

CHELTENHAM
Festivals



Musicate

Listen, Explore, Do

Five years of Musicate

Executive Summary
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Musicate Evaluation - Executive summary

Introduction

Musicate is a collaborative project bringing early career musicians into Primary schools for a year-long project centred on developing musicianship through listening. Now in its fifth year, this report gives a deep evaluation of *Musicate*. The evaluation questions are:

- What have been the long-term impacts of *Musicate* on teachers and school communities?
- Has *Musicate* achieved its objectives?
- What are the programme's strengths?
- Has participation in *Musicate* contributed to talent development amongst the *Musicats*? If so, how?

Methodology

A qualitative approach has been taken involving a three-phase design consisting of a meta-evaluation of previous evaluation reports leading into the collection of reflective statements via survey and follow-up in-depth interviews.

Four evaluation reports were analysed, 16 reflections were received from former teachers and musicians, and 20 interviews conducted, including past and current teachers and musicians, mentors and managers.

Context

As documented by Ofsted¹, pupil absence during the Covid-19 pandemic has been high and Primary school leaders '*restructured their timetables to prioritise English and Mathematics.*' This has added significant challenge to *Musicate*'s Covid-19 response and will continue to do so as schools emerge from the pandemic. In addition, during the timeframe of this current evaluation, three government documents have been published that present both opportunities and challenges for *Musicate*.

- The Model Music Curriculum was published in March 2021². CPD for teachers, particularly in Primary schools, will be critical to the successful roll-out of the model curriculum.
- In July 2021, Ofsted published its Research Review Series: Music³. The review outlines the national music education context and considers factors that impact upon the quality of music education in schools. The role of CPD for Primary teachers in delivering a quality music education is highlighted.
- In March 2021 the Department for Education published its guidance on induction for early career teachers⁴. From September 2021, Early Career Teachers will be entitled to two years professional development based on the Early Career Framework⁵. This includes Music subject and curriculum knowledge.

Based on these policy developments and schools' response to the pandemic, the strategic challenge for *Musicate* is threefold:

- How to increase music provision in Primary schools in a context of diminishing curriculum time.
- How to respond to the Model Music Curriculum

¹ https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/943732/COVID-19_series_briefing_on_schools__November_2020.pdf

² <https://www.gov.uk/government/publications/teaching-music-in-schools>

³ <https://www.gov.uk/government/publications/research-review-series-music/research-review-series-music>

⁴ <https://www.gov.uk/government/publications/induction-for-early-career-teachers-england>

⁵ <https://www.gov.uk/government/publications/early-career-framework>

- How to work more widely with teachers and build nationally deliverable CPD

Findings

Reviewing the findings, recommendations and key features of the evaluation reports, the following themes have been drawn out. These themes relate to both positive aspects of the project and areas that consistently arise as challenges:

- *Design*: of the project
- *Sustainability*: in-year and beyond the project
- *Collaboration*: in-school and between schools
- *Communication*: both good practice and challenges
- *Community*: for training, support and developing networks
- *Inclusion*: for children, for teachers, and for musicians
- *Development*: of children, teachers, and musicians
- *Positive outcomes*: for children beyond musical development

Analysing the data in relation to these themes reveals that there is some evidence to suggest that *Musicate* has had a long-term impact on teachers and school communities. These include the development of a whole school music curriculum and assessment framework, raising the profile of music in schools, and Music being integrated into other curriculum areas as well as more extra-curricular work. However more systematic impact data, including pupil voice, is needed to ascertain the extent of this. The programme has largely met its aims and objectives and, in particular, *Musicate* has had a significant impact on talent development of early career musicians.

The strengths of the programme have been identified as lying within the eight themes arising from previous evaluation reports. The design of the programme, including the curriculum (the content) and the pedagogy (the delivery), provide a structured framework that enable growth and development. This supports sustainability of learning and development, between *Musicate* visits, for the school beyond the project, and to take the musicians into their careers. The focus on collaboration fosters changes in practice for teachers and musicians. The emphasis on effective communication, including through mentorship and developing the communication skills of the musicians, gives a mechanism to support collaboration. The building of a community of practice and a professional support network for musicians directly contributes to talent development and springboards early career musicians into their careers. The inclusive approach encompasses not only children, but musicians and teachers. There are tripartite developmental outcomes – musical, pedagogical and personal – for all involved and these together support growth and changes to practice. There are wider positive outcomes for children, most notably in the form of oracy development.

That said, significant challenges lie in the eight themes. In particular, in supporting teachers and schools beyond the life of the project to help sustain their development and really affect change in schools, and finding ways to capture children’s wider development and understand how far this is attributed to *Musicate*.

Three particular aspects of the project have been drawn out as significant strengths:

- Training and professional development
- The *Musicate* curriculum and pedagogy
- The potential for structured development of an oracy programme

The recommendations centre on exploiting these strengths.

Recommendations

Increasing music provision in Primary schools

1. *Develop a systematic mechanism for collecting impact data:* Embed the collection of impact data into the project activities so as to capture pupil voice.
2. *Consider formalising a follow up year:* Review what has worked in continuation activities and develop a way to provide schools with a second year. This could be scaffolded by continued CPD.
3. *Develop moving packs for teachers:* in order to help teachers transition between schools and take their *Musicate* learning with them, moving packs could be created that include information to take to their new school and strategies for implementing Music based on *Musicate* learning.
4. *Develop mechanisms for communication with teachers:* Review the different ways that formal and informal communication is carried out with musicians and consider how to scaffold both structured and unstructured communication with teachers and schools.
5. *Create a community of teaching practice:* There is evidence that both teachers and mentors would like to see the creation of a professional network and that the project is now reaching a point where this is viable. Review what has worked with musicians and consider how this might be adapted to form a teaching network.
6. *Develop the management infrastructure:* In order to implement changes to foster growth and development as outlined in these recommendations, consideration needs to be given to the managerial infrastructure.

Responding to the Model Music Curriculum

7. *Model Music Curriculum Mapping:* Map *Musicate* onto the Model Music Curriculum to identify which aspects of the *Musicate* programme support this national model curriculum, and therefore what might be scaled up and rolled out at a national level as a resource to support the model curriculum. This would also help to demonstrate the value of *Musicate* to schools.
8. *Develop a CPD programme that can be offered at a national level:* Once *Musicate* has been mapped onto the Model Music Curriculum, consider what aspects of the *Musicate* CPD training can be rolled out nationally to support the implementation of the model curriculum.

Working with teachers more widely and developing a national programme

9. *Consider developing partnerships with ITE providers:* There is some evidence that mentors are developing the skills to work with student teachers. There is potential to work with providers to develop a training programme for Primary Music that can be delivered as part of Initial Teacher Education programmes in partnership with Higher Education Institutions.
10. *Carry out research and development work to create a unique national oracy programme:* The reliance on the unique partnership between Cheltenham Festivals, Schools and the Royal Birmingham Conservatoire makes *Musicate* itself difficult to transfer to other locations. However, the links between *Musicate* and the development of skills in oracy is not reliant on the particular partnership but is derived from the pedagogical approach and specific curriculum based on listening. This makes a programme based on oracy development derived from *Musicate* transferable. Map out *Musicate* onto the English Programme of Study to identify the specific areas of oracy that can be developed, develop and implement some pilot activity with an evaluation programme embedded within it to see what works for children, teachers and schools, refine the programme as a result of the evaluation and develop a large-scale programme that can be rolled out at a national level, with CPD as an essential part of the programme.