachers, in the teacher training institutions, many of them have come in without any musical skill, or any musical confidence, so... we have to go back before that...

The value of CPD is recognised by two of the head teachers in the sample, who had both bought in training from the local music service:

They [teachers] like the structure of it [CPD], strangely enough. They like the structure of the actual adult led the session. And it's given them the confidence to structure their own music sessions like that. But it's also given them confidence about where they can take ... apart from ideas and listening ideas, and all that, wherehow to play with children with music...and also, how to facilitate that play in continuous provision.

Marion is curriculum coordinator for music in her school, and explains that her confidence has only increased over time because of the opportunities provided

by Brindley Arts Advisory service in the past and now, through the music service. She values the opportunities for CPD but expresses concern for the levels of confidence shown by many teachers in her school. A further issue concerning a primary schools' capacity to provide quality curriculum music concerns the value placed upon music by different head teachers, a point which concurs with Ofsted (2012). Three positions were noted amongst the participants' responses, as I now discuss.

First, there appears a perception amongst music service staff that some head teachers see music is a means for enhancing children's self-esteem and wider community cohesion. Such comments were noted amongst the Headteacher participants in the sample, as the following comments indicate:

A lot of the parents here have been let down by past educational experiences, have failed in school. There's very high levels of dyslexia and just non-literacy really, amongst the parents, and their confidence is very low. Self-esteem very low. A lot of depression, and that kind of thing, so school is um... needs to be aspirational to say, you know, your child could go to university, or your child could be a leader somewhere. Music is all part and parcel of it. (Linda)

Music helps the children to gain confidence and self-esteem. It allows individuals to be noticed. We are able to nurture talent through our clubs, and our connection with the music centre choirs. Music allows the children to shine. (Janice)

Second, some of the participants perceived that music was valued as a means of showcasing achievement within the school:

She [The Headteacher] wants a visiting curriculum specialist to go in, but at the end of the day she wants a stunning carol service and she wants an end of school show where the children are singing in two three parts... and it's all shop window. What actually happens on a weekly business..., and a developmental basis... doesn't really figure. (Diane)

The third position suggested by the participants is one that sees little value for music within current educational priorities. In this case, responses seem to suggest that music is 'disposable':

...the school went into special measures, and a new head put in place, and the first thing the new head said to me was 'I'm going to change your role. You won't be teaching music anymore, you're going to be doing booster classes for literacy and numeracy...' so I did mention... the one outstanding thing in the school is the music and she didn't seem to mind that going... (Leanne)

We've had people say before now when we've done our live music week, 'Come to a concert.' 'We can't, we're expecting Ofsted'. And that was the saddest thing I ever heard. They only had to walk these children there; there was no bus involved. They had to walk them across a field to the secondary school and 'Thanks ever so much but Ofsted might be coming'. (Ann)

Such comments suggest that music is a victim of wider school accountability pressures. For Paul, the quality of music in a school provides something of an indication of the schools' wider performance:

In some schools where the head teacher isn't always on top of the game or there are certain weaknesses within the school that need to... be addressed... then sometimes the music isn't in sharp focus in that way. (Paul)

This third perspective is one which chimes with the view of Wyse and Torrance (2009) that the pressures of time and school accountability have impeded children's educational opportunities in NC foundation Subjects, of which music is one.

There is something of an inevitability amongst the participants, and in the assumptions made by Ofsted (2012), that music education is a commodity to be

purchased, and that hubs/music services are the natural repositories for all things musical. Such a view obfuscates the possibility of a highly trained, qualified primary music specialist, or the re-emergence of ITT music specialisms, such as the one I completed in 1989.

5.2.7 Conclusion to Part One

My findings in Part One indicate that there is both overlap and difference between NMP policy writers' perceptions of music education problems and the perceptions of policy enactors. Furthermore, I have also noted differences amongst the perceptions of individual participants.

The participants suggest that ongoing policy reform in music education, pre-NMP, had imposed a neo-liberal market rationale which had influenced many aspects of music education provision. Some music service managers had learnt to be enterprising, business minded, and open to cross-border trade. A discourse of financial austerity had become naturalised within all participating local authority music services, pre-NMP, and each of the music service managers had learnt to be financially perceptive and strategic in dealing with their local authority. Pre-NMP, the moral compass of performativity instilled a culture of efficiency and self-sufficiency within many music services: a lean, fit and flexible workforce was necessary for survival.

This is not to suggest that reform was uniform. Participant responses indicate important regional inequalities. Two examples of inequality were given: the first related to government match funding against local authority funding, and the second, a failure to address inequalities resulting from the challenge related to distance and travel in rural and geographically large regions. There is also evidence to suggest that the reluctance of some music service leaders to respond to market reform increased inequalities further in some regions.

My findings also indicate a perception amongst the participants that policy developments pre-NMP had brought a new sense of professionalism to the music education workforce. This new professionalism provided a moral lens for

identifying problems within past practices. In particular, participants identified inefficient professional cultures which served the interests of tutors over schools and children, along with a culture of elitism, which tended to work to the advantage of children whose families possessed the cultural and financial capital necessary to participate in music instrument learning. Furthermore, my findings suggest that the period, pre-NMP, is perceived by many participants as a struggle for survival in which impoverished working conditions along with a culture of job uncertainty has become accepted as normal. The participants' perceptions of music education policy problems, pre-NMP, are captured in the Table 7 below:

Inequality	<p>Pre-NMP</p> <ul style="list-style-type: none"> • Historical differences in regional funding relating to match funding • The period of financial austerity, beginning in 2008, along with ongoing LA reform has led to differences in the way music is valued and funded within LAs. • Differing relationships between LAs mean some are more ready to engage in partnership • Uncertainty of local authority funding • Perception of a problem in primary teacher confidence, relating to ITE and CPD, limits access to NC music for many children • Perception of differences in how music is valued by heads and senior school leaders. Three positions are noted: a key element of holistic learning; a shop window; a distraction • Elitism in the past – selection of children for instrumental learning; cultural/financial capital of parents • Geographical difficulties relating to distance and travel in rural communities • Some music service leaders have been quicker to respond to market reform, which has led to further inequalities for some.
Inefficiency	<ul style="list-style-type: none"> • Efficiency and business development have become the focus of music services • Failure to accept efficiency and market reform has implications for survival • Acceptance of casualization in most LA music services in order to achieve a lean, fit & flexible workforce; acceptance of impoverished working conditions for music service staff.

	<ul style="list-style-type: none"> • Increasingly, success is measurable, in terms of numbers of children/schools who engage • Efficiency and partnership are dependent on geography, local politics, and historical factors.
Incoherence	<ul style="list-style-type: none"> • No single organisation can provide a 'one-stop shop.' • Need to protect trade borders is, for some, a matter of survival; stopping schools buying in cheaper provision from neighbouring authorities • Unnecessary duplication of provision amongst music services • Rivalry between neighbouring LA music services an impediment to partnership • Local geography, politics and history has an impact on coherence of within and amongst music services
Quality	<ul style="list-style-type: none"> • Wider opportunities whole class learning is potentially tokenistic, short-term, hinders progression • Old forms of professionalism favoured music tutor's needs

Table 7 Participants perceptions of pre-NMP music education policy problems, mapped against the four problems identified in Arena 1.

My findings reveal something important about the NMP: that while it presents as a uniform solution, the problems and conditions faced by each of the music services in my sample differed widely. In part two of this chapter, I consider the implications of the NMP for social justice in music education.

5.3 Part two - The participants' perception of the NMP as a policy solution

5.3.1 Introduction

In Chapter 4 (p.110/111), I explained that I had identified four categories of perceived problems within the Henley's review of music education, and in government texts: inequality, inefficiency, incoherence, and a concern for music education quality. I indicated that the solution was the NMP (DfE, 2011) which provided government strategy for funding and the development of music education in England. A central idea of the NMP was to establish music hubs, which were intended to extend partnership, to increase accountability, to improve financial efficiency, and to provide a networked solution to music education problems. I explained the core and extension roles of music hubs earlier (p.109).

In this second part of chapter five I examine participants' perceptions of music education policy, post-NMP. In what follows, analysis of the semi-structured interviews identifies three recurring themes of participant responses: financial and political stability (efficiency, normalisation of inequality and accountability); partnerships and opportunities.

5.3.2 Financial and political stability of state primary music education

A number of the participants indicated that the NMP had given them cause to reassess the stability of music service provision. Many participants describe the period between the election of the Coalition government and the publication of the NMP as a period of fear and uncertainty. Fears remained, at this time, about the governments' commitment to music education and about future funding for music services. Jenny recalls how the NMP provided an end to such fears and marked a period of stability for her music service:

I remember the start of the hubs, you know, and those announcements of funding as 'sighs of relief' days, because, you know... we were in a recession at that time... they could very easily have said, 'That's it. Forget it. Forget it.' You know. 'Either make it stand on it's own two feet with no central funding, or abandon it. We're not that bothered!' And so I remember thinking, actually, good for you!

For most of the participants, the NMP provides more than an additional source of income; it represents a renewed government commitment to music education. Furthermore, the NMP represents a government commitment to music services, and to local music provision, both in and out of school. As Maria notes, this means '... at least music is back on the agenda.'

Many of the participants identify a trade-off for this renewed government commitment to music education and music services. From my interpretation and coding of the interview data, three caveats are identified about the cost of music

education policy reform, as I discuss. The first is to accept efficiency as a dominant discourse within music education thinking; the second is to accept that inequality in funding for musical education services is inevitable, and furthermore, that inequality is possibly less important than inefficiency; the third is to accept greater accountability. I now discuss each of these in turn.

i. Efficiency

Hometown hub has perhaps been most successful in terms of improving efficiency; however, Colin, from Fluxborough hub, notes how the geographical challenges of his large rural context mean that issues of travel are a barrier to children and school's engagement in country-wide projects. Furthermore, with journey times of two hours from one part of the county to the other, partnership projects present logistical difficulties. In Seacombe, Peter notes how the political climate between his local authority and neighbouring authorities mean that levels of distrust have impeded successful partnerships; however, the success of the Hometown model has informed his thinking about what a possible partnership might be.

The key driver behind music education partnerships resonate with neo-liberal ideology, set out in chapter two, as they forge new relationships which emphasise efficiency, entrepreneurialism, and commitment to open trade borders. For Hometown Hub personnel, efficiency and entrepreneurialism have become something to celebrate; something for others to notice and try to emulate. For Seacombe and Fluxborough music hub leaders, their political, historical, and geographical contexts mean that efficiency, entrepreneurialism, and cross-border trading are far more problematic.

ii. Normalising inequalities in funding

The second assumption concerns perceptions about how the NMP has affected the way participants view inequalities in funding. The NMP was launched with a promise to reverse historical inequalities in funding for music services; however,

interview responses indicate that the NMP has not achieved this. Furthermore, there is the suggestion that reversing such inequalities was, in any case, too great an ambition:

I don't think the national plan has solved the consistency [quality] issue. It was going to. It was intended to, um... but I almost think the expectation of the national plan was too grand to... to be able to ensure that every child got access to what was in the national plan. It was never going to be possible that, really with.. with the funding that was available. (Paul)

It seems from the participants' responses that inequalities in music remain, in relation to children's access to music and to music teachers' pay and conditions. Furthermore, there is inequity, because the NMP assumes a common starting point for all music services, and it fails to recognise the differing historical, geographical and political changes faced by some music services, which have a direct impact the manifestation of the NMP in each region. Lazzrato (2009) suggests that such funding inequalities maintain the competitive edge which is vital to the neo-liberal process. He adds, 'only inequality has the capacity to sharpen appetites, instincts and minds, driving individuals to rivalries,' (2009: 117). There is a perception amongst the participants that the NMP has extended musical opportunity for many (though not all) children as well as CPD for many teachers; however, equity in funding, access to NC music, instrumental tutor quality, NC curriculum music teacher pay and conditions, and equity in funding appear to remain an injustice for many.

iii. Accountability

The third caveat concerns accountability. One increase in accountability concerns the number of funding bodies that music service leaders are accountable to. Before LMS, funding for music services was provided entirely by the local authority. Post-NMP, the complexity of funding streams means that music services are now accountable to four separate paymasters: schools,

parents, local authorities, and central government, via Arts Council England. Participants' responses indicate that NMP increased accountability has increased the burden and cost of administration within music services.

NMP funding through a new Music Education Grant (MEG) represents only a small proportion of total funding for music services: responses suggest 10-15% of overall income. Nevertheless, the participants viewed the music education grant as central to the stability of music provision:

If the hub money went [disappeared – IS] the majority of our extension activities in schools would go... All the music centre youth ensemble things would go... The vocal strategy would go... (Peter)

I think we're [Brindley Music Service] getting three hundred and fifty thousand at the moment, a year. That's absolutely nothing... compare that to what a school gets... But it's absolutely essential, that funding. Even my music service, which is as good as any for being set up as this income generating business model... without that, it all gets blown out of the water. Because the only way I could replace that is to put charges up to schools, which means charges up to pupils, which would totally... in a demographic like Brindley, price us entirely out of the market. (Jenny)

Despite this, there is a perception amongst some of the participants who represent smaller hubs, which do not share the economy of scale of the Hometown hub, that the labour cost of administering accountability for MEG funding (for example, the preparation of impact data) almost outweighs the benefits of the additional funding. Peter comments that if the funding was any less, he would have to give serious consideration to continuing as a music hub. This complex level of accountability is demonstrated in a comment by Jenny, who notes:

I've got people in the council who want to hear a certain message from me about what I'm doing with the money... I've got people from the Arts Council want to hear a message about what I'm doing for the hub. They don't want to hear the same message... so the story I tell to Brindley council... is very different to what I tell the Arts Council but I'm fulfilling both people's requirements.

For Paul, the level of accountability for hub funding is unrealistic, considering the proportion of funding which comes through central government:

The disconnect for me, right at the start, is that we were understood as a fully funded organisation... The funding we get from the government is... only very partly funded... so it needs a different relationship. It needs an understanding that you are running a business as well.

5.3.3 Partnership

The second category in which the NMP has affected the way the participants think about music education concerns the strengthening of partnerships. There was a general consensus among the interviewees that the NMP had affected the way they viewed partnerships within music education. At the core of the NMP is the idea of the Music Hub, a new organisational structure designed to bring cohesion and partnership amongst music education providers. Some of the participants represented unitary hubs, which included just one regional music service and a few local partners. The participants in these hubs (Seacombe and Fluxborough) are beginning to explore the possibility of amalgamation with other hubs. All participants comment that the Hometown hub is a successful model. Perceptions indicate its success is due to the historical partnerships on which it is founded. Jenny comments:

I think it's the best thing that's ever happened to this modern-age music service situation that we're in. It's been a huge benefit.... Now, I think if you asked that same question to other heads of music services, they would

not say that... [We have] high profile, really proper good partners who've got a lot to offer. (Jenny)

The Seacombe and Fluxborough participant responses suggest that, since the NMP was launched, networking and partnerships have become central to thinking about music education provision; however, perceptions about the nature of those partnerships and networks differed. For some participants, the idea of partnership is new and uncharted. These participants were aware of the success of the Hometown partnership and were currently in negotiation with potential partners about what such partnership might mean in their own areas:

We've joined our partners for a big CPD-come conference-come staff training session. We're trying to make sure we're working towards the same training agenda. (Colin)

For these participants, the Hometown Music Hub provides a model against which plans for their own hub development can be considered; however, not everyone is convinced that a uniform solution is an answer. Diane comments:

I think already it's raising its ugly head. This issue of consistency. Consistency of quality - from what's being offered by each hub... That might be where I start to step out, I think, the day when somebody says this is what you're going to teach because we're all doing it. (Diane)

Three of the participants, Jenny, Roy, and Maria could be described as policy converts in that they were initially dubious about opening up borders and enhancing partnership working through hubs, but who were now convinced of its efficacy. Jenny notes:

I mean that was the fear I think when we started was that there was going to be a great ... I mean I said this, in five years there'll be a [unitary] Hometown Music Service. Now, I don't believe that now because I think

the hub has been managed in a different way. But there are completely different [music] services and there are completely different prices [tariffs for schools and parents]...

Paul, leader of the Hometown Hub, is something of an entrepreneur. He championed the idea of enhanced partnerships from pre-NMP. He comments:

...protectiveness [protectionism and closed borders]...doesn't always help us to grow it. To grow what you.. you've got to let go to be able to grow what you've got... I think people are very guarded because they think somebody's going to tread on their patch. But we've moved... we've moved a long way from that landscape in Hometown... that protectiveness doesn't really exist now. (Paul)

Maria, notes a change in emphasis about these existing partnerships. She suggests that what were once 'ad-hoc' partnerships between the nine music services are now the 'raison-d'etre' of the Hometown Music Hub. A point which resonates with Olssen et al's (2004) view that the development of partnerships and the end of protectionist practices are key elements within the neo-liberal process of reform. For Jenny, the NMP has changed the way that she thinks about her music service:

It's made us all realise is actually, it's not about us, it doesn't really matter if that year our brass band's not as good as yours. It doesn't matter about that. It's that we're giving the best opportunities for the kids... And if that means that we say to them, 'Look, you know.. um, we love you being part of the Brindley youth brass band, but actually, you know, the band in Carlton... you'd be better off there, this year because they're great at the moment, you know.

The focus on partnerships through the NMP has allowed Hometown personnel to emerge as key agents of change within the policy process. A number of

Hometown music service leaders have become policy entrepreneurs (Ball, Maguire and Braun, 2012); consultants who have mastered the policy process and who can mobilise, via Arts Council networks, to advise others on how to achieve the policy ambition. Of enhanced partnership. Paul notes it's 'about trying to bring people in to learn more about what we already do.'

Responses indicate that the possibility of enhanced partnership is more problematic for Seacombe and Fluxborough participants. There is a clear sense, once again, that the imposition of a universal solution advantages some music services over others. Colin notes:

In Fluxborough our big problem is that there haven't been... there are no other organisations that are doing the things that the Arts Council require... so we've had tomanufacture is probably the wrong word... we've had to go out of our way to ensure we've got partners so that we can report appropriately, otherwise, it would look as if... the Fluxborough hub is no different than the Fluxborough Music Service. (Colin)

These disparities between what different hubs have been able to achieve have also been noticed by Hometown personnel who, through their entrepreneurial work, have come to realise the advantage of their own situation:

I said [to another music service leader] right, let's talk hubs, who are your external partners? And they said 'the schools.' And that was a real eye-opener to me because I thought, 'Oh my God! They think (A) they're 'external' and (B) they are 'partners.' But that's it! That's the extent of their hubs. And that they've stayed as a single authority hub. And I was like 'This is scary!' because what we do because you know... we've got the (national orchestra), we've got the (national broadcaster)... (Roy)

There's been a lot of smoke and mirrors I think, really.... to be able to tick the boxes to say you are a hub but are they really? Possibly no. Ah.... But the thing with the Hometown thing here, people say... 'How on earth did

you do it?' Cos... it would make huge sense for them to collaborate in the way that we have, but there is resistance politically. Now in Hometown, because we have an existing partnership, the association of Hometown authorities... it's a very natural thing for Hometown local authorities to amalgamate ... to join forces. (Jenny)

There is some consensus that the Hometown model of enhanced partnership offers a means of achieving greater efficiency; a means of getting policy right. Peter, Ann and Colin show awareness that the Hometown model is regarded as being among the most successful, and one to emulate; yet they perceive huge difficulties here. For them, getting policy right means accepting a homogenised policy solution which is inattentive to local histories, local problems, local geography, the availability of local partners, and to local economic structures. From this perspective, greater efficiency, and stronger partnership may bring some advantages, but the infrastructure does not exist in Seacombe and Fluxborough to replicate the Hometown model.

5.3.4 Opportunities

All of the music service participants within the Hometown Hub suggest that the NMP had led to increased opportunities for young musicians and this forms the third category of participant perceptions. Paul explained how Hometown had developed a set of hub-wide elite ensembles, which provided extended opportunities for more advanced players. Jenny describes these new ensembles as 'aspirational' in that they provide opportunities to work with 'world class' tutors, and to perform in venues, 'that no single authority could afford.' Roy, Jenny and Paul agreed that the hub had affected the way they think about possibilities for the more advanced players.

Maria comments that the hub has brought new opportunities for schools throughout the Hometown region to engage in high-profile hub-wide projects. These projects, often singing-focused, provide children from Hometown primary schools the opportunity to work with specialist teachers, to perform new works,

to perform in first-rate venues, to perform with the flagship ensembles. Two of the participants, Linda and Janice, were head teachers whose schools had already taken part in such opportunities. They were convinced of the transformative potential of these high-profile experiences, in terms of aspiration and expectations, for both children and their parents. In Seacombe too, a joint project with a neighbouring music service had brought the opportunity for six hundred children to take part in a one-off performance at a local cathedral. For Margaret, the NMP had opened up the possibility for such high profile events; her aspiration for such events in the future was now very high.

Finally, hub funding appears to have increased the possibilities of continuing professional development (CPD), for both music service personnel and school teachers. Through partnerships, music services now unite for training events. In the Hometown region, a number of focus groups have been established to enhance teacher CPD. In Seacombe, a specialist-singing teacher offers targeted support for local schools. In Hometown, a series of twilight courses provide training for class teachers to improve primary singing. Furthermore, as required by ACE, each hub has developed a regional singing strategy.

NMP funding appears to have brought a new dimension to the possibilities for music provision. In particular, it appears to have widened thinking about the possibilities for musical engagement, in each of the hubs, and it appears to have brought new possibilities for training. Participant responses, as I have shown, point to some limitations relating to NMP funding. First, the high-profile opportunities are only extended to a small proportion of the school population; second, there remains an element of short-termism, which is potentially detrimental to continuity and progression for both children and teachers. Finally, the Hometown model is outstanding but exclusive; such opportunities are not available to children in other hub regions because there is no such infrastructure.

5.3.5 Conclusion to part two

My findings in Part Two indicate that the participants' perceptions of the NMP are largely positive. Many of the participants' responses resonated with the four policy

problems identified within the NMP (see p.89). The participants' perceptions of the NMP are set out in table 8 below:

Arena 1 – ME Problems	Participants' perceptions of NMP policy solutions
Inequality	<ul style="list-style-type: none"> • A perception that increased partnerships have provided new live music opportunities for many children • A perception that inequalities remain between music services/hubs, which have historical, political and geographical foundations (access to local organisations, travel limitations, social/cultural capital, employment conditions) • An acceptance amongst two music service leaders that inequality is inevitable. • A perception that political/historical limitations impeded the development of partnerships in some location • A perception amongst music service participants that many head teacher/s remain reluctant to engage with curriculum music provision.
Inefficiency	<ul style="list-style-type: none"> • Perception of increased training opportunities for teachers • A perception amongst all participants that hubs are able to provide enhanced music activities, including high-level ensembles, and one off special events • A concern amongst music service/hub leaders for the time taken to address increased accountability • Increased levels of accountability, with specific data now provided for Local Authorities, ACE, and parents. • A perception amongst hub participants of greater sharing of resources and materials across the hub • A perception in some regions of open trade routes leading to greater efficiency; however, differences amongst hubs were noted and related to pre-NMP relationships with neighbouring LAs
Incoherence	<ul style="list-style-type: none"> • Concern amongst music service curriculum music leaders over uniformity and retaining individuality of approaches • A perception in Hometown that the hub had brought greater efficiency in communication • A perception that ACE wanted to deal with fewer hubs, meaning pressure to merge hubs, and for dominant lead organisations to emerge • There was a perception amongst curriculum music teachers that, despite the NC, instrumental music and

	singing was becoming more important to head teachers, and curriculum music is at risk.
Quality	<ul style="list-style-type: none"> • A perception amongst all participants of enhanced quality of musical opportunities (ensembles, progression routes; CPD, one-off events) following NMP • A perception amongst participants that quality opportunities are still not equitable for all teachers and all children in all regions. • A concern amongst music teachers that progress in whole class instrumental learning is slower than in small group learning. • A tension for many curriculum music teachers in trying to align the interests of the customer with former professional identities which revolved around the LA advisor.

Table 8 Participants’ perceptions of NMP policy solutions, mapped against the four music education policy problems of Arena one.

The participants’ perceptions indicate that the NMP has brought many enhancements to primary music education through new hub partnerships. These new partnerships provide opportunities for hub members to share resources and expertise in order to enhance opportunities for children and to extend routes of progression within instrumental playing and singing. There is evidence that hubs provide opportunities to enhance CPD for primary teachers and for music service staff. Furthermore, increased accountability and a moral imperative to be efficient and excellent is noted amongst participant responses.

For many, such as Jenny, music hubs are regarded as the best thing that has happened in music education for a long time; a validation that the government is committed to music education, and to the work of music services. While there have been many improvements in music education provision my findings show that historical, geographical and political inequalities continue to impact on musical opportunities, and differences and inequalities remain. In most circumstances, access to local high-quality partnerships has improved; however, some music hubs are limited by the kinds of partnership, which are available regionally. In addition, the participants perceived new music education policy problems, as indicated in the following table:

<p>Music education and politics</p> <ul style="list-style-type: none"> • A perception of relief for all music service participants that music is 'back on the agenda' and valued by government • A concern for working conditions of music service employees • Concern for the long-term survival of the music service, after the NMP <p>Vision and ideology</p> <ul style="list-style-type: none"> • A concern for assumptions about children's music education needs in terms of formal/informal musical learning and training/encounter • A concern amongst music service staff that pressures of accountability are impeding the development of teacher/student relationships • A concern amongst curriculum staff the NC is not always valued or understood
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Table 9 Additional social regularities within participant responses

My analysis of these perceptions suggests that, while neo-liberalism and neo-conservative ideology dominate the NMP policy discourse, social regularities relating to welfarism and child-centred progressivism continue to inform the judgements of NMP policy enactors.

5.4 Conclusion to Chapter Five

The findings set out in this chapter provide a detailed insight into the perceptions of NMP policy enactors, and thus, directly address my second research question. I have shown that there is some agreement that the NMP has addressed many of the music education policy problems identified Chapter 4; however, there is evidence that the NMP has allowed certain other problems to persist, and new problems to emerge.

In the next chapter, I discuss the findings of the CDA and interview analysis through a policy archaeology framework (Scheurich, 1994) as introduced in Chapter three. I explore my findings against the three arenas of policy archaeology identified for this study: the constitution of music education problems (Arena 1), underpinning social regularities (arena 2), and policy solutions (arena 3). I consider the implications of these social regularities and I discuss, in sociological terms, what is the point of the NMP.

6 Discussion

6.1 Introduction

In Chapters Four and Five I set out the findings of the two research methods employed in this study: the first, a CDA of three policy texts; the second, the thematic analysis of fifteen NMP policy enactor interviews. In this chapter, I discuss my findings in relation to the literature, my research questions, and Scheurich's (1994) policy archaeology framework. In the first section, I draw on policy archaeology to address the first of my research questions, which asks how music education policy problems and solutions are constituted.

Foucault refers to social regularities as the 'rules of formation' by which policy problems and solutions are constituted (Foucault, 1973: xi-xii). Drawing on my CDA and interview analyses, I suggest that there are two social regularities at work within the NMP, both driven forward by a framework of governmentality which, as I discussed in Chapter Two (p.48), construe a particular version of truth and reality, which requires self-governance for individuals involved in the process of policy enactment. The first social regularity, neo-liberalism, which includes an emphasis on a market rationale, performativity; the second, neo-conservatism, which emphasises essential knowledge, traditional pedagogies and the pursuit of excellence.

In section two I reflect on the contribution policy archaeology has made to this study, and to the potential PA holds for future music education policy work. Finally, in the third section, I return to Finney's (2011) demand to continually reassess the 'what' and the 'why' of music education. Here I ask, 'What is the point of the NMP?' I offer a conclusion on the social regularities at work within the NMP, and I explain how these are limiting factors in terms of social justice and educational principles within contemporary primary music education.

6.2 A policy archaeology of the NMP

PA focuses on the social constitution of policy problems. Scheurich (1994) argues that both conventional and post-positive policy studies have continually failed to

address educational inequalities because they fail to question how problem groups become labelled as such. Scheurich's response is a critical examination of four policy arenas: arena 1 focuses on the constitution of policy problems; arena 2 concerns the social regularities or 'rules' which are at play in the constitution of problem groups. Arena 3 focuses on policy solutions, and arena 4 centres on the role policy analysis plays in the reproduction of the dominant social order. Henley's review of music education identified four broad sets of music education policy problems (arena 1): inequality, inefficiency, incoherence, and a concern for quality (see Appendix 2). I now discuss each in turn.

Arena 1

Long-standing pre-NMP inequalities arose from regional historical, political, and geographical differences, according to interview responses. Historical inequalities relate to differences in funding for music services, and in the relationships music services have with their schools and LAs. Participant responses also indicate a perception that, before whole class instrumental learning, the allocation of music instrument teaching was mostly afforded to children who had the intellectual capacity, or the social and cultural capital, which was assumed necessary for instrumental learning.

Respondents indicated that teachers' pay and conditions differ amongst music services and that these differences often related to historical inequalities, and to the way some music services had been more prepared to accept casualised employment practices. Participants explained that political inequalities related to the differing political LA contexts. In particular, a sense of competition was noted between neighbouring music services, which meant that there was little possibility for partnerships between them in some regions. By contrast, in Hometown, a partnership was already well established between music services because of wider partnerships between LAs.

The result was that, in some regions, provision was duplicated unnecessarily, while in others, due to geographical and political limitations, music services struggled to provide a comprehensive service for schools and local children.

Geographical inequalities refer to the challenges of travel and distance noted in some local authorities. This had the effect of limiting music teacher availability to schools, particularly as they are not paid travel expenses. Distance was also noted as a limiting factor for children in terms of travelling to after-school music ensemble activities.

The second and third NMP music education policy problems, inefficiency and incoherence, are inter-related, as both are constituted by neo-liberal ideology. The problem of inefficiency is identified within my CDA as a driver towards enhanced management training and the need for greater accountability. In terms of incoherence, my CDA identified a perception amongst policy makers of a lack of collaboration and consultation between music education providers, poor levels of communication, and a fragmented music curriculum as key policy problems.

There is a resonance between the perceptions of policy writers and the participants here, although participants' perceptions indicate that issues of inefficiency and incoherence are nuanced and differ according to historical, political, and geographical influence (see Appendix 4). Participants indicated that political pressures in some LAs required a greater degree of efficiency and financial cost-cutting, which led to inequitable conditions of pay and employment amongst music service staff in different regions. They suggest that efficiency was part of a new morality, driven forward by fear resulting from the demise of wider LA education services. While efficiency seemed accepted amongst the Hometown hub, there was a sense amongst the Seacombe and Fluxborough participants that such efficiencies were more problematic in their rural locations.

The drive towards greater efficiency meant that staff no longer received travel expenses, making it difficult to allocate appropriate staff for every school. The participants indicated that incoherence amongst music education providers related to political differences between LAs, and to a fear over survival. Furthermore, incoherence in terms of music ensemble provision and progression routes seems to have been influenced by competition between music services in some instances, and in a failure to share resources and to allow children to draw on opportunities in neighbouring authorities.

The final music education policy problem, quality, infuses all aspects of music education provision. Problems with quality are constituted by both a neo-liberal preoccupation with performativity (Ball, 2003) and a neo-conservative preoccupation with excellence and core knowledge (Apple, 2004). Henley's review identified that there was no clear role for conservatoires and the best musicians in music education. Furthermore, there was no clear quality framework, nor any means of accrediting instrumental music tutors.

Analysis of ministerial texts suggests a government concern that many children are not benefiting from music's capacity to improve reading, maths, and social development. The participants expressed some concern over the quality of music education available through Wider Opportunities whole class instrumental learning. Some participants, such as Colin and Jenny (see page 133), criticised Wider Opportunities as being short-term, tokenistic, and impeding progression. Some of the participants also felt that past professional practices favoured the interests of the instrumental music tutor over the child.

Arena 2

Arena 2 concerns the underlying social regularities which, according to Scheurich (1994), act as a lens to make only certain problems and certain solutions visible at a given time. My analysis suggests that the NMP is constituted by two social regularity frameworks; the first, a neo-liberal framework which emphasises a market rationale, performativity, choice, and governmentality; the second, a neo-conservative framework, emphasises essential knowledge and the pursuit of musical excellence. Each requires some explanation.

Participant responses indicate that neo-liberal thinking was already firmly embedded in the work of music services, pre-NMP. Through organisational restructure and increased accountability to schools as customers, relationships and identities had already been re-configured according to market principles; however, this differed widely amongst the five participating organisations. Pre-NMP, many music service leaders, such as Jenny and Paul, had already learnt

to be entrepreneurial and to seek both operational and employment efficiencies in order to secure the survival of their organisations. Others, such as Peter, had rejected the imposition of a market rationale by refusing to compromise teachers' pay and conditions. For this reason, Peter's action to withdraw NC music provision for schools seems like an act of rebellion against the morality of performativity, which values efficiency and customer satisfaction over the fair employment of music teachers.

Related to performativity is the concept of governmentality. Foucault (1994: 219/220) proposes that governmentality concerns the flow of power within organisations through procedures, and through processes of analysis and self-reflection. Governmentality is the process of operationalising policy objectives. It is the means by which individuals make good policy decisions, which Foucault terms 'the conduct of conducts,' (1994: 341). Governmentality assumes a moral position on what a population needs.

According to Ball (2013b), governmentality is formed through a complex knowledge which creates the conditions of truth. I revealed through the CDA how the three ministerial texts provide a governmental function in that they legitimise the NMP policy objective. Furthermore, they draw on a complex web of knowledge that weaves together a particular version of history together with a neo-liberal logic relating to efficiency, cohesion and the knowledge economy. Through the lens of neo-liberalism, music education becomes deliverable, trade routes are opened up, and efficiency becomes the key policy ambition. In this way, relationships are transformed from one of teacher/pupil to one of customer/supplier.

The NMP is also framed within a neo-conservative social regularity which focuses on essential knowledge and the pursuit of musical excellence. The pursuit of excellence is manifest as a policy problem in terms of a concern for quality. Quality problems are constituted by a neo-conservative preoccupation with high musical standards and 'important' knowledge, as evident in the 'assumptions' captured in Gove's (2010) letter to Henley (see page 86). Problems of quality relate to curriculum, to the quality of teaching, to the quality of partnerships, and

to judgements about past practices. Within the competitive framework of a neo-liberal knowledge economy, quality and the pursuit of excellence become markers of achievement. The idea of 'excellence' is a form of governmentality in that it draws on a particular construction of knowledge around Britishness, musical excellence, and commercial musical success. The idea of excellence appeals to neo-liberal notions of competition; it provides a moral justification for NMP policy reform which is, apparently, indisputable.

Arena 3

The neo-liberal/conservative constitution of these music education policy problems restricts the kinds of policy solutions (arena 3) which are available. Participant responses suggest that neo-liberal policy reform was already well underway within English state music education, pre-NMP. As a policy reform, the NMP has taken advantage of existing neo-liberal advances in the casualisation of the music education workforce, along with increased partnerships and accountability, and knitted them together in the form of music hubs, designed to address the perceived problems of inequality, inefficiency, incoherence, and quality.

Participant responses suggest that many perceive that the NMP has increased opportunities for high-quality musical engagement. In addition, all identify increased training opportunities, for both school-based staff and music service staff. Enhanced partnerships through the hubs have brought greater collaboration and enhanced communication in all areas included in the research, and there was a sense of relief amongst all participants that the NMP brought some security to primary music education and music service jobs.

Responses also suggest some concerns regarding the NMP. Most importantly, there is a recognition amongst all participants that, while the NMP had enhanced aspects of music education in all areas, inequalities persist. Furthermore, many participants accepted that, due to political, historical and geographical considerations, the policy solution of market reform and partnership is more suited to some regions than others. Diane and Leanne both expressed a concern

for increasing uniformity in hub-wide approaches to teaching and learning which, they feel, poses a risk to their own values and principles.

All of the participants recognise that the NMP has failed to ensure equity in music education for all children; three issues of equality were noted. First, the persistence of historical, geographical and political inequalities; second, despite the many increased high-profile opportunities, there was not enough capacity to ensure such opportunity for all children; third, the pressures of globalisation – in which education is configured as a key tool for future international competitiveness – emphasise achievement within a narrow range of subjects; English and mathematics. As a result, many head teachers, particularly in schools which were failing to meet accountability targets, continue to regard music as a distraction, so that children's access to music education remains unequal.

Arena 4

Arena 4 addresses Scheurich's (1994) claim that policy studies both represent and reinforce the existing social order. This, I suspect, is true of Henley's (2011) review of music education on which the NMP is founded and on the two Ofsted reports (Ofsted 2012; 2013) which I introduced earlier (p.116). Henley's review took evidence from a wide range of informants. It was supportive of a broad music education and showed a concern for music education training within initial teacher education. Henley's report was careful to reflect all views and was thorough in its deliberation; however, my CDA has shown that the key questions posed by Henley in his request for evidence failed to trouble existing assumptions which obfuscate other possibilities for music education in three ways (see page 98).

Henley's questions assume, first, that music education is largely about singing and instrumental learning; second, that music education is deliverable; and third, that there are ways in which we can do music education better. In this respect, Henley's review fails to interrogate, as Finney (2011: 155) demands, the 'what' and the 'why' of music education. Furthermore, it fails to disturb the tranquillity of the underpinning social regularities. This, as I show in Chapter Seven, has profound implications for social justice in primary music education.

6.3 Reflection on Scheurich's policy archaeology methodology

Scheurich's (1994) policy archaeology methodology provides a post-structural approach to policy analysis. It moves beyond conventional policy analysis by identifying the social regularities which constitute policy problems, but which lie below the surface. While Scheurich's methodology has proved invaluable in identifying the social structures at work within the NMP, I have struggled to understand quite how to use his approach within my work. Scheurich (1994) admits that policy archaeology is both 'complex' and 'contradictory' and I have certainly struggled, at times, to understand my findings and the relationship between my overall research framework and my research questions.

Only through repeated reading of the work of Scheurich (1994), Gale (2001) and Winter (2012) have I come to understand the implications of this methodology. What policy archaeology has provided is a means to identify the broad grid of social regularities at work within the NMP. In particular, it has helped me to see the relationship between the policy analysis arena, in terms of Henley's (2011) review, and the construction of policy problems and solutions within the NMP. It has also helped me to understand how NMP policy problems and solutions are socially constituted around neo-liberal and neo-conservative ideologies. There are, however, limitations to Scheurich's methodology.

As Winter (2012: 310) contends, policy archaeology offers only a 'broad sweep' perspective of the grid of social regularities, overlooking a nuanced perspective of the policy enactment process. Furthermore, as Gale (2001) claims, 'To avoid an archaeology of policy actors is to see only that policy problems are constructions without fully understanding the conditions of their construction.' My feeling is that my policy archaeology of the NMP would be severely impoverished without the nuanced perspectives of the fifteen research participants, a point to which I return shortly.

Scheurich's methodology provides a powerful resource for policy analysis; however, it is complex and requires some experimentation. While I have presented it here in a linear fashion, the process is complex and messy. One

important example of complexity is the way that the NMP is a response to the government's interpretation of Henley's review, which, as I showed above, failed to disturb the tranquillity of the existing order of music policy. This is evident in the emphasis on partnerships, accountability, and performativity as policy solutions (Arena 3) which are not new initiatives, but which are drawn from threads of practice already in operation, to differing degrees, amongst LA music services. It was, therefore, difficult to separate which outcomes relate to the NMP, and which were a matter of inertia.

Based on my experience, I would suggest that there is no single approach to policy archaeology; only that different policies and contexts call for different starting points, and that the process of archaeology is messy as the researcher switches from one arena to the other. What has been central to my work is finding a suitable means to capture my findings, and in this regard, tables have helped me enormously to build a detailed picture of the four arenas and to relate these to the participants' perceptions.

So far in this chapter, I have set out the key NMP policy problems and solutions, and I have identified how these are socially constituted, according to Scheurich's (1994) policy archaeology methodology. In the final section of this chapter I return to Finney's (2011) ethical demands of music education, to ask what we are doing in music education, and why we are doing it.

6.4 What is the point of the NMP?

Through neo-liberal and neo-conservative social regularities relating to markets, performativity, governmentality and the pursuit of excellence, the NMP has shaped the contemporary music education landscape. Well-received amongst many music service staff, the NMP provides some financial and political stability. Furthermore, it is perceived by many participants as a logical solution as it builds on practices which were already becoming well-established, pre-NMP. Through the establishment of music education hubs, the NMP has brought about new opportunities for musical engagement which are valued by many primary heads, class teachers and children.

There is a sense, amongst participant responses, that the increased stability gained through the NMP, new musical and CPD opportunities and the political affirmation for music education evident in the rhetoric of government texts (see Chapter Five), which include personal discipline and team building, along with transferrable benefits for reading and maths afforded through the NMP, are to be celebrated. The political validation for music rests on a belief that music can promote academic and social development (see DfE, 2011b: 42-43). On the surface, these two forms of validation appear self-evident; however, policy archaeology provides the means to disturb the tranquillity (Foucault, 1972: 25) of apparently self-evident policy problems and solutions, as I now intend to do.

In Chapter One I introduced Finney's (2011: 155) three ethical demands for music education: the first, that music education should promote the innate human capacity for creativity and curiosity; the second, that music teaching should foster playful-dialogic relationships in pursuit of creativity, curiosity and imagination; and third, the need to continually question what we are doing in music education and why we are doing it. Finney's third demand provides the means to disturb the tranquillity of the NMP; to ask, what are we doing, and why are we doing it? However, first, I deal with the first two of Finney's demands; attending to human creativity and curiosity, and establishing playful-dialogic relationships in music teaching.

In terms of creativity and curiosity, the problem with the NMP is that it proposes a universal solution to the problems of music education through a model constituted by neo-liberal and neo-conservative ideology. The NMP promotes efficiency, coherence, and excellence in music education provision from a market perspective. It is a model which is concerned with the delivery of a quality music education product. Furthermore, it is founded on a market discourse which reduces the child to an educational consumer, music teachers to suppliers, and schools and parents to customers. Such a discourse has little to say about the agency of the child in the construction of her or his own musical imagination, inquiry and understanding. It is a model founded on the pursuit of a specific meaning of the term 'excellence', and this understanding of 'excellence' becomes

the means by which head teachers and parents judge the quality of children's music education experience.

There is something of a paradox here, for while the NMP identifies the importance of 'space for creativity' (DfE, 2011: 43) within children's musical learning, the focus on 'excellence' in performance and on skill development means that the NMP defeats its own objective, as I indicated at the start of this chapter. Instead, 'excellent' music education promotes the authority of the teacher and a pedagogy which emphasises rehearsal and repetition over experimentation, exploration and discovery.

The pursuit of 'excellence' is valued by many head teachers who value the contribution music can make to raising aspirations amongst children, parents and communities. Furthermore, 'excellence' in music can provide, as Diane notes, a 'shop-window' which attests to wider aspects of quality and achievement within the school. However, the limitation of pursuing 'excellence' alone is that it offers little scope for musical exploration and experimentation.

'Excellence' suggests a linear process of development. It emphasises musical training over musical discovery, meaning that for many children, there is little opportunity for serendipity in learning, for devising solutions to musical problems, and for playing around with musical ideas just as children do with visual ideas in art. The pursuit of 'excellence' means that, for many children, there is little opportunity for a broad NC music experience, and little space for the kind of playful-dialogic relationships (Finney's second ethical demand) which can be fostered through musical games and collaborations, central to a broad NC music experience. Fuelled by a desire for musical 'excellence', the quality of music education is judged on the basis of a narrow interpretation of musical outcome.

This is the point at which I turn to Finney's third ethical demand; to question what we are doing and why we are doing it. It is at this point that I begin to note some problems with the NMP. As a former primary teacher, as a musician, and as a father, it is very difficult to deny that high-profile musical opportunities, which include the opportunity to perform in impressive concert venues and which stem

from this drive towards musical excellence, should be denied to any child. I certainly would want my classes and my child to benefit from all that the NMP offers in this regard. There is a part of me that values the huge social and cultural capital music offers: for all children to have the opportunity to learn a musical instrument, to sing, and to take part in prestigious musical events in important national concert venues.

However, the emphasis on 'excellence' as understood in the NMP obscures the possibility of thinking otherwise about music education and the potential it holds for promoting musical learning: to explore, to invent, to solve problems, to think, to refine, to experiment, to suggest, to imagine, to hear, to be playful. To create a fanfare or a lullaby, or to make up music for a film or an animation. To respond through movement, perhaps with ribbons or scarfs, to music that is sad, or bouncy, or flowing. A progressive child-centred music pedagogy regards music as something to be played with, invented and re-invented. It is a view which is concerned with the here and now of childhood, as much as it is a preparation for adult life.

The purpose of such a music education moves beyond musical 'excellence', beyond the pursuit of musical skills and core musical knowledge. Instead, it is an education that is concerned with the development of autonomy, for empowering individuals, for promoting the skills of negotiation and reciprocity, and for experimenting with musical ideas through play and musical inventions, in order to open the possibility of a deeper understanding of music. Such a view of music education resonates with ideas set out in the Cambridge Review of Primary Education (Alexander et al., 2011). It is an approach which has a different view about what 'excellence' might mean.

As Glover (2001) notes, listening to children's music, like looking at children's art, should not be concerned with adult expectations regarding quality and technical facility. While a skills-based approach founded on 'excellence' may, for some children, lead to the development of musical knowledge, musical sensitivity comes through play and experimentation. Creative approaches foster playful interaction between children and their teachers (Finney, 2011: 1). They excite the

imagination, as children explore musical possibilities. Furthermore, a creative/playful approach to musical learning requires children to engage in musical dialogue, as they think, behave, talk and act as real musicians.

Finney's (2011: 155) point is that 'it is the 'what' and the 'why' that must be our starting point; hence the title of this third section. Here, I think, lies the crux of the problem. The NMP is founded on neo-liberal and neo-conservative ideologies which naturalise and standardise discourses around delivery, performativity, and musical excellence. These ideologies, as Scheurich (1994: 308) suggests, resonate at a particular frequency which attunes the ear to what are the policy problems to be addressed, and what are the available solutions.

My analysis concurs with this idea to a point, but my analysis suggests that those who work in music education are also influenced by other kinds of ideology – child-centred ideologies which are in tune with my own, which relate to a more democratic educational position, and which promote curiosity, creativity, and playfulness. I have noted, too, welfarist ideologies amongst the participants' responses, particularly amongst some head teachers and music service managers, who retain what Jenny terms an 'old-fashioned' concern for people. Gewirtz and Ball (2000) noted the tension between 'welfarism' and 'new managerialism' in their study of market reform and secondary head teachers.

They noted that market reform brought, as I have noted in this study, new subjectivities and a new moral landscape. They noticed how 'welfarism' and 'new managerialist' practices were both resisted and welcomed. Their analysis of market reform in secondary schools indicates that every case is unique, but that welfarist and new managerialism discourses are always present. My findings suggest that this tension moderates reform processes. Perhaps the most notable instance in my study was Colin's decision to cease curriculum music provision as it compromised his views regarding teachers' pay and conditions.

Taking Scheurich's analogy around the science of sound a little further, I would argue that it is not just a question of the frequency of neo-liberal reform, but the amplitude of the dominant frequency is so intense it displaces any possibility of

thinking otherwise. The challenge for those who work in music education, as I show in Chapter Seven, is to disturb the frequency of neo-liberalism/neo-conservative reform, so that alternative modes of thought, such as my views on progressive music education, recapture some of the ground that has been lost in recent years.

6.5 Conclusion to Chapter Six

In this chapter, I have identified my findings against Scheurich's four arenas of policy archaeology. Drawing on my CDA and semi-structured interview research, I have identified the perceived policy problems and solutions, and the structuring social regularities which facilitate the emergence of these particular problems and solutions. I have indicated that the NMP policy positions bring a new set of music education problems, both in terms of the value and purpose of music education, and in matters of equality. Equality issues include children's access to musical opportunity and music teachers' pay and conditions. Equity issues include attending to the differing regional needs, according to geographical, historical and political context. In the next chapter, I offer a conclusion on these research findings.

7 Conclusion

7.1 Introduction

I begin this conclusion by returning to my three guiding research questions. I then set out the limitations of this study and I offer recommendations for policy and practice. Next, I set out my claim for an original contribution to knowledge. Finally, I make recommendations for future research, and I reflect on my own research journey.

7.2 Addressing the research questions

7.2.1 (Research Question 1) How are the problems and solutions identified within the NMP constituted?

In Chapter Four I suggested that contemporary English music education policy is constituted by both neo-liberal and neo-conservative thought. Neo-liberal policy problems, I showed, are prompted by a concern for inequality, inefficiency, and incoherence. The NMP policy solution to these problems is four-fold: first, a revised strategy for the equal distribution of central government funding for core music services through new music education hubs. Second, a demand for greater efficiency and greater accountability in terms of provision, financial management, and conditions of employment, again, through music hubs.

Third, a reconstitution of music education discourse around markets so that music education becomes an object of trade between music services and schools, and across LA borders through new partnerships. Fourth, a reconfiguration of music educator subjectivities which recasts teachers as providers, while schools, parents and children are recast as consumers. The result is to reconfigure teacher-pupil relationships as commercial relationships between consumer and supplier. Neo-conservative policy problems centre on a need for excellence and teacher quality in music education. The NMP policy solution to these problems concerns a focus on children's core musical performance skills, enhanced

progression routes for young musicians, the best music and musicians, and music's transferable skills.

In addition, the NMP policy solution is framed within a neo-conservative discourse of England as a great musical nation with a strong musical heritage; an idea which resonates with Spruce's (2013) idea of 'nationhood'. Neo-conservative policy ideas in the NMP emphasise 'important areas of knowledge which need to be learnt' (Gove, 2010) which, in the case of the NMP, appear to centre on performance skill and propositional knowledge.

The key practical NMP policy response to these perceived problems is the establishment of regional music education hubs across England. Conceptually, music hubs are constituted by both neo-liberal and neo-conservative discourse. Hubs offer a market-place for the development of music education trade and partnership.

The dominant partners of these music hubs tend to be LA instrumental music services because of their readiness to embrace the market. Efficiency, entrepreneurialism, accountability, and flexibility are already (pre-NMP) well-established principles amongst music services, which, through the ongoing struggle for survival, have become lean, fit and flexible. Motivated by fear, LA music services understand the need to conform to the market and to drive forward the pursuit of musical excellence in all aspects of music education.

7.2.2 (Research Question 2) How is the NMP perceived by policy enactors?

Analysis of participant responses to the NMP provides insight into perceptions of its history. The participants perceive six categories of problems relating to music education: financial inequality, a struggle for survival, professionalism, elitism, problems relating to teachers and finally, school leaders. Perceptions of financial inequality, the first category of problems, relate to a series of music education policy reforms, pre-NMP. The participants indicate that variations in local and central government funding for music services mean inequalities for children, schools and parents in terms of cost, and musical opportunity. For the music

education workforce, this means inequalities in job security and conditions of employment.

The second category of policy problems (struggle for survival) relates to the demise of the wider local authority arts education service, which has brought a culture of fear for music service employees. The third, fourth and fifth problem categories relate to participant perceptions of past practices: professionalism, elitism, and partnerships. All the music service leaders criticise previously held notions of professionalism, which favoured the interests of the tutor over the pupil.

Two participants perceive a past culture of 'elitism' within instrumental provision, which favoured those children who possessed the cultural and financial capital necessary to engage with music instrument learning. Three music service leaders from the Hometown Music Hub identify limitations and resistance towards partnership development with other LA music education organisations stemming from past LA cultures. The sixth and final category of perceived music education policy problems concerns teachers and school leaders. The concern here centres on teacher confidence, teacher skill, and head teacher vision as limiting factors for successful primary music education.

Analysis provides insights into perceptions of the NMP as a policy solution. Discounting Hannah's interview, as she now works in a free school, eleven out of the fourteen interview responses showed enthusiasm for the NMP. Spruce (2013), likewise, notes enthusiasm for the NMP in his analysis of secondary music teachers; however, responses from music curriculum staff and from the managers of Fluxborough and Seacombe music services indicate some reluctance. Participant perceptions fall into four categories.

First, there is a sense of relief amongst the participants that music education is, politically, 'back on the agenda'. Second, there is a perception of financial stability for LA music services, even though this brings a greater demand for efficiency, casual employment, entrepreneurialism and prescribed professionalism. In addition, there is a perception amongst the participants that the NMP does not have the scope to reverse existing inequalities in music education funding. The

third category of perceptions concerns the formation of partnerships. For members of the Hometown hub, pre-NMP partnerships had already been established through LA networks. For the Hometown hub, partnerships are politically and geographically straightforward. This is not the same for other music services which are rural, which do not have access to high-profile partners, and where the political climate for partnership is not so well established. Participants from rural music services are less enthusiastic about the NMP, and recognise limitations to the partnership as an appropriate policy solution in their regions.

The fourth category of participant perceptions concerns new music education opportunities. All participants recognise improvements in musical opportunities for children, as well as enhanced CPD opportunities for primary school teachers and music service staff; however, there is a perception that many of the large-scale, prestigious events that have emerged following the NMP are limited to relatively small numbers of children. Furthermore, there is a perception amongst Fluxborough and Seacombe participants that geographical context and local politics pose a barrier to the development of musical opportunities in their areas.

Differences are noted between the perceptions of curriculum music specialists and some music service leaders about how successfully the NMP has addressed the problem of curriculum music. Music service leaders tend to focus on the quality of the new initiatives, while many curriculum music specialists focus on the enormity of the issue of poor teacher confidence, along with the limitations of both curriculum time, and head teacher vision. Finally, differences are noted in the way schools respond to globalisation, and the pressures of time, testing, and wider school performativity. For some schools, music survives the squeeze on broad curriculum subjects because of its neo-liberal and neo-conservative values as a shop window, and as a means of pursuing excellence; however, participant responses suggest that this is complex and that many children's music education has been impoverished by the pressures of globalisation.

7.2.3 (Research question 3) What are the implications of the NMP for social justice in and through music education?

In Chapter Two I explained why it was necessary for principles of social justice to infuse all aspects of music education (see pages 22, and 39 – 42). My analysis of the policy texts and participant responses suggests that there are two social justice implications of the NMP: the first relates to equity in music education provision; the second relates to restricted uniformity.

The first issue regarding social justice concerns the NMP's failure to provide equity in music education provision. In Chapter One, I explained Bowman's (2007) view that equity attends to differing needs according to individual circumstances. This study suggests that those hubs/music services which are already well-served by existing music education policy (i.e. those which were more entrepreneurial, more financially wealthy, and those which already had strong partnerships) have benefitted most from the NMP. In geographically challenged regions, challenges of geographical limitations for local partnership have failed to achieve equity for either children or teachers: for children in terms of equal access to musical activity; for teachers in terms of equality in pay and conditions. In addition, all participants perceive that inequalities remain for many children because of head teachers' lack of vision for music education due to wider pressures of school accountability.

The second issue regarding social justice in music education concerns a restricted uniformity within music education policy which Spruce (2013) also raises. My concern is that whole class instrumental teaching and singing dominate the NMP, and they offer limited scope for children's voice and agency, for musical exploration, for creativity, and for a dynamic music education curriculum. The standardised policy solution of hubs and partnerships takes no account of geographical, political or historical differences between LA music services. Furthermore, the emphasis on Western classical music and jazz limits musical multiplicity, a social justice concern for music education raised by Gould (2007).

The third issue for social justice in music education concerns democracy. The tendency towards the political right, evident in Gove and Vaizey's (2011b) emphasis on England as a great musical nation, helps to justify musical excellence as a key goal of music education. Interview responses indicate that this has led to an increase in aspirations to provide high-profile opportunities for children in prestigious venues and to establish elite ensemble opportunities for the best young musicians. Such events have implications for democracy in music education because they tend to emphasise the musical skill and decision making of the event leader; furthermore, they perpetuate the hegemony of classical music, and they are usually limited in terms of the numbers of children they can accommodate.

Furthermore, the drive towards musical excellence restricts opportunities for teachers to follow children's own lines of interest, to hand over musical decision making to pupils. It limits opportunities for children to explore musical ideas of their own, to be creative, and to experience music in all its styles, genres, and pedagogical possibilities. Yet there are primary music education specialists working in music services who understand the need for pupil voice and creative pedagogies. They are few in number, however, and their voices often get lost in the noise of musical excellence.

7.3 Limitations of this study

There are three limitations to this study. The first limitation is one of scale. The sample is limited to three NMP policy texts and interviews with fifteen NMP policy enactors. Each of the three texts chosen for analysis is a government document, either a letter or a foreword that prepares the space for the subsequent policy initiative. I am aware that my decision not to engage in a CDA of the NMP may be regarded as a third shortcoming of this study. It became clear, as I prepared this research, that the NMP is neither the beginning nor the end of the music education policy process, and my investigation needed to draw on a range of policy texts.

My decision, therefore, was to focus on the discursive constitution of the NMP policy space through a series of critical discourse analyses of ministerial statements. In addition, I have drawn out the key music education policy problems and solutions from both Henley's review of music education and the NMP, using my CDA findings to account for the grid of social regularities at work in music education policy (see Appendices 2 & 3). In retrospect, were I to begin this study again, I would include a section of the NMP as one of the three texts for analysis and avoid the complicated structure I have created here.

The second limitation of this study concerns the complex and evolving nature of music education policy. This study offers a snapshot of the nuanced perceptions of fifteen policy actors at one point during the enactment of the NMP. Both policy and perceptions have undoubtedly moved on since I collected my data, nearly three years ago. What I have established, however, is a baseline for further and more extensive examination of the primary music education policy process. This is particularly important as we move closer, and under a new government, to the end of the NMP policy period in 2020.

7.4 Recommendations for policy and practice

There is no doubt that, amongst the participants in this study, the NMP is perceived as an indication of the government commitment to music education. The NMP brings relief and a period of stability for music service employees. Furthermore, the formation of music hubs and the increased focus on partnership appears to enhance music education opportunities for children along with CPD opportunities for teachers in all regions. The Coalition government's failure, however, to address existing inequalities in music education and to ensure equity across the regions of England means that the NMP has perpetuated inequalities in music education.

Furthermore, by capitalising on reform processes such as partnership and entrepreneurialism, which are more readily adopted in some regions than others, new inequalities, such as performing in prestigious venues with high profile musicians and orchestras, have emerged to compound social justice issues.

Equal distribution of resources does not address this problem. Equity requires that political solutions need to attend to the specific needs of each region, according to the geographical, political and historical challenges they face, if equal opportunity and access to music education is to be available to all children. It is not good enough to expect that a uniform solution can address all music education problems. My first recommendation, therefore, is that the government investigates the geographical and historical influences on access to music education opportunities and to music teacher employment. Second, many participants noted increased casualisation within their work settings, with the erosion of teachers' pay and conditions. While the NMP brings some stability for music teachers, there is a perception of ongoing occupational uncertainty in music education provision in the future. Both points have implications for the recruitment of future music teachers and music teacher job security.

Therefore, I recommend a long-term commitment to primary music education, to the training and development of the music education workforce, and to equity and justice in pay for music teachers across the regions of England. Third, the government must recognise the need for all children to have access to a broad National Curriculum music education experience. Therefore, I recommend that the government introduces music teacher training programmes that consist of a partnership between schools, music hubs and music services, the community music network, and music education researchers, through the National College for Teaching and Leadership, as part of university-based QTS programmes. Such programmes offer a broad curriculum perspective. Primary music specialists, who follow a university-based ITT route, are also qualified generalists class teachers, who have the capacity to draw together children's learning experiences across the curriculum.

Their generalist perspective means they have a better understanding of children and how children learn. Furthermore, they have the time within their training to learn about children's creative development, and about the value of an approach that centres on the needs of individual children. Despite the benefits of a university-based ITT, the current trend in government policy is towards school-based training (Spruce, 2013). A brief exploration of the Universities and Colleges

Admissions Service (UCAS) website supports this view, as it indicates that currently only three universities offer specialist primary music ITT pathways. My recommendation, therefore, is that the government should promote these primary music specialist pathways as a matter of urgency.

Henley's (2011) review of music education in England raises concerns regarding the training of the primary music education workforce. One concern is that primary national curriculum music is often provided by non-specialist primary teachers, but that most non-specialist ITT music education training is inadequate. Henley recommends that all primary schools should have access to a specialist music teacher. In response, he recommends a minimum number of hours for music education within ITT and a government commitment that all primary schools should have access to a music specialist.

Three new training opportunities have emerged following the implementation of the NMP. The first was a two-week bolt-on music education programme for newly qualified post-graduate teachers. This was discontinued after 2012. The second was the launch of two music educator certification programmes; one from the Associated Board of the Royal Schools of Music (ABRSM) and one from Trinity College. Both approach primary music education from an instrumentalist musician's perspective. The third, as noted in participant responses, is that CPD opportunities for serving teachers have increased since the introduction of the NMP. Participants indicate that these events are highly regarded by serving teachers; however, school leader vision and conflicting pressures mean that only a small proportion of the teaching workforce engage in these opportunities. The consequence is that many children continue to be denied the rich primary music experience to which they are entitled.

In response to these concerns about the music education workforce, my fourth recommendation is that Ofsted should report on all aspects of music as part of a school's general inspection. My fifth recommendation is that Ofsted resumes the publication of biennial music education reports. The most recent Ofsted report for music was published in 2012.

My sixth recommendation for government is to re-engage with both creative and democratic agendas in music education. The case for instrumental learning and singing has been well-established through the NMP; however, the case for creative music has become diluted in a discourse that is concerned for musical heritage, musical skills, and musical excellence. I call upon the government to revisit its assumption about musical excellence; that the best musicians make the best teachers.

There is much in terms of singing, composing, listening and responding to music that ordinary primary teachers can do with their classes. Importantly, by teaching music to their own classes, primary generalists can help promote the idea that music is for everyone and not the preserve of the specialist. Generalist teachers can show that music connects across the curriculum by forging connections with dance, language and poetry, and science. They can use music to pursue democratic and emancipatory agendas through exploring and creating songs of protest; by using music to forge links with the wider community, and by encouraging choice and child voice within music curriculum design and teaching. Therefore, I recommend that a greater commitment is made by the UK government to music and the primary creative arts more generally; a greater commitment to children's creative development in primary education.

The recommendations set out above show that, while the NMP has gone a long way to improving the musical experiences of some children in some regions, it has failed to provide a solution that is appropriate to all regions and contexts. This situation needs to be addressed with urgency. Therefore, my eighth and final recommendation is that the government needs to engage in critical policy research to understand the specific conditions of inequity across England, and to accept that a blanket solution is not appropriate.

Furthermore, the government should engage with critical policy research in order to trouble assumptions which are made about music education; these include assumptions about curriculum, pedagogy, values and purposes, and the nature of musical learning, and about what makes a good music teacher. Failure to

subject current provision to such critical examination is to condone inequality and sub-standard music education provision.

Henley's review of music education fails to disturb the existing assumptions and values underpinning music education. As a result, inequalities persist and, in some cases, have multiplied. The recommendations made above will assist in the development of music education practice; however, music educators should begin by examining, as Finney (2011) claims, the 'what' and the 'why' of contemporary music education. This requires a commitment to an ongoing conversation about music education which involves primary music specialists, school leaders from every school, instrumental tutors, the local authority, and the music education research community.

7.5 Original contribution to knowledge

While Spruce's (2013) study was the first to identify that the NMP is constituted by both neo-liberal and conservative ideology, my study provides a fine-grained analysis of the discursive constitution of NMP policy texts. In addition, my study presents a nuanced account of the NMP policy enactment process, drawing on the experience of fifteen NMP policy enactors. I make three original contributions to knowledge in relation to the English NMP, as I will now show.

My first original contribution is the insight into processes of governmentality operating within the NMP which have driven the policy process forward. I identify four instances of governmentality within the NMP policy enactment process. First, the construction of a body of knowledge around music education and music education provision which is constituted by both neo-liberal and neo-conservative discourses that have permeated all aspects of NMP policy enactment. Second, the formation of an ensemble of accountable institutions in the form of music hubs. Third, a culture of performativity which has infused the daily activities and discourses of music service employees. Fourth, a new morality, in which individuals self-manage their own performance in relation to the NMP policy objective.

My second original contribution to knowledge concerns the limitations of a uniform policy solution to the problems of music education. Spruce (2012) raised this issue in his review; however, his criticism was focused on secondary music education. My study points out the inequity of the NMP, in that it fails to recognise the individual political, geographical, and historical circumstances of each English region. While the NMP enhances certain aspects of music education across England, financial inequalities remain. Furthermore, I show that new inequalities in access to musical opportunities, access to music education partners, and conditions of employment are emerging across the five regions represented in the study.

My third original contribution to knowledge concerns the way the NMP policy process has silenced certain voices, including the voices of children and the voices of those who endorse child-centred and creative pedagogies. The heavy emphasis on musical excellence means there is little space for exploration, discovery, and experimentation; little space, even, for mistakes. For many head teachers, music is little more than a shop window; the benefits of a creative music education founded on playfulness, experimentation, as well as making and re-making music, are lost in the pursuit of musical excellence and the idea that the purpose of music education is to secure the future of England's musical heritage.

My fourth original contribution addresses Stunell's (2006) point that the research community needs greater understanding of teachers' histories and personalities if we are to support them in their work. My study provides some insight into the tension many LA music teachers face in terms of wrestling their child-centred principles with the demands of the music education market for excellence in musical performance. In focusing on the perceptions of LA curriculum music teachers, I believe my study opens a rich seam for ongoing research that could play an important role in the development of primary music education in the future.

My final contribution to knowledge is methodological in that it addresses Burnard's (2006) call to advance new methodologies within music education research, to 'build bridges' between the music education research-community

and other research communities; to engage in methodological pluralism, and to 'continue to theorize, study, and historicize the rapidly changing relationships between music, education, research, policy and practice' (2006: 150). My approach to policy archaeology represents a unique development within critical music education policy research. My decision to employ CDA as part of my research design means I have been able to track the discursive constitution of official NMP knowledge. Through fifteen semi-structured interviews, this study offers insight into the nuanced experiences of NMP policy enactors. My findings indicate that the process of primary music education policy enactment is multiple, messy, contradictory, and subject to pre-existing regional circumstances. My study disturbs the tranquillity (Foucault, 1972) of self-evident NMP policy problems, which include inequality, inefficiency, incoherence, and the pursuit of musical excellence, along with their subsequent solutions. Through a post-structural framework, I qualify and expand on Spruce's (2013) claim that the practices endorsed within the NMP bring an illusion of equality in all aspects of English music education policy.

7.6 Recommendations for future research

I identify two areas for future research. First, an ethnographic study of the work of LA primary national curriculum music teachers in order to understand more about their work, their relationships with music instrument tutor colleagues and school teachers, their practices, and the tensions and conflicts they face in satisfying the growing need for accountability and customer satisfaction, while maintaining their own values and principles. The value of such research, as Stunell (2006) points out, would be to gain a better understanding of how LA 'curriculum music' teachers might be supported in their work, in order that those practices which emphasise creativity and pupil-voice are not lost.

Second, I urge the current Secretary of State for Education to undertake a further review of music education in England. This new study should move beyond Henley's (2011) review, which asked how we can do better what we are already doing. Instead, it needs to address Finney's (2011: 115) demands, set out in Chapter One: first, how children's natural creativity and curiosity might better be

nurtured in music education; and second, how teachers might promote playfulness and dialogic engagement in their teaching in order to reverse the current emphasis on the authoritative teacher. Third is a call on the entire music education community, including music teachers, class teachers, the wider music community, parents, children, and the academic community, to re-examine, as Finney (2011) suggests, what we do in music education.... and why we do it. Finally, I am mindful that I have not explored the impact of the English Baccalaureate (EBacc) on primary music education. The EBacc is a school performance measure which compares pupil performance across a range of subjects. Spruce (2013) notes that secondary music education is under threat due to government refusal to include music as an EBacc subject. The implications for primary education are uncertain; however, one concern may be for future primary music specialists. This, I suggest, requires immediate investigation.

7.7 My research journey

I opened this account of my study by setting out three concerns I have with the NMP. First, that the NMP strengthens the focus on singing and whole class instrumental learning, which denies multiplicity. Second, through successful political lobbying (Spruce, 2013), LA instrumental music services have emerged as the central policy solution, naturalising the market within music education provision, and leading to the further deterioration of the academy within the training of primary music education specialists. Third, the NMP makes selective use of evidence, relying on the rhetoric of music education advocacy and unsubstantiated 'common sense' claims about music education's transferable benefits. My research experience indicates that there is some credibility to each of my concerns; however, I have a clearer understanding now of how the current music education policy context has come about.

This research study has given me enormous respect for music service employees who struggle with impoverished working conditions, conflicting school priorities, and, in short, survival. I have noticed that there are individuals who negotiate the pressures of efficiency, competitiveness, and musical excellence, yet maintain their own long-standing values towards children, their creativity, and a broad

music experience. I have encountered managers who negotiate the pressure to be ever more entrepreneurial while refusing to relinquish long-held welfarist principles. This discovery has, perhaps, provided the most uplifting and reassuring personal discovery; that there are others who think like me, and with whom I must make greater alliances in the future.

My particular research journey has been long, circuitous, and at times laboured. I have learnt a lot about myself: that I do not think in straight lines; that I make assumptions about what the reader already knows; that I tend towards over-complication. However, what I have also learned is that I (as well as my supervisor) have enormous tenacity. This is something of a surprise. For me, tenacity has been the personal characteristic that has seen me through the Ed.D challenge. I have learnt that I cannot rely on memory and that my tendency to be impulsive has caused me significant re-drafting.

I have needed to read and re-read key texts many times; my attempts at analysis have been multiple. My findings have been hard-won, requiring the discipline and determination to return, repeatedly, to all aspects of my research data. My daughter was in nursery at the outset of this research project; she has now reached her ninth birthday, so long has this study taken. What I have gained through this long journey are patience and determination. I have learnt that reality is multiple and that a range of factors, over which individuals hold differing levels of control, influence professional actions.

I have learnt that I am probably guilty of dwelling on the past; however, while there never was a golden age of primary music, the democratic principles of the past have much to say about the present. Furthermore, my study shows that others share my beliefs about the democratic potential of a broad and creative primary music experience. Perhaps the most significant outcome for me is the responsibility I feel to represent those increasingly faint voices which value creativity, democracy and social justice in primary music education.

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Appendix 1: Interview participants, their roles, working contexts, and interview dates

Name	Role	Date of Interview	Venue	Context	Code
Paul	Leader of Carlton Music Service Hub Leader for Hometown Music Service which incorporates Brindley, Carlton, and Roxton Music Service	30.10.14	Workplace	Large urban district Former secondary music teacher	MSL3
Jenny	Leader of Brindley Music Service. Member of Hometown Hub.	10.10.14	Workplace	Large urban district. A former brass teacher within the music service.	MSL1
Peter	Leader of Seacombe Music Service Hub Leader for Seacombe Hub	17.10.14	University	Large urban district Engineering background Former secondary music teacher	MSL2
Colin	Leader of Fluxborough Music Service Hub Leader for Fluxborough Hub	12.12.14	Home	Large rural English county In the process of retiring	MSL4
Roy	Leader of Roxton Music Service Member of Hometown Hub.	20.3.15	Workplace	Large urban town. Former brass teacher Former secondary teacher	MSL5

Margaret	Recently retired head teacher/strategic lead for Seacombe Head teacher's consortium	14.11.14	Workplace	Devises and leads on projects in all curriculum areas within Seacombe.	HT1
Linda	Head teacher	5.12.14	School	Town's End Primary, Brindley	HT4
Janice	Head teacher	5.12.14	School	Pit Road Primary, in Brindley	HT2
Mary	Head teacher	19.12.14	University	Othertown Music Service River's End Primary	HT3
Diane	Music Service Curriculum Music Leader	3.10.14	Workplace	Brindley Music Service Former Secondary Teacher	MSC2
Leanne	Music Service Curriculum Music Leader	30.10.14	Workplace	Carlton Music service Former primary teacher	MSC1
Maria	Music Service Curriculum Music Leader	17.3.15	Home	Brindley Music Service Former Primary Teacher	MSC4
Ann	Lead curriculum teacher for Fluxborough Music Service. Newly appointed leader of Fluxborough music service and hub.	14.1.15	Workplace	Large Rural county. Former primary music specialist	MSC3
Marion	School Music Coordinator	6.3.15	Workplace	Wayside Primary	SC1

Hannah	School Music Coordinator	17.3.15	Skype	High Point Primary – city centre free ‘academy; school. Recently qualified, now in third year of teaching.	SC2
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Appendix 2: NMP music education policy problems and solutions, and the constituting ideologies

Broad Themes	Arena 1 - Problems Identified within the HR	Constituting ideologies	Arena 3 - NMP Solutions
Inequality	<ul style="list-style-type: none"> • Inadequate music education for many (1.9) • Patchy provision across the country (1.10) • Variations in funding for music services (2.3/5.3) • Differing priorities for head teachers (5.2) • Communication with parents is often poor (9.4) • Need for ring fenced funding to secure budget allocation in all schools and local authorities (5.3/5.4/5.5) 	<p>Neo-liberal</p> <p>The need for a strong state</p> <p>Naturalises' market discourses around partnership, efficiency, and competition within music education provision.</p> <p>More accountability for music services.</p>	<ul style="list-style-type: none"> • Government to develop a national music education strategy (10) • To establish music hubs which have four core roles: singing and instrumental learning; ensemble provision; progression routes for music; singing strategy (18) • That instrumental provision will be free in the first instance but funding will vary after that (3). • Through enhanced partnership, to increase opportunities for children to encounter live music (6) • To enhance advocacy for music education amongst head teachers (32).
Inefficiency	<ul style="list-style-type: none"> • Too much overlap in provision (10.4) • No clear framework for music education (4.5) • Leadership skills amongst music education providers (8.11) 		<ul style="list-style-type: none"> • To merge management functions between partners to enhance efficiency (15) • To increase value for money through central instrumental purchasing scheme. • To increase levels of accountability through return of data to NMP funding manager ACE (12)

	<ul style="list-style-type: none"> • Need to ensure efficiency and accountability for public funds (4.3) 	identifies the need to enhance	<ul style="list-style-type: none"> • To require Arts Council England (ACE) to determine best mix of partners regionally (15)
Incoherence	<ul style="list-style-type: none"> • A lack of progression routes for instrumental music (3.5) • Lack of cohesion between curriculum, instrumental and vocal aspects of music education (3.7/4.2) • Strategy isn't informed by head teachers (5.2/5.3) • Lack of cohesion between local/regional ME organisations (5.6) 	leadership skills amongst music education managers. Leadership training. Drive for greater efficiency.	<ul style="list-style-type: none"> • A national plan to promote greater cohesion in all aspects of music through greater partnerships (7/8) • Music hubs, to enhance cohesion by working with one lead music education organisation in each region, to reduce fragmentation in regional provision (34) and to enhance progression (18) • To await insight from music sector to consider the future of national curriculum music (9)
Quality	<ul style="list-style-type: none"> • Insufficient accountability for quality within music teaching (4.4) • No framework for judging quality (4.5) • Lack of quality in music teaching (8.1/8.2/9.2) • Role for conservatoires and the best musicians is not defined (8.9/8.10) • No means of accrediting music teachers (9.2) • Issues with teacher confidence (8.2) 	<p>Neo-conservative</p> <p>A focus on core skills of singing and musical</p>	<ul style="list-style-type: none"> • To enhance leadership training alongside the national college for school leaders (27). • To increase school access to primary music specialists (22). • To develop a framework for quality alongside OFSTED (11) • To embed a greater degree of teacher knowledge through ITT (21). • To develop music teacher accreditation alongside TDA (24) and an increased role for conservatoires in preparation of primary music teachers (28)

	<ul style="list-style-type: none"> Limited training for primary teachers (8.2) Not enough specialist curriculum music teachers for every school (8.3) 	<p>instrument learning</p> <p>Enhanced progression routes</p> <p>Access to the best music</p> <p>Traditional view of authoritative teacher</p> <p>Enhanced knowledge</p> <p>Teacher accreditation</p> <p>Greater role for conservatoire graduates</p> <p>Advocacy for music on the basis that it will</p>	<ul style="list-style-type: none"> Two week training module for newly qualified teachers (5.3-5.7) – this was dropped after the first year.
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		enhance wider school achievement	
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Appendix 3 – Comparison of Henley’s (2011) recommendations and subsequent NMP policy solutions

Broad Themes	Henley Recommendations	Arena 1 - Problems Identified within the Henley Review
Inequality	<p>Develop new music hubs whose core responsibility is to provide singing and instrumental teaching (2/3) and to ensure progression routes for musical learning (4)</p> <p>Hubs to ensure greater partnership working between local authority music services</p> <p>Hubs/music services to provide access to instrumental hire/loans (31)</p>	<ul style="list-style-type: none"> • Government to develop a national music education strategy (10) • To establish music hubs which have four core roles: singing and instrumental learning; ensemble provision; progression routes for music; singing strategy (18) • That instrumental provision will be free in the first instance but funding will vary after that (3). • Through enhanced partnership, to increase opportunities for children to encounter live music (6) • To enhance advocacy for music education amongst head teachers (32).
Inefficiency	<p>Hubs core responsibility to provide instrumental learning and singing, for all. (2/3)</p> <p>Awaiting confirmation about revised NC (27)</p> <p>Greater networking to improve efficiency (15/16)</p> <p>Mixed economy – government, parents, and local authority (13)</p>	<ul style="list-style-type: none"> • To merge management functions between partners to enhance efficiency (15) • To increase value for money through central instrumental purchasing scheme. • To increase levels of accountability through return of data to NMP funding manager ACE (12) • To require Arts Council England (ACE) to determine best mix of partners regionally (15)

	<p>Reducing administrative costs through partnerships (15)</p> <p>Technology to support instrumental teaching in rural areas (33)</p> <p>Management of music education provision delegate to Arts Council England (12)</p>	
Incoherence	<p>A national plan for music education (10)</p> <p>Greater networking to improve cohesion (34)</p> <p>Greater coherence in progression routes (7)</p> <p>The development of music hubs (14/15)</p> <p>Better communication with parents (30)</p> <p>Use of pupil premium (funds for disadvantaged pupils) to be used for music (32)</p>	<ul style="list-style-type: none"> • A national plan to promote greater cohesion in all aspects of music through greater partnerships (7/8) • Music hubs, to enhance cohesion by working with one lead music education organisation in each region, to reduce fragmentation in regional provision (34) and to enhance progression (18) • To await insight from music sector to consider the future of national curriculum music (9)
Quality	<p>Leadership training (27)</p> <p>Minimum hours for training in ITE in order to improve teacher confidence for music (21)</p> <p>Enhanced role for Ofsted in the inspection of music services (11)</p>	<ul style="list-style-type: none"> • To enhance leadership training alongside the National College for School Leaders (27). • To increase school access to primary music specialists (22). • To develop a framework for quality alongside OFSTED (11) • To embed a greater degree of teacher knowledge through ITT (21).

	<p>Broad music experience which includes statutory NC music as well as instrumental and vocal (1/8/9) Experience of live music (6) Quality kite mark validation for music teachers (28) Technology to enhance teaching quality (33) Music teacher qualifications (24) Enhanced role for graduate musicians and conservatoire instrumentalists (24/25)</p>	<ul style="list-style-type: none"> • To develop music teacher accreditation alongside TDA (24) and an increased role for conservatoires in preparation of primary music teachers (28) • Two week training module for newly qualified teachers (5.3-5.7) – this was dropped after the first year.
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Appendix 4 – Participants’ perceptions of the music education policy problems

<p>Arena 1 – NMP Music Education Policy Problems</p>	<p>Participant perceptions of existing music education policy problems</p>
<p>Inequality</p>	<ul style="list-style-type: none"> • Historical differences in regional funding relating to match funding • Differing relationships between local authorities • Uncertainty of local authority funding • Perception of a problem in primary teacher confidence, relating to ITE and CPD, limits access to NC music for many children • Perception of differences in how music is valued by heads and senior school leaders. Three positions are noted: a key element of holistic learning; a shop window; a distraction • Elitism in the past – selection of children for instrumental learning; cultural/financial capital of parents • Geographical difficulties relating to distance and travel in rural communities
<p>Inefficiency</p>	<ul style="list-style-type: none"> • Efficiency and business development have become the focus of music services • Failure to become efficient and business oriented has implications for survival • Acceptance of casualization in most LA music services– lean, fit & flexible workforce; acceptance of impoverished working conditions for music service staff. • Increasingly, success is measureable, in terms of numbers of children/schools who engage • Efficiency and partnership is dependent on geography, local politics, and historical factors.
<p>Incoherence</p>	<ul style="list-style-type: none"> • No single organisation can provide a ‘one stop shop.’ • Need to protect trade borders is, for some, a matter of survival; stopping schools buying in cheaper provision from neighbouring authorities

	<ul style="list-style-type: none"> • Unnecessary duplication of provision amongst music services • Rivalry between neighbouring LA music services an impediment to partnership • Local geography, politics and history has an impact on coherence of within and amongst music services
Quality	<ul style="list-style-type: none"> • Wider opportunities whole class learning is potentially tokenistic, short-term, hinders progression • Old forms of professionalism, in some instances, advantaged the interests of the music teacher over the child.

Appendix 5 – Participants’ perceptions of NMP policy solutions

Arena 1 – ME Problems	Arena 3 - NMP Solutions	Participants’ perceptions of policy solutions
Inequality	<ul style="list-style-type: none"> • To develop a national music education strategy (10) • To establish music hubs which have four core roles: singing and instrumental learning; ensemble provision; progression routes for music; singing strategy (18) • That instrumental provision will be free in the first instance but funding will vary after that (3). • Through enhanced partnership, to increase opportunities for children to encounter live music (6) • To increase levels of accountability through return of data to NMP funding manager ACE (12) • To require Arts Council England (ACE) to determine best mix of partners regionally (15) • To enhance advocacy for music education amongst head teachers (32). 	<ul style="list-style-type: none"> • A perception that increased partnerships have provided new live music opportunities for many children • A perception that inequalities remain between music services/hubs, which have historical, political and geographical foundations (access to local organisations, travel limitations, social/cultural capital, employment conditions) • An acceptance amongst two music service leaders that inequality is inevitable. • A perception amongst music service participants that many head teachers remain reluctant to engage with curriculum music provision.

Inefficiency	<ul style="list-style-type: none"> • To merge management functions between partners to enhance efficiency (15) • To increase value for money through central instrumental purchasing scheme. • To increase levels of accountability through return of data to NMP funding manager ACE (12) 	<ul style="list-style-type: none"> • Perception of increased training opportunities for teachers • A perception amongst all participants that hubs are able to provide enhanced music activities, including high level ensembles, and one off special events • A perception amongst hub participants of greater sharing of resources and materials across the hub A perception in some regions of open trade routes leading to greater efficiency; however, differences amongst hubs were noted, and related to pre-NMP relationships with neighbouring LAs
Incoherence	<ul style="list-style-type: none"> • To promote greater cohesion in all aspects of music through greater partnerships (7/8) • To enhance cohesion by working with one lead music education organisation in each region, to reduce fragmentation in regional provision (34) • To await insight from music sector to consider the future of curriculum music (9) 	<ul style="list-style-type: none"> • Concern amongst music service curriculum music leaders over uniformity and retaining individuality of approaches • A perception in Hometown that the hub had brought greater efficiency in communication • A perception that ACE wanted to deal with fewer hubs, meaning pressure to merge hubs, and for dominant lead organisations to emerge • There was a perception amongst curriculum music teachers that, despite the NC, instrumental music and singing

		was becoming more important to head teachers, and curriculum music is at risk.
Quality	<ul style="list-style-type: none"> • To enhance leadership training alongside the national college for school leaders (27). • To increase school access to specialists (22). • To develop a framework for quality alongside OFSTED (11) • To embed a greater degree of teacher knowledge through ITT (21). • To develop music teacher accreditation alongside TDA (24) and conservatoires (28) • Two week training module training for newly qualified teachers (5.3-5.7) – dropped after the first year. 	<ul style="list-style-type: none"> • A perception amongst all participants of enhanced quality of musical opportunities (ensembles, progression routes; CPD, one-off events) following NMP • A perception amongst participants that quality opportunities are still not equitable for all teachers and all children in all regions. • A concern amongst curriculum music teachers that whole class instrumental learning is detrimental to progress. • A tension for many curriculum music teachers in trying to align the interests of the customer with former professional identities which revolved around the LA advisor.
Additional concerns		<p>Music education and politics</p> <ul style="list-style-type: none"> • A perception of relief for all music service participants that music is ‘back on the agenda’ and valued by government • Increased levels of accountability, with specific data now provided for Local Authorities, ACE, and parents. • A concern for working conditions of music service employees

		<ul style="list-style-type: none"> • Concern for the long term survival of the music service, after the NMP • A perception that political/historical limitations impeded the development of partnerships in some location • A concern amongst music service/hub leaders for the time taken to address increased accountability Vision and ideology • A concern for assumptions about children’s music education needs in terms of formal/informal musical learning and training/encounter • A concern amongst music service staff that pressures of accountability were impeding the development of teacher/student relationships
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Appendix 6: (Annex 5) - Summary of Henley's (2011) written and verbal responses

On 24 September 2010, in response to the Secretary of State for Education's commission to carry out a review of music education, Darren Henley issued a public call for evidence. He invited people and organisations with an interest in music education to respond to the following questions:

- What is it that works best about the way music education is currently delivered?
- What is it that could / should be working better in the way that music education is currently delivered?
- What would be the ideal way to ensure that every child learns a musical instrument and learns to sing?
- If we had a blank sheet of paper, what would be your view of the ideal funding and delivery structure for music education?
- Do you have any other comments you'd like to make?

At the closing date of 1 November 2010, 900 individuals or organisations had submitted written evidence. In addition, 72 people representing 55 organisations...

Taken from

[https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/180857/Music Education in England call for evidence analysis.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/180857/Music_Education_in_England_call_for_evidence_analysis.pdf)

(accessed 12th November, 2016).

Appendix 7a - Interview Schedule (Head teachers)

Section 1 – Introductions

Thank you for agreeing to take part in this interview. The head of the local music hub has identified you as a primary head teacher who is committed to music within their school.

To begin, I wonder if you could provide a little contextual information on yourself, on your role, and on your organisation

First, could you tell me a little about your school?

In what ways has your school changed, in recent years?

Could you tell me a little about yourself now – about your background, and about how you came to this role?

Section 2 – Professional biography

Thinking back to the start of your career, now, what was it that brought you into primary education in the first place?

Have your own priorities for education changed, over that time, do you think?

Section 3 – Philosophies, values and principles

I wonder if I might ask you some questions about music in your school now. Clearly, music is an important subject here:

Why do you feel music is so important for primary aged children?

What kinds of musical activity are children in your school engaged in?

Who are the key people, who bring music alive here?

Section 4 – Implementation of current Music Education policy

What do you think has been the impact of the introduction of music hubs?

Have there been any noticeable changes to the way the music service interacts with schools?
Has it impacted on the way the music service operates, or on the kinds of provision they offer?

In what way do you draw on the services of your local music hub?

Do you buy in music provision?

Have your staff been able to attend any training events in music education?

What do you know about the services your local hub provides for extra-curricular activity?

In September 2014 a new national music curriculum will be introduced into primary schools

What changes do you think this new curriculum is likely to make?

Have you considered how you might prepare for the new curriculum in the school?

What aspects of music remain difficult to address?

Appendix 7b - Interview Schedule (School-based music co-ordinators)

Section 1 – Introductions

Thank you for agreeing to take part in this interview. Your head-teacher has identified you as the curriculum leader for music in your school. My interest is in learning about you, about your views of music education, about the kinds of support you are able to access for music education, and about the role music plays in your school.

Could you tell me a little about yourself now – about your role, and about what you do in relation to music education.

How much of your time is given to music education?

What changes have you tried to make in music education, since coming to this school?

Section 2 – Professional biography

What other positions have you held since working you started working?

How does music feature in your life?

How did you get to be the music co-ordinator in the school?

What do you remember about your own music education?

Section 3 – Philosophies, values and principles

I wonder if I might ask you some questions about music in your school now. Clearly, music is an important subject here, what is it, do you think, that is so valuable about this subject?

How do you set about co-ordinating music in the primary school?

Curriculum planning & NC coverage

Purchase of materials

Staff training
Liason with hubs
Organising lessons
Own CPD

What are you most proud about within music at this school?

What have been the biggest challenges to your job as music co-ordinator?

What forms of support are you able to draw on?

The head teacher

Other staff

Parents

The music service

Section 4 – Implementation of current Music Education policy

What, do you think, have been the most valuable developments in music education provision, in recent years?

In what way have music hubs changed children's experiences of music?

What impact do you think music hubs are having?

What use have you been able to make of your local music hub in terms of curriculum music or CPD?

What further developments would you like to make to music in your school?

What, do you think, will be the impact of the revised NC for music?

What is the biggest challenge for primary music?

Thinking forward to your next Ofsted inspection - How do you expect music to feature within this inspection?

Appendix 7c - Interview Schedule (Music Hub Leaders)

Section 1 – Introductions

Thank you for agreeing to take part in this interview. You have been selected for interview on the basis of your role as leader of one of the 123 local music hubs in England.

To begin, I wonder if you could provide a little contextual information on yourself, on your role, and on your organisation.

What is your job title?

What is your role within the organisation?

What kind of work is your hub involved in?

What is the nature of the catchment you serve?

Who are your closest partners?

Section 2 – Professional biography

Thank you. I'm interested to know something about your career path to becoming the head of a music service. I wonder if you could tell me a little about this?

How did you become involved with the music service?

What previous roles have you undertaken?

What other jobs have you done?

What other organisations have you worked for?

I wonder how your own music education has contributed to the work you do today.

What kinds of musical activity were you engaged in as a child?

How were these organised?

In what way did music feature in your education after school?

Section 3 – Philosophies, values and principles

I'm interested to know how it feels to be the head of a music service?

What is the best part of your job?

What is the biggest responsibility you have?

How do you manage the pressures of your role?

How do new ideas develop?

When you took on the position as leader of the music service, what were you keen to develop within the organisation?

Section 4 – Implementation of current Music Education policy

I wonder if you can think back to 2011 now, when the government published the national strategy document, The importance of music. What has been the impact of this strategy on your organisation?

How did you feel when the formation of music hubs was announced?

How did you feel about the music hub application process?

How do you feel about the funding mechanisms for music hubs?

I wonder, particularly in relation to primary education, what you think the problems of music education were, that the Coalition government was trying to address through the development of music hubs?

Were they right to identify these problems?

Do your hubs have provided a good solution?

Last year, in 2013, Ofsted published a document called 'Music in schools: what hubs must do,' I wonder if you can recall how you felt about this publication, and what has been your response to it?

The arrangements for music services has differed for many years between LAs, and the impact of hubs will be felt differently in each geographical area. What, in your own experience, has been gained and what has been lost within music and the performing arts in recent years?

What has been the impact of the new inspection framework on your organisation?

What happens when one of your partner schools is inspected?

How do you feel when you hear about a school being inspected?

In September 2014 a new national music curriculum will be introduced into primary schools. What do you think the impact of this change will be?

How would you summarise the difference between the new and the old curriculum?

How ready are schools for this change?

In what way are you able to offer support to schools?

What else could be done to enhance the place of music in schools?

Finally, I am interested to know how you think music hubs and primary music education will develop in the future?

What are the new problems which hubs and schools have to address in primary music education?

What do you think your organisation will be doing in five years time?

What do you think we will notice in the next revision of the NC?

Appendix 7d -Interview Schedule (Music Service heads of curriculum music)

Section 1 – Introductions

Thank you for agreeing to take part in this interview. The head of your music hub has identified you as someone who would be able to give me an insight into the work of your organisation.

I wonder if you could begin by telling me a little about yourself?

What is your job title?

What kinds of work are you engaged in?

Could you describe your working conditions, for example, a normal day, the places where you work, the colleagues you work with, the activities you undertake.

Section 2 – Professional biography

I'm interested to know something about your career path to becoming the head of a music service. I wonder if you could tell me a little about this?

How did you become involved with the music service?

What previous roles have you undertaken?

What other jobs have you done?

What other organisations have you worked for?

I wonder how your own music education has contributed to the work you do today.

What kinds of musical activity were you engaged in as a child?

How were these organised?

In what way did music feature in your education after leaving school?

Section 3 – Philosophies, values and principles

I'm interested to know how it feels to be in your position within the music service?

What is the best part of your job?

What is the biggest responsibility you have?

How do you manage the pressures of your role?

What are you most proud about, in the work you and your organisation are engaged in?

In what way are you able to contribute towards the development of the organisation?

Section 4 – Implementation of current Music Education policy

In what ways has your worked changed and developed in recent years?

What do you think have been the factors which have brought about this change?

What impact do you expect the new national music curriculum will have on primary music?

In what way do you imagine you will be able to help schools adapt to these changes?

In what way do you think your music hub could make greater improvements to primary music in the future?

What do you imagine the hub will be doing in five-years time?

What will you be doing in five years time?

Appendix 8a - Participant Information Sheet (Music Service/Hub participants)

1. Research Project Title: Illuminating the manuscript: Music education policy and the primary school

2. Invitation paragraph

You are being invited to take part in a research project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. Thank you for reading this.

3. What is the project's purpose?

The purpose of this project is to investigate music education policy, within the context of the primary school. The research element is in two parts. Part one concerns the analysis of government policy texts, concerning the development of the National Music Plan.

The second part of the study is to investigate how policy is interpreted and implemented in schools which have a positive disposition towards music education. The study will take place between October and December 2014.

4. Why have I been chosen?

This study concerns the development and implementation of music education policy, within the context of primary education. I would like to explore the views of both schools and music services about policy developments in music education. As the leader

of a hub/music service you will have first-hand experience of working with policy. The insight you can offer is really important to my research, and to the understanding of all those interested in music education in England.

5. Do I have to take part?

Your participation is entirely voluntary. If you agree to take part you may keep this information sheet and I will ask you to sign a consent form which indicates that your participation was voluntary. You may withdraw from the research at any time without it affecting any benefits that you are entitled to in any way. You would not have to give a reason.

6. What will happen to me if I take part?

When the research begins I would hope to be able to interview you. The interview will last for around 40-60 minutes and it will be very helpful if I could record these using a digital audio recording device. I will be very happy to send you a copy of the interview questions beforehand.

It would be really helpful if I could send any follow up questions by e-mail, and I request that you check the transcript of the interview before the analysis.

7. What do I have to do?

The interviews would take place and time convenient to you.

8. What are the possible disadvantages and risks of taking part?

There are no possible risks or disadvantages to taking part.

9. What are the possible benefits of taking part?

I hope that the opportunity to talk about music education policy and practice will allow you time to reflect on what has developed in your organisation in recent years. You will also be helping me to develop an argument that contributes to the national discussion about the place and value of music education within the primary school experience.

10. What happens if the research study stops earlier than expected?

If the investigation has to end earlier than expected you will be informed of this and provided with an explanation.

11. What if something goes wrong?

There are three levels of response, if you feel unhappy about any aspect of this research:

- 1) In the first instance please consult with me. It is in my interests to ensure that I retain your confidence and support for this project.
- 2) If you are unhappy with my response or do not wish to contact me, you may contact my supervisor, Dr Christine Winter, at the University of Sheffield, on 0114 222 8142 or c.winter@sheffield.ac.uk.
- 3) Finally, you may contact the University of Sheffield's registrar and secretary via the university website - <http://www.shef.ac.uk/>

12. Will my taking part in this project be kept confidential?

While the information I collect during this investigation will be used to inform my research none of it will be attributable and all participant and setting names will be anonymised in all subsequent report.

13. What will happen to the results of the research project?

It is possible that I will report on some aspects of the work in national peer-reviewed and professional journals, and possibly at conferences and during lectures at my own place of work, Edge Hill University. The protection of individual identities, institutions and locations will be of paramount importance at all times.

14. Who is organising and funding the research?

This research comprises the main body of my work towards the award of Doctor of Education at the University of Sheffield.

15. Who has ethically reviewed the project?

These proposals have been subject to the ethics review procedures of Sheffield University's education department. The University's Research Ethics Committee monitors the application and delivery of the University's Ethics Review Procedure across the University.

16. Contact for further information

Ian Shirley
Senior Lecturer/Researcher in Primary Music Education
Edge Hill University
St Helens Road
Ormskirk
Lancashire
WN5 8HP
Tel: 07966 215903

E-mail: ian.shirley@edgehill.ac.uk

You may keep this copy of the information sheet and I will provide a copy of the signed consent form for your records.

Thank you for taking the time to read this document

Appendix 8b - Participant Information Sheet (School-based Participants)

1. Research Project Title: Illuminating the manuscript: Music education policy and the primary school

2. Invitation paragraph

You are being invited to take part in a research project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. Thank you for reading this.

3. What is the project's purpose?

The purpose of this project is to investigate music education policy, within the context of the primary school. The research element is in two parts. Part one concerns the analysis of government policy texts, concerning the development of the National Music Plan.

The second part of the study is to investigate how policy is interpreted and implemented in schools which have a positive disposition towards music education. The study will take place between October and December 2014.

4. Why have I been chosen?

This study concerns the development and implementation of music education policy, within the context of primary education. I would like to explore the views of both schools colleagues and music service staff about recent policy developments in music

education. As the leaders of music in your school you will have first-hand experience of working with policy. The insight you can offer is really important to my research, and to the understanding of all those interested in music education in England.

I will be working with a number of schools, each within different parts of the country, and in each case I shall be talking with the music leaders, the head-teacher, and the leader of the associated music services. In each case, your comments will not be attributable and your identity will be kept confidential in all subsequent report materials.

5. Do I have to take part?

Your participation is entirely voluntary. If you agree to take part you may keep this information sheet and I will ask you to sign a consent form which indicates that your participation was voluntary. You may withdraw from the research at any time without it affecting any benefits that you are entitled to in any way. You would not have to give a reason.

6. What will happen to me if I take part?

When the research begins I would hope to be able to interview you. The interview will last for around 40-60 minutes and it will be very helpful if I could record these using a digital audio recording device. I will be very happy to send you a copy of the interview questions beforehand.

It would be really helpful if I could send any follow up questions by e-mail, and I request that you check the transcript of the interview before the analysis.

7. What do I have to do?

The interviews would take place at a time a location convenient to you.

8. What are the possible disadvantages and risks of taking part?

There are no possible risks or disadvantages to taking part.

9. What are the possible benefits of taking part?

I hope that the opportunity to talk about music education policy and practice will allow you time to reflect on what has developed in your organisation in recent years. You will also be helping me to develop an argument that contributes to the national discussion about the place and value of music education within the primary school experience.

10. What happens if the research study stops earlier than expected?

If the investigation has to end earlier than expected you will be informed of this and provided with an explanation.

11. What if something goes wrong?

There are three levels of response, if you feel unhappy about any aspect of this research:

- 1) In the first instance please consult with me. It is in my interests to ensure that I retain your confidence and support for this project.
- 2) If you are unhappy with my response or do not wish to contact me, you may contact my supervisor, Dr Christine Winter, at the University of Sheffield, on 0114 222 8142 or c.winter@sheffield.ac.uk.
- 3) Finally, you may contact the University of Sheffield's registrar and secretary via the university website - <http://www.shef.ac.uk/>

12. Will my taking part in this project be kept confidential?

While the information I collect during this investigation will be used to inform my research none of it will be attributable and all participant and setting names will be anonymised in all subsequent report.

13. What will happen to the results of the research project?

It is possible that I will report on some aspects of the work in national peer-reviewed and professional journals, and possibly at conferences and during lectures at my own place of work, Edge Hill University. The protection of individual identities, institutions and locations will be of paramount importance at all times.

14. Who is organising and funding the research?

This research comprises the main body of my work towards the award of Doctor of Education at the University of Sheffield.

15. Who has ethically reviewed the project?

These proposals have been subject to the ethics review procedures of Sheffield University's education department. The University's Research Ethics Committee monitors the application and delivery of the University's Ethics Review Procedure across the University.

16. Contact for further information

Ian Shirley

Senior Lecturer/Researcher in Primary Music Education

Edge Hill University

St Helens Road

Ormskirk

Lancashire

WN5 8HP

Tel: 07966 215903

E-mail: ian.shirley@edgehill.ac.uk

You may keep this copy of the information sheet and I will provide a copy of the signed consent form for your records.

Thank you for taking the time to read this document

Appendix 9 - Ethical Consent



The School Of Education.

David Ian Shirley

Head of School
Professor Jackie Marsh

Department of Educational Studies
888 Glossop Road
Sheffield
S10 2JA

06 February 2012

Telephone: +44 (0)114 222 8096
Email: Jacquie.gillott@sheffield.ac.uk

Dear Ian

ETHICAL APPROVAL LETTER

Illuminating the manuscript: Music education policy and the primary school

Thank you for submitting your ethics application. I am writing to confirm that your application has now been approved, and you can proceed with your research.

This letter is evidence that your application has been approved and should be included as an Appendix in your final submission.

Good luck with your research.

Yours sincerely

A handwritten signature in black ink that reads 'S. A. Warren'.

Dr Simon Warren
Chair of the School of Education Ethics Review Panel

cc Dr Chris Winter