Music Education in 2020

What Are We Learning?
Summary of Research Findings

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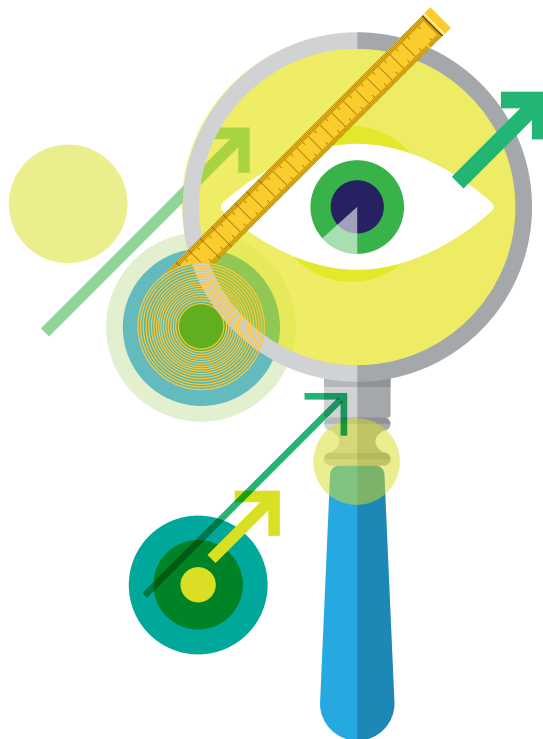
A report about musical learning and online tuition in Wiltshire and what we are learning from the changes sparked by the COVID-19 lockdown.

Contents

About the research project

What Are We Learning (hereafter WAWL) is a research project commissioned by Wiltshire Music Connect to investigate how music education has responded to the challenges of coronavirus.

The huge unplanned and unprecedented move to online tuition from March 2020 due to the UK lockdown restrictions initiated rapid innovation and adaptation by music educators. Throughout lockdown, as part of the Hub's work to support Associate Providers*, we hosted Virtual Coffee Mornings for Associates to network and share experiences. These conversations revealed how Associates were adapting their teaching practice for an online environment and how students were responding to this new experience. WAWL aims to explore and document what we have learnt: the process tutors have gone through, what has been most useful to them in adapting their practice, how children and young people have responded, and implications for the future of music education arising from these different ways of providing music tuition.

This report summarises what the research involved, who took part and how we answered our research questions. One purpose of the report is to share what we have learnt with people involved in music education throughout Wiltshire and beyond. We have also produced visual and written summaries of the key points for Associates, schools and families (including those who contributed to the research). Wiltshire Music Connect intend to consider the findings when planning activities and professional development opportunities to ensure that our actions to support music education are responsive to the needs of the workforce and the county's children and young people (CYP).

About Wiltshire Music Connect

Wiltshire Music Connect is the Music Education Hub for Wiltshire. Music Education Hubs are funded by the government through Arts Council England and are a key part of the National Plan for Music Education. The Hub connects children and young people with a broad range of music making opportunities and experiences to complement what schools offer. In addition to schools and music teachers, the Hub supports a wide range of music activity outside of schools including bands, clubs, groups, promoters, festivals and venues, to strengthen musical learning opportunities in the county.

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* **Associate Providers** are freelance individuals or organisations who offer musical learning opportunities for children and young people in Wiltshire. Anyone can apply for Associate status which requires an interview, completion of Safeguarding training and a commitment to undertake regular professional development.

What did the research involve and who took part?

Wiltshire Music Connect commissioned freelance researcher Nell Farrally to design and lead the research process. Research aims and questions were agreed collaboratively between Nell and the Wiltshire Music Connect staff team.

Research aims:

- To systematically gather, analyse and interpret the perspectives of a range of Associates, CYP and parents/carers about the changes in practice and music education provision due to COVID-19.

- To provide the Hub team with information to support and contribute to informed and needs-led decisions about short and medium-term delivery plans and longer-term strategy.

- To stimulate reflection, discussion and collaboration amongst the Associate cohort about future development, change and challenges which affect music education due to COVID-19.

Research questions fell into two groups: what we hoped to find out about Associates' practice and what we hoped to find out about CYP and their families' experiences of musical learning during lockdown. The research questions are shown as the headings in the *Answering the research questions* section (p.6) of this report.

The research approach and methods chosen to most effectively address the aims were to invite eight Associates to take the role of co-researchers. The co-researchers' role involved input into the research design, writing a reflective case study about their own practice and experiences, and interviewing four of their own students who were taking part in online lessons. The co-researchers were suggested by the Hub team to represent a range of instruments, genres, geographical location and experience of using technology in their work. The lead researcher co-ordinated the process and managed the consent procedures, data management and security, data analysis and report writing.

All the co-researchers took part in an online briefing session where they contributed to the case study structuring and interview questions for their students, and received guidance on the practicalities of recording interviews, data management and obtaining informed written consent. The session also included an element of training in interview skills and ethical considerations of the research.
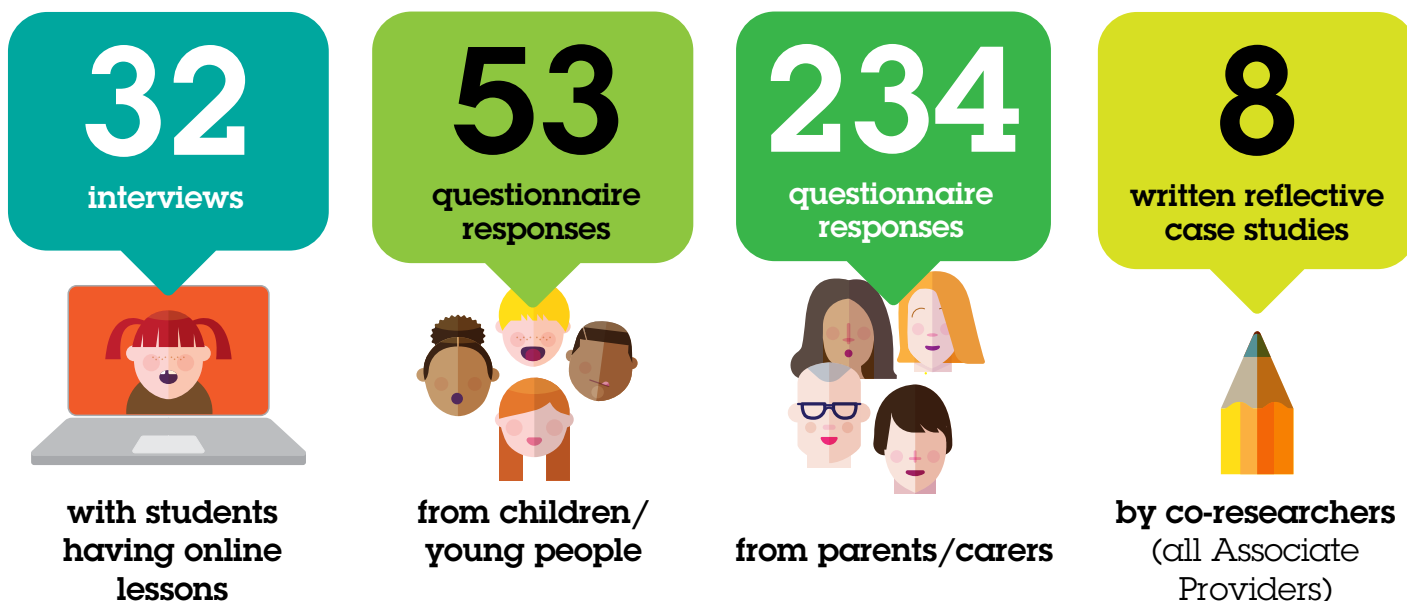
The children and young people interviewed were purposively selected by the co-researchers from students they were currently teaching online who would be confident to give their views verbally. The interviewees included students with Special Educational Needs and Disabilities including autism and severe dyslexia. The youngest interviewees were in Year 4 and the oldest were in Year 12. The shortest time an interviewee had been having instrumental lessons was five months and the longest was 10 years.

To capture the views of parents/carers and CYP who were not having online tuition during lockdown, an online questionnaire was promoted to families through the Hub e-newsletters and social media, and by Associates and other Hub partners. A total of 287 completed questionnaire responses were received: 82% (n=234) were from parents/carers representing their child's views and 18% (n=53) were from children and young people giving their own views.

Every year group from Years 1 to 13 featured in the responses. Respondents' educational settings covered 82 Wiltshire schools and colleges, six schools or FE colleges in neighbouring local authorities, six private schools, and home education for five young people. There was a wide geographic spread all over the county, but generally schools in eastern parts were less well represented.

11% of respondents were not currently having online lessons. 83% of respondents had instrumental tuition at schools prior to lockdown and 29% had instrumental tuition privately outside of school. There was a broad range of experience of instrumental tuition: from starting lessons one week before lockdown to having learnt multiple instruments for many years.

A summary of the data considered for this report:

32 interviews

with students having online lessons

53 questionnaire responses

from children/ young people

234 questionnaire responses

from parents/carers

8 written reflective case studies

by co-researchers (all Associate Providers)

Qualitative data from all three methods were analysed using thematic analysis (Braun and Clark, 2006). Open thematic coding created both descriptive and interpretative codes which were grouped to generate themes. The purpose of using thematic analysis for WAWL was to notice patterns in the data which address the research questions. Quantitative data from the questionnaire were considered as percentages where relevant.

Answering the research questions

The first group of research questions sought to consider Associates' teaching practice.

How has the situation caused by COVID-19 changed Associates' teaching practice?

Effectiveness of online tuition

None of our co-researchers had offered online tuition before and most were initially apprehensive about how successful it would be. However, once they had experienced providing lessons online, they were unanimous in their positivity that online lessons were effective at enabling students to continue learning and maintaining their progression. Although some wished to return to face-to-face tuition as soon as possible, most said they would continue to offer online tuition to some students in certain circumstances (such as for after-school teaching rather than visiting students' homes).

"I felt extremely apprehensive about being able to teach online. I was worried about the future of music teaching, and I was particularly concerned at how my pupils would react. Whether they would lose the incentive to play and practise without a goal to aim for… It became clear fairly rapidly that, despite the limitations, giving music lessons remotely was proving beneficial."

Innovation and creativity

All the co-researchers felt the situation caused by coronavirus had been positive for their teaching practice. The need to adapt their teaching for the online environment provided an opportunity to re-evaluate their work. For most, their self-appraisal of what they teach and how they teach led to innovation and creativity in devising new lesson content. The audio-delay, which is common in synchronous online communication, meant some activities such as playing along to backing tracks or live accompaniment by tutors were not possible for online lessons. Tutors found new ways to reinforce rhythm, timing and tempo. Teaching aural exercises, and some aspects of technique such as slurring and tonguing for woodwind, were difficult online. Tutors explored new resources to use in their teaching to compensation for these limitations such as directing students to specific YouTube video tutorials.

"Technical exercises have also changed to some degree, particularly with singing students and I spend more time on call and response to help develop aural skills. Composition is something else that is now a part of my lessons and has been particularly useful for students who normally struggle with reading and/or following notation."

A greater emphasis on verbal explanation rather than playing to demonstrate technique and musical ideas was necessary for online teaching. This required tutors to consider the simplicity and consistency of language they use to communicate with students.

What have been the primary issues and challenges to adapting to the COVID-19 situation?

Technology

None of the co-researchers had taught online before and all had to adapt and learn about technology and online platforms to different degrees. Some had existing experience of music technology which helped with this. Some tutors had "informal" technical support from partners or their adult children who had relevant professional expertise.

Interruptions to internet connections, latency issues and slow internet speeds were a challenge. These were exacerbated when both tutor and student lived in a rural area and when students' other family members were also online (for example parents' online work meetings).

Changes to patterns of work

Most tutors' circumstances included factors which affected their patterns of work during the lockdown, for example:

- Caring responsibilities (for their own children and others).

- A suitable space to teach online (some tutors had dedicated studios, others had to co-ordinate working around others in their household eg. one tutors' partner was also a music tutor teaching online and they could not teach at the same time).

More administration to arrange lessons and more preparation time was needed to ensure students had the resources for lessons, which for most tutors meant they were working longer hours for less income.

Relationships with schools

The uncertainty over when teaching in schools could resume was a major concern. There was a wide variation in levels of communication between tutors and different schools. Tutors reported that they have had great communication with some schools and feel hugely valued, whilst also receiving no communication from other schools and feeling that their work was not valued.

What have the music education workforce found most helpful to adapting their work and coping with the situation?

Online networking, peer support and resources

The online networking and Continuing Professional Development (CPD) provided by Wiltshire Music Connect was beneficial to tutors: the online Associate Conference, the Hub's COVID-19 musical resources webpage, safeguarding guidance and the policy/guidance updates. Tutors used resources by ISM, MU, ESTA, Music Mark; their schools' online learning policies; and policies and guidance from music services for whom they worked in neighbouring counties.

Peer support between tutors was helpful through the Hub Virtual Coffee Mornings and informally through tutors' own contacts. There was a strong call for the Hub to continue virtual networking and a wish that all future networking and CPD has an option to take part virtually.
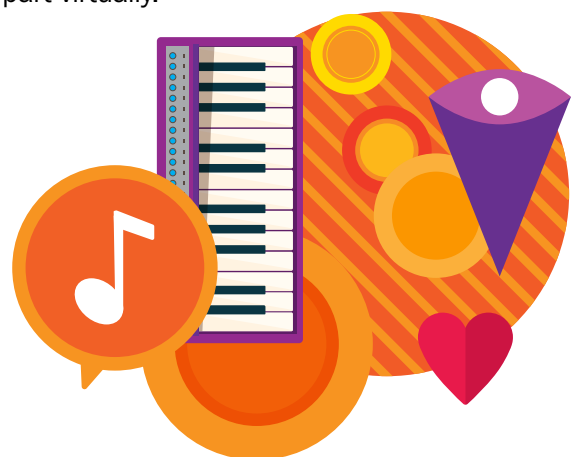
Awareness of their own wellbeing

The co-researchers showed an awareness of their own wellbeing in different aspects: maintaining work / home boundaries, ensuring breaks away from working in front of a screen, balancing their working hours with caring and home education responsibilities, tiredness and straining their voice, their sense of job satisfaction.

The positive experiences of students to online tuition is an implicit factor in how tutors have coped with the situation. There was satisfaction in how students progressed and retained their interest in music during lockdown. Parental engagement in children's learning and positive feedback from parents/carers was appreciated by tutors.

Refreshing their practice

Whilst there are some concerns for the future, on the whole tutors were very positive about having refreshed their practice and they now see online tuition as a viable way to continue music teaching in the circumstances. Some were proud with how they responded to the situation, reflecting on what they had learnt:

"I can adapt and overcome massive changes almost immediately and I am very resilient to change."

What learning or changes to practice will educators take forwards in medium and longer-term plans?

Continuing to offer online lessons

All the co-researchers are considering keeping online lessons as part of their offer to families. For some tutors this would be limited to certain circumstances, for example as a catch-up when the tutor has missed a lesson due to illness. One tutor felt that afterschool online tuition would become part of his usual pattern of work. This would increase the numbers of students he could teach outside of school and benefit children who cease learning after Year 6 as they do not want to have tuition during the day at secondary school.

"Now that I am comfortable with online teaching, I will continue to offer it as a short-term option for students, in situations where travel might not be feasible, such as during school holidays, bad weather conditions (such as snow/ice) or should my health not allow me to drive."

Students more independent in their learning

Tutors observed that not being in the same room together required students to become more independent with aspects of learning and practising. Examples include tuning the instrument, plugging in amps, using phone apps to trigger backing tracks, and annotating sheet music (tasks tutors would have done or assisted with in face-to-face lessons). Some tutors felt they had previously underestimated students' ability to manage these tasks themselves. Preserving this independence and raising their expectations of students is something tutors wish to continue when face-to-face lessons resume.

"The nature of online lessons means they have had to take on more responsibility for what they are doing, having to be more engaged in the lesson and really focusing on listening and watching…. One consequence of online lessons I have noticed is that students have to be much more independent and proactive to achieve the goals we set out. "

More use of technology

One of the significant adaptations tutors made to their practice is a greater use of technology in their teaching which they said they would continue when they resume face-to-face lessons. This included encouraging students to make more use of apps such as digital metronomes, speed manipulation and tuning apps, triggering backing tracks for themselves and setting timers to support students to focus for short periods of time. Asking students to record themselves playing, as a way to encourage self-criticism, was a technique they would continue. Using online resources such as YouTube videos for aural exercises would continue. One tutor was transferring all their resources to digital so they could have everything at hand in face-to-face lessons and be more responsive to students' interests. Others plan to develop their website as a platform for sharing resources with their students.

Changes to content of lessons

Tutors will continue to use some of the techniques and activities they devised to compensate for the online environment, for example, using composition in instrumental teaching, counting beats whilst playing rather than playing to backing tracks, more focus on talking about music and different styles, and more focus on theory.

To what extent are Associates considering the future music education landscape in Wiltshire and how their practice responds to the needs of CYP, parents/carers and schools?

Quality

Tutors felt it was vital to ensure what they offered was of high quality so parents/carers felt that lessons were worth the money and not a lesser experience for a child because they were online. The indicators of quality for tutors included lessons being fun, engaging, giving students a sense of achievement and enabling them to keep enjoying playing music.

Tutors were aware of both the quality of their own offer to families, but also the quality of music tuition generally. Tutors expressed concerns about unemployed musicians offering tuition to earn extra income during lockdown without any experience of teaching and no long-term commitment to children. It was suggested that the Hub should try to engage with this kind of tutor to raise the quality and safety of what is on offer. Tutors also noted that they had adapted rapidly without any training for teaching online. CPD was important and one tutor suggested some peer-observation for online teaching to raise the quality.

Responding to families' needs

There was a variation amongst the co-researchers about the business aspects of their music teaching practice – particularly the language around families as customers. Some tutors were more explicit than others around how their business model responded to what families wanted, and that they saw themselves as part of a market. One tutor commented that his business model enabled him to be nimble and respond quickly to the COVID-19 circumstances (he contrasted this to his work for a music service in a neighbouring county where every query "had to be run up a chain of command"). Another was confident that by focusing on the quality of his offer, and ensuring that he provided what families wanted, his business would survive.

## Returning to schools and face-to-face teaching

All tutors were aware that they may not be able to teach in schools in September and some seemed to be pro-active in anticipating how they would respond to this. One tutor had already discussed with some schools about how he could virtually teach children who were attending school. He was also researching alternative platforms which would enable him to teach children in pairs. Several tutors felt that virtually teaching children whilst they were at school would not be straightforward due to online access in schools. Tutors highlighted that visiting teachers are often not allowed to use the school WiFi and that internet connections in some schools' practise rooms were not adequate. Several tutors felt that the Hub should take a role in facilitating tutors to resume working in schools. There was some consideration in the case studies of how music education might return to schools beyond individual tuition (eg. small group lessons, First Access, working with children across year groups).

Several of the co-researchers were concerned about recruiting new pupils and it was common that tutors did not wish to begin online teaching for children with whom they had no prior relationship.

"From the things I have learnt and the way my practice has changed I feel it has been a useful learning process. We (student and teacher) have been on a joint journey of change and the student/teacher relationship has developed, whereby the student shapes the lesson as much as the teacher. I feel this is relevant to the music educator sector across Wiltshire because it is clear that music education will continue to change as we come out of lockdown and adapt to a new normal."

Parental expectations of offering online tuition

Amongst the questionnaire responses from parents/carers there were several respondents whose children had lessons on more than one instrument. They expressed disappointment that online lessons were not offered by, for example, the piano teacher when they were offered by the guitar teacher. It was the original intention that the co-researchers would include tutors who were not offering online tuition, however, by the time the research was underway, all of the selected tutors were teaching online even though some had been reluctant to do so. This meant that WAWL did not capture the perspective of tutors who were not offering online lessons as intended as the outset of the research. The unforeseen success of online tuition may have implications for tutors who have not offered this mode of lessons during the lockdown. One parent/carer questionnaire respondent sought online tuition for her child from a different tutor as their existing tutor was not offering online lessons. The provision of online tuition may become a factor when families are choosing tutors.
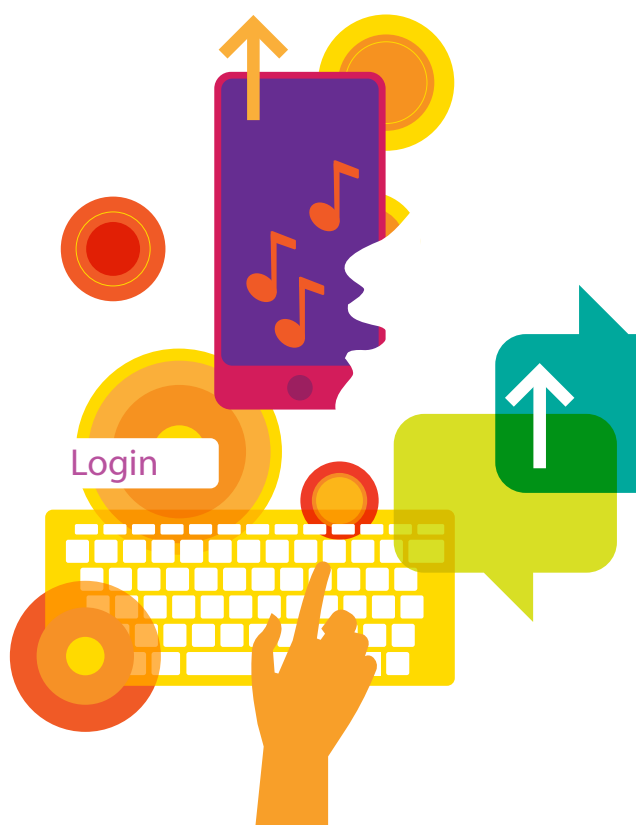
The second group of research questions sought the views and experiences of families:

How has CYP's music-making changed since March 2020 (including both informal self-led learning/experiences and regular timetabled activities)?

Positive responses to online tuition

For students who have had online lessons, the majority were positive about them. The dominant view is that online lessons are a good second-best, but CYP prefer face-to-face lessons. Online lessons have helped to keep students motivated and CYP have enjoyed seeing their teacher virtually.

> "They are pretty much the same as normal piano lessons. My teacher is just as helpful and friendly, I have progressed a grade throughout lockdown, I still enjoy playing the piano, the sound quality is a bit hit-and-miss but other than that everything is fine."

> "A bit laggy, we can't play together because of the time difference, but it does work, just takes a bit longer to learn a piece of music."

Login

The majority of questionnaire respondents (89%) were taking part in live online lessons during lockdown. There were small increases in CYP learning without direct tuition through self-teaching or online resources (increase from 11% to 14%), creative music making/composing/songwriting (increase from 14% to 20%), and music technology/production (increase from 2% to 4%).

> "I value my live lessons with my teachers the most because they allow me to continue progressing my musical skills and also keep me playing regularly, providing me with new pieces to play."

School music lessons

48% of questionnaire respondents said they did music lessons at school before lockdown compared to 18% who were learning music through lessons or activities provided by their school during lockdown. CYP spoke of online lessons for GCSE and BTEC music including activities such as harmony, theory, composition tasks using BBC Bitesize for inspiration and creative activities such as composing a piece using pots and pans. Questionnaire respondents mentioned doing Discover Arts Award with their school music teacher, Charanga using their school login and face-to-face music lessons in small class bubble groups at school. Parents/carers valued their child being able to learn music through online tuition which supplemented home-learning provided by schools or compensated for the lack of music education provided by some schools.

Ensembles and groups

Playing in groups has saw a huge change. 39% of questionnaire respondents took part in an outside-of-school group before lockdown and 33% took part in groups at school. During lockdown 14% did virtual ensemble activities with groups where they already took part. 3% of respondents had done virtual group music making during lockdown with organisations who were new to them.

Comments about virtual ensemble activities varied. Several people enjoyed Jazz Academy and Wiltshire Young Musicians activities. Some enjoyed West of England Youth Orchestra virtual activities whilst others did not. One student recorded themselves performing for a school virtual concert. There were several comments that people were missing playing with others.

> "I am really looking forward to the end of lockdown, as I have really missed all the SAYM groups and practical music lessons at school."

Informal and other music making

In addition, many respondents wrote of listening to music more, playing and practising more, singing for pleasure and exploring different kinds of music. It was notable that there was little mention of informal online collaboration to make music between friends.

Collectively, CYP listed a large range of resources they used for other music making during lockdown including: Yousician, Gareth Malone's Great British Home Chorus, Scouts' musician badge, Stagecoach, South West Music School online activities and mentoring, playing with family members, playing online with extended family members, performing for Thursday night Clap for Carers, recording themselves using Audacity for school saxophone ensemble, GarageBand, National Youth folk Ensemble online taster day, Bratton Silver Band (remote recording and VE Day Last Post), online folk singing sessions via Facebook Live, singing in Zoom church services, piano lesson app on Ipad, Soundtrap, Courage Performers (online), creating backing tracks with Sibelius for local choir, SWMS courses in online music production, writing own music, online coding workshops, 90-day free trial of Logic Pro, AudioSauna, Chrome Music Lab, MuseScore 3.

Online tuition not possible or positive for all

Whilst there was an overwhelming positivity about online lessons enabling children to continue making music, there were several questionnaire responses which showed this was not the case for all children. Several parents/carers commented that their children enjoyed the lessons but did not play outside of lessons or that they lacked motivation (for all learning, not just music). Some children found online lessons hard to engage with. Technical issues and slow internet connections were frustrating for some and made lessons hard to follow.

"They were difficult to follow and very glitchy which made learning difficult."

"My daughter has found it harder to engage with online lessons."

Reasons why children did not take part in online lessons include:

Ability of online environment to meet students' needs:

- Special Educational Needs and Disabilities (SEND)

- Mental health (student with anxiety couldn't cope with virtual lessons)

- Parents/carers felt young children (Years 1 and 2) would not engage with online lessons

- Children's lack of motivation to do anything during lockdown.

Family circumstances:

- Parents/carers are key workers so children attending school

- Families worried about their finances

- Families' ability to cope with home-schooling, own work and circumstances caused by lockdown.

Practical / technical reasons:

- Lack of technology or insufficient broadband connection

- No access to instruments at home (drum kit)

- Parents/carers couldn't tune the instrument.

Students' choice:

- Felt they could maintain learning without tuition

- Don't want to engage digitally.

We did not ask families to identify if children in the questionnaire and interviews had SEND, although some parents/carers did offer this information (autism, dyslexia, hearing impairment). The co-researchers were also not asked to comment specifically about students with SEND, although half included reflections about students with SEND in their case studies. Generally, students with autism found it difficult to concentrate and engage virtually. Students with poor working memory due to dyslexia found the emphasis on verbal instruction difficult. Some parents/carers felt that their child's SEND made online lessons unsuitable and chose not to try them.

"A. finds it very hard to deal with changes in routine. He has some weeks been in tears with the fact his lesson is now on a different day… A. has gotten so much out of face-to-face lessons with his tutor that online doesn't provide in the same way. However online lessons have been the best option during a very difficult and uncertain time."

The interviews and questionnaire showed variations in the resources families have for online tuition and learning music at home. Some CYP have good access to resources for music at home, for example, a piano, multiple instruments, devices to use Logic Pro and GarageBand, space and quiet to practise. Other CYP's only internet access was a parent's mobile phone, one family had one laptop between five siblings, another young person had no printer at home to print sheet music.
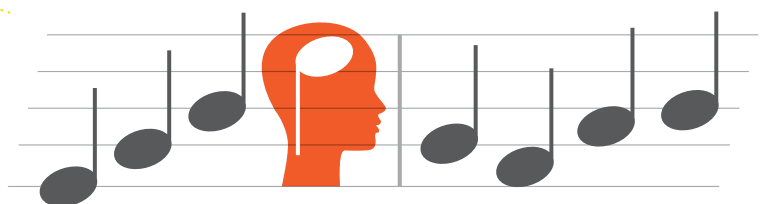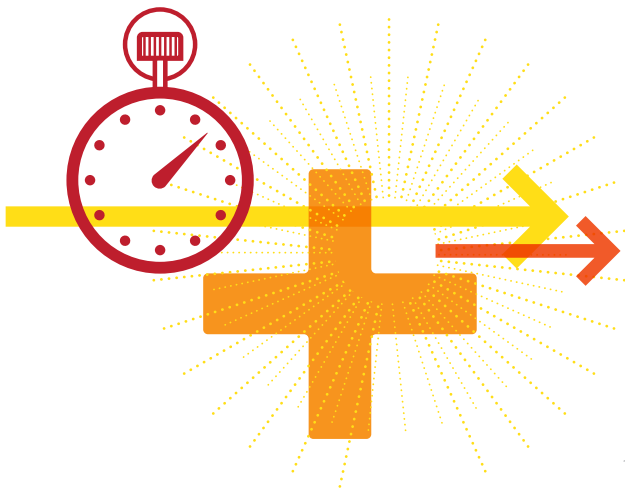
Has anything beneficial to CYP's musical learning come from the situation caused by coronavirus and/or have they realised there are aspects of musical learning they do not wish to return to?

Progression

Tutors observed that for many students, their rate of progression had not slowed with online lessons and for some students had even increased. They felt the predominant reason for this was that students were spending more time practising in between lessons, although other factors contributed such as greater concentration in online lessons, more parental support to practise and students having more time to explore resources and different genres. Students who usually have face-to-face lessons in pairs were reported by tutors and parents/carers to be making increased progress with 1-2-1 online lessons. In contrast, tutors also were aware that some children found it difficult to concentrate when communication was mediated by a screen.

There were, however, disparities between how tutors and CYP/families perceived students' progression. Responses to a questionnaire section about progression showed little change: 52% felt their progression was about the same, 18% were progressing more quickly with online lessons and 14% were not progressing as much with online lessons. Many parents/carers recognised that progress their child made was related to how much practice they did, rather than the method of delivering the lesson. CYP spoke of having more time to practise in lockdown without their usual afterschool activities and travelling time to school. Maintaining more time in their lives to practise was something which many CYP wished to continue.

> "I have enjoyed the novelty of online lessons, and I don't feel like they are stopping me from progressing. On the whole I've had more time to play and practise outside of music lessons."

> "Some of my more advanced students have said that they are really pleased that they have more time to practise, and this is showing in their progress. These students are enjoying their music making even more than before."

> "The online lessons are really good. I have to say I've improved loads."
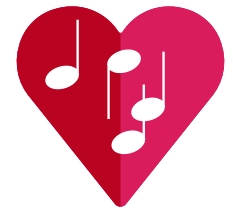
Wellbeing

Young people spoke about how online lessons, playing music and listening to music helped their wellbeing during the lockdown. Some young people found the schoolwork required of them at home to be stressful. Some were going into school by June (when the interviews took place) which they also found stressful. Online lessons and music making at home provided a relief from this and was "de-stressing". Some spoke of listening to "calming" music and of playing "upbeat" music to lift their mood. Weekly social contact outside of their family during lessons provided a routine and something to look forward to. Making and listening to music helped to cope with lockdown – music was something to do to relieve boredom, "takes your mind off things" and "makes you feel happy".

> "It's been a bit stressful, so it's quite nice to have half an hour where I can practise and it doesn't have to matter that I've still got loads of biology work to do."

> "I feel like it's something else to do to take your mind off of everything. It's quite fun as well, very therapeutic."

Parents/carers felt it was beneficial for their child to speak to another adult. Some explicitly commented on their child's wellbeing – that the lessons lifted their child's mood and were a highlight of their week.

> "It is contact with another adult apart from parents. He seems to have enjoyed escaping from home schooling."

Other benefits

One student commented that he preferred the "less chat, more focus" of online lessons. This is an interesting contrast to the perspective of tutors who felt that the lack of conversation in online lessons was detrimental to building rapport with students.

Online lessons were more convenient is several regards. Not having to carry instruments to school and not missing school lessons for music tuition was a benefit valued by some CYP. They noted being able to warm up on their instrument and being able to continue playing directly after the lesson as a good thing. Parents/carers appreciated the lack of driving children to lessons, waiting around in their car and transporting large instruments (cello). They felt that their child was less likely to forget to go to their lessons or turn up late.

How has coronavirus changed CYP's future musical learning aspirations and needs?

A return to face-to-face tuition

We asked CYP if their experiences during the lockdown had changed the kinds of music making they wished to do in the future or the ways they wished to learn music. The responses did not show a great appetite for different kinds of music making: 20% wanted to learn to use technology more, 21% wished to do more composing or song writing, 16% wished to learn different styles of music and 8% wanted to learn a different instrument. Although there was some change for the ways people wished to learn music, 65% of respondents definitely wished to resume face-to-face lessons as soon as possible. 19% would definitely and 42% would maybe like to have a mixture of face-to-face and online tuition in the future. The numbers who want to learn without specialist support were fewer (teaching yourself 13%, learning from friends or family 6%, learning using online resources eg. YouTube tuition videos 11%). 6% wished to do virtual choirs or ensembles in the future.

The prevailing view of students who had experienced online tuition was that it was a good alternative for learning music during lockdown, but it was second

Conclusion

best to face-to-face tuition. They wished to return to face-to-face tuition as soon as possible. However, the proportion who wish to learn with a mix of face-to-face and online tuition is notable.

How has the coronavirus situation influenced parent/carer involvement in, and understanding of, their children's musical learning?

Parents/carers expressed gratitude that tutors offered online tuition. Many commented how quickly tutors were able to adapt and move online. They appreciated the support and direct contact their child had with an educator, something that was lacking for many children in lockdown.

Many parents/carers commented that it was the first time they had met their child's tutor and enjoyed being more involved in their child's musical learning. They felt that communicating directly with tutors helped them to support their children's practise.

"I want to say again how effective online learning has been for my son, he has progressed well and he has been enthusiastic about practising. Thank you to his recorder teacher for providing him with the opportunity to have online lessons."

At the time of concluding this report resuming face-to-face teaching within current UK government guidelines is still being arranged between tutors and schools (September 2020).

It is evident that blended and remote learning may remain part of many children's education for some time to come. The positivity of many students and tutors regarding their experiences of online music tuition highlights it as an effective mode of learning.

The research has formalised and systematically captured what we have learnt through this process.

This report is just a summary of the wealth of information people contributed to the research which the Hub will use in its needs analysis to further support and sustain high-quality music education in Wiltshire.
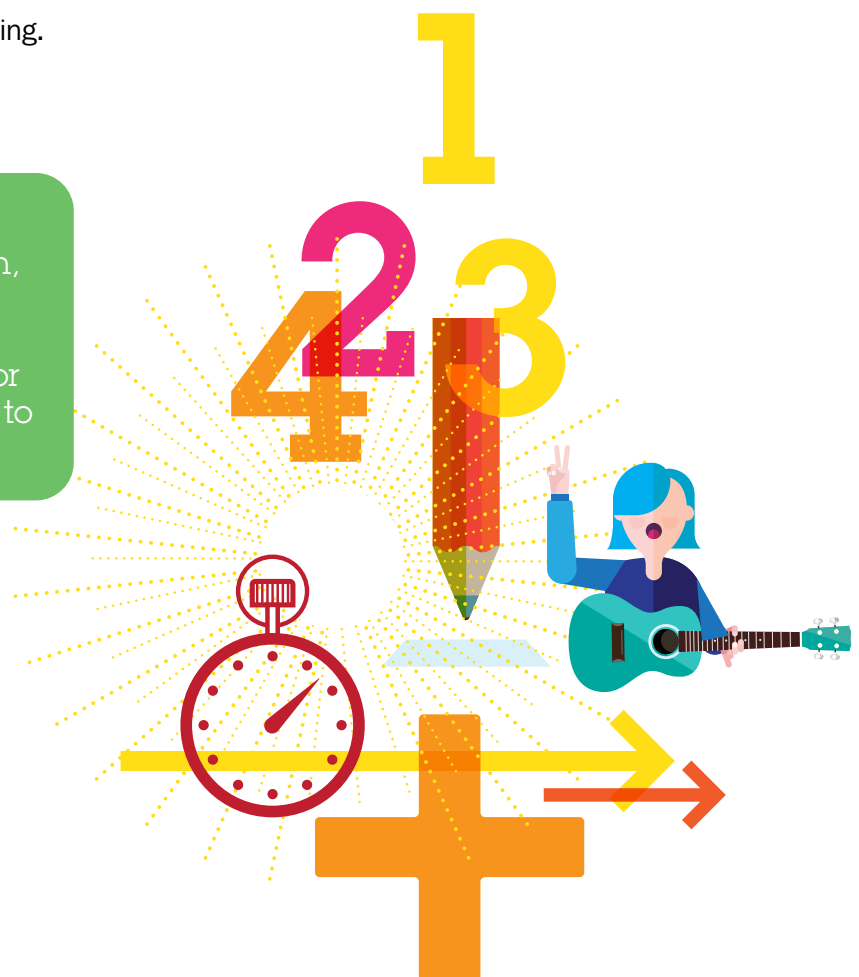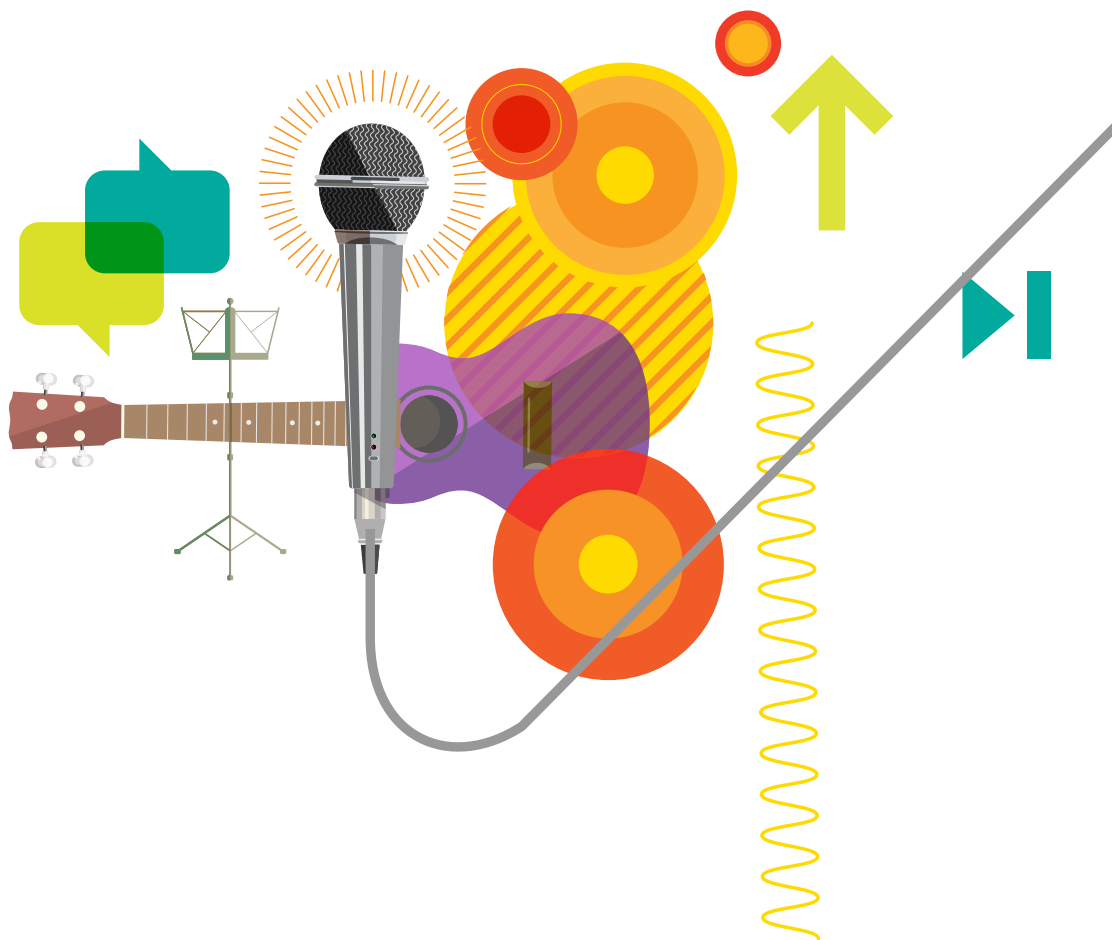
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Thanks and acknowledgements

Contact and links

More about Wiltshire Music Connect
https://wiltshiremusicconnect.org.uk/about/

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Other What Are We Learning documents
https://wiltshiremusicconnect.org.uk/what-are-we-learning/