

CHELTENHAM
Festivals



Musicate

Listen, Explore, Do

Five years of Musicate

Full Report
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Musicate Evaluation

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***Musicate* Evaluation**

1. Introduction

This report gives a deep evaluation of *Musicate*, an educational project devised by Cheltenham Festivals Education team now in its fifth year.

Each year, *Musicate* has been evaluated so as to understand:

- How effective the project is in developing the confidence of teachers and emerging musicians in teaching music and positively changing their practice.
- How effective the project is in supporting pupil's learning in and engagement with music promoted by the project.
- What aspects of the project are most/least successful.
- What the longer-term impact of the programme is on teachers' practice.

The purpose of the current evaluation is to build on the yearly evaluations and conduct a deep evaluation of the project as a whole so as:

- To inform strategic planning of the programme beyond July 2022
- To attract funding beyond July 2022

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?

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.

To provide a context for the evaluation, a meta-evaluation of previous evaluation reports was conducted. Themes were drawn out of the evaluation reports and applied to the reflective statements to test their validity and allow subthemes to emerge. These then provided a framework for the interviews and used to conduct a robust systematic deductive analysis of the rich data collected. The meta-evaluation also provides an insight into the programme's strengths, what the ongoing challenges are and how the programme has developed over time.

Following the meta-evaluation, teachers and musicians from previous years of *Musicate* were contacted and asked to provide their reflections on the project in response to survey questions. 11 musicians and 5 teachers responded. Current teachers and musicians were not invited to provide a reflective statement as at the time of data collection, they were mid-project. These reflections were provided either in text or by video. In addition to contributing to the evaluation, permission was given for 9 reflections to be used by Cheltenham Festivals for publicity and promotion of *Musicate*. The reflections were analysed and used as the basis for in-depth interviews.

Teachers and musicians were then invited to be interviewed, including teachers and musicians from the current year, along with mentors and managers from both Cheltenham Festivals and the Royal Birmingham Conservatoire. In total, 20 interviews were conducted. The framework derived from the meta-evaluation and reflections was used to capture the impacts on the individuals, children and schools through interview and to understand what is unique about *Musicate*, how *Musicate* might develop in Gloucestershire, and what the potential for scaling up is.

This qualitative approach was used for four reasons:

- *Range of different participants*: The evaluation required understanding the experience of different types of participants (children, teachers, musicians, mentors, managers), at different times in different years. The method needed to be able to capture data that can be compared but allow for flexibility and rich data to be collected to enable the uniqueness of the project to be drawn out. Understanding what is unique about the project will provide the basis for strategic planning and securing funding.
- *Purpose of Evaluation*: the aim of the evaluation is to understand the medium- and long-term impacts of a programme that aims to instil a love and critical engagement of music in children, and to develop confidence and communication skills of early-career musicians. These impacts may be intangible and diverse. Reflecting on the project enables the connection of current practice to the outcomes of project through recollection, and therefore reveal potentially hidden impacts.
- *Feasibility of collecting data*: It was crucial that data collection was feasible during pandemic restrictions. A design that collects data through asynchronous means was deliverable within the social and educational restrictions during January – June 2021.
- *Usefulness of evaluation to future project development*: an evaluation based on a collection of reflections also provides a bank of resources that can be used to construct case studies that might be used to secure funding for future development. This was built into the ethical approval and permission for reflective statements to be used for this purpose was given by participants.

1.1 Covid-19 Pandemic

The evaluation was commissioned to be carried out between January and June 2021. The impact of the Covid-19 pandemic on the project has been significant, and this has steered the evaluation design. As an evaluator, I have not been able to visit schools and observe work and have needed to respond to the educational environment as it has changed on a month-by-month basis. Moreover, the *Musicate* experience for schools has been significantly altered as a result of the impact of the pandemic on schools. As documented by Ofsted¹, pupil absence has been high and Primary school leaders '*restructured their timetables to prioritise English and Mathematics.*' When in school, children have missed foundation subjects due to additional interventions in English and Mathematics. The impact on music education has therefore been significant². Whereas *Musicate* has been able to respond pedagogically to the pandemic, as outlined in this report, the volume of work that the transient pupil population has generated for teachers as a result of local school closure,

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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.ism.org/images/files/ISM_UK-Music-Teachers-survey-report_Dec-2020_A4_ONLINE-2.pdf

class-by-class isolation, and self-isolation of individual children and teachers, has impacted the engagement of teachers and has resulted in no pupil voice in this evaluation.

2. Context

As outlined in previous *Musicate* evaluation reports, two interconnected contexts surround *Musicate*: music education in Primary schools and performances, projects and workshops for schools provided by musicians (termed 'outreach'). *Musicate* is the meeting of these two contexts with the ambition for growth and development of all stakeholders.

Previous evaluation reports have documented the conditions and issues that inform *Musicate* (Year 1 report), structural changes made after the first year (Year 2 report), the changing music education context since 2016 and how this impacts *Musicate* (Year 3 report), and the changes made mid-year in response to the pandemic (Year 4 report). Each report outlines the value of the project in a climate of decreasing time in schools for curriculum music³, but stresses the challenges that this presents. During the timeframe of this current evaluation, three government policy documents have been published that present both opportunities and challenges for *Musicate*.

The Model Music Curriculum was published in March 2021⁴. The model curriculum was developed to support the teaching of the statutory music curriculum and lays out core concepts in a progressive curriculum spanning key stages 1, 2 and 3. The aim is to provide teachers with support in planning teaching, enabling them to draw on other high-quality resources and materials as appropriate to their school context. 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: Music⁵. The review outlines the national music education context and considers factors that impact upon the quality of music education in schools. Whilst highlighting the negative impact of reduced curriculum time on the quality of music education in schools, identifying a significant challenge to any external provider of music education in Primary schools, of particular interest to *Musicate* is the section on effective subject and school leadership. In this section, the role of CPD for Primary teachers in delivering a quality music education is highlighted.

In addition to these two recent policy documents underlining the importance of CPD for in-service teachers, changes to the induction of newly qualified teachers is also of interest to *Musicate*. In March 2021 the Department for Education published its guidance on induction for early career teachers⁶. The guidance replaces that for Newly Qualified Teachers (NQTs) with those entering the profession after graduation now being termed Early Career Teachers (ECTs). From September 2021, ECTs will be entitled to two years professional development based on the Early Career Framework⁷. The framework is constructed to ensure ECTs continue to meet the teaching standards as they transition into their careers. Standard 3 relates to subject and curriculum knowledge. Within the Primary context, where Music is a statutory curriculum subject in key stages 1 and 2, this includes Music subject and curriculum knowledge.

³ <https://www.ism.org/images/images/FINAL-State-of-the-Nation-Music-Education-for-email-or-web-2.pdf>

⁴ <https://www.gov.uk/government/publications/teaching-music-in-schools>

⁵ <https://www.gov.uk/government/publications/research-review-series-music/research-review-series-music>

⁶ <https://www.gov.uk/government/publications/induction-for-early-career-teachers-england>

⁷ <https://www.gov.uk/government/publications/early-career-framework>

Within the context of an uncertain educational environment as the backdrop to the opportunities presented by directions in recent policy, 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
- How to work more widely with teachers and build nationally deliverable CPD

3. *Musicate* Project Aims and Design

Musicate is a collaborative project bringing early career musicians into Primary schools for a year-long project centred on developing musicianship through listening. As described by Philippa Claridge, Education Manager for Cheltenham Festivals, the project was founded on three priorities for Cheltenham Festivals:

1. Public engagement: *'we know we are challenged on an annual basis to attract audiences and to diversify audiences'*
2. Talent development: *'it just seemed to make a lot of sense to work with a number of young musicians on the cusp of a career'*
3. Access to music education: *'it seemed to us that there was an important missing element, which was the teachers, because we were aware that things changed significantly in schools. It's really important that children have access to learning music.'*

These three priorities are interlinked:

'Brining teachers and young musicians together could be really great because they would learn from each other and benefit from each other's areas of expertise. And the children would benefit from both becoming more knowledgeable and confident. And out of it would come some amazing live concerts at the Festivals.'

The stated aims of *Musicate* are:

- to inspire children to both love and critically engage with music
- to equip Primary teachers and Musicats with creative approaches to music education
- to develop the confidence and communication skills of early-career Musicats

With the following outcomes identified:

- to increase teachers' enthusiasm for and understanding of a range of musical genres
- to increase teachers' use of music (specifically classical and jazz) to provide an enriched curriculum
- to improve the communication skills and confidence of both teachers and professional Musicats to engage children in creative music-making in school
- to improve the communication skills and confidence of Musicats to engage with and inspire new and younger audiences in a concert setting
- to increase children's self-confidence, creativity and aspirations in music

This is done by:

- delivering an induction day for the Musicats where they gain a deeper understanding of the *Musicate* pedagogy, what is expected of them and the support they will receive, and an insight into how primary schools work
- training teachers in the *Musicate* pedagogy and creative approaches to music in the classroom at four bespoke training days across the year, with Musicats attending the first and third
- providing supporting resources for teachers and Musicats⁸
- supporting the Musicats to plan and deliver three engaging and interactive concerts for primary schools at the Cheltenham Jazz and Music Festivals⁹

The overarching structure of the project is based on the following model:

- six different Primary schools participate each year
- one emerging musician (Musicat) works with one school for the year
- each musician works with two classes in each school, therefore works with two teachers in each school
- each musician has an experienced mentor, mentors work across three schools
- One Manager has overall responsibility for the design, management, implementation, and organisation of the project.

Since 2016, *Musicate* has reached the following:

- 62 classes in 31 schools (an estimated 1860 pupils¹⁰)
- 60 teachers
- 30 musicians

The project is led by Philippa Claridge, Education Manager for Cheltenham Festivals and Ali Mawle, the Education Director. Philippa is responsible for the overall design and management of the project, and she supports and guides the work of all participants. She plans and directs the training and CPD sessions for the teachers and musicians, visits schools to support and give feedback to teachers and musicians, and liaises with mentors. While the two concerts for schools, and the launch concert for the following year, are planned and ‘compered’ by the musicians, supported by their mentors, Philippa is responsible for the overall content and organisation of these events.

Four mentors have supported the project to provide guidance and advice. The mentors are experienced musicians who have developed expertise in planning and leading workshops with young people. Mentors visit their musicians on at least two occasions during the year and give feedback on the sessions they observe. Mentors also have a leading role on the CPD days for the teachers and in collaboration with Philippa, they lead workshops based on exploring different aspects of teaching listening, composing and performing.

The focus of the project content (learning activities and repertoire) is on listening to music as a foundation for engagement, enjoyment and learning. A playlist is drawn from

⁸ <https://www.cheltenhamfestivals.com/education/take-part/Musicate/Musicate-resources/>

⁹ <https://www.cheltenhamfestivals.com/education/take-part/Musicate/>

¹⁰ Based on an average of 30 pupils per class. Exact data is not available.

both Jazz and Classical repertoire. It offers a choice of pieces that include what one might call ‘standards’, as well as less well-known works, covering orchestral, vocal, small and large ensembles and solo pieces. They provide the basis for listening and music making with classes across all Primary year groups. Pieces have been chosen that can be related to topics or themes that teachers may be planning, or for particular musical characteristics (e.g. dynamic contrast, rhythm); or genre/style (e.g. blues) or form (e.g. rondo). The playlist is presented as a spreadsheet with descriptive notes highlighting such aspects and with links to online recordings. This has been well received by the teachers and many of them have listened to most if not all the pieces with their children, while focusing on a few for planned learning activities. Over time, the content has broadened with a little less focus on playlist pieces. As a consequence (or perhaps because of particular teacher’s choices) there has been a more diverse repertoire in the schools. While the playlist was never intended to be prescriptive its role in informing or shaping content has reduced. This may also be a consequence of slightly more emphasis on thematic or topic-based planning (already fixed in some schools, by the first CPD day), or the need to focus on fundamental music making skills for children, as well as helping teachers to work creatively with their classes.

In response to the Covid-19 pandemic, the musicians produced videos for children to engage with. These videos are hosted on a *Musicate* Youtube channel and gave the musicians the opportunity to work together to provide resources that the schools could use in the absence of live music making. The musicians worked with their schools to provide activities that the children could do in response to the videos.

4. Previous findings and recommendations

The previous annual evaluation reports sought to answer the following questions:

- How effective is the project in positively changing the practice of teachers/Musicats?
- How effective is the project in giving teachers/Musicats confidence to teach music (with a particular focus on listening)?
- How effective is the project in supporting pupils’ learning in and engagement with music promoted by the project?
- What aspects of the project are most/least successful?
- What is the longer term impact of the programme on teachers’ practice?

This was done through a largely qualitative approach involving surveys, observations, pre- and post-project self-evaluations, conversations and informal interviews.

4.1 Evaluation findings and recommendations

The table below outlines all the findings from the annual evaluation reports.

Finding	2016/17	2017/18	2018/19	2019/20
Teachers’ practice in music teaching has developed	✓	✓	✓	✓
Musicians’ educational practice has developed	✓	✓	✓	✓
Communication has been challenging	✓	✓	✓	
Focus on listening new/beneficial	✓	✓	✓	✓

Musicians specific learning relates to communicating to children and pace of learning	✓	✓	✓	
Teachers have shared practice in their school	✓	✓	✓	✓
Exploring by doing needed developing	✓		✓	
Increased opportunities in music for all children	✓	✓	✓	✓
Children's musical development evidenced	✓	✓	✓	
Positive outcomes beyond music evidenced	✓	✓	✓	
Pairs of teachers promoted peer learning	✓	✓		
No unsuccessful features reported	✓	✓		
Musicians as novice teachers, teachers as novice musicians provided flat structure	✓			
Structure of the project worked well	✓			
Mentors leading CPD beneficial	✓	✓	✓	
Playlist works well	✓	✓		✓ *
Concerts an excellent feature	✓		✓	
Recognition of opportunities to share nationally	✓			
Musicians presenting skills were developed		✓	✓	
Listening integrated more regularly in classroom		✓		✓
Live music in the classroom of high value		✓	✓	
Bringing classes together promoted peer learning		✓	✓	
CPD of high value for teachers and schools		✓	✓	✓
Building Blocks provide helpful starting point		✓		✓*
Teachers were not always clear of their role		✓	✓	
More training needed for musicians		✓	✓	
Musicians not always clear on role of mentor		✓		
More children involved in extra-curricular music and learning an instrument		✓	✓	✓
Continuation work carried out		✓	✓	✓*
More opportunity for peer learning amongst teachers wanted			✓	
Teachers not always finding co-planning easy			✓	
Musicians could play a more musical role			✓	
Teachers reported increase in own music making			✓	
Evidence of a permanent positive change in teachers' practice			✓	

* denotes positive changes made as a result of covid response

In general, positive findings from one year are consistently found in subsequent years. This suggests that the annual evaluations have worked to identify strengths and these have continued to be fostered through the project.

Where a negative finding does not appear in a subsequent year, this is often due to it be resolved through a recommendation. The exception is between 2018/19 and 2019/20 where recommendations could not be implemented and/or positive findings could not be evidenced

due to the changed nature of the project. The recommendations from the first three evaluation reports are summarised and outlined below.

Recommendation	2016/17	2017/18	2018/19
Clearer expectations are needed, particularly in planning and communication	✓	✓	✓
Musicians should have more access to models of activities, by recording the teacher CPD, for example.	✓	✓	✓
Musicians should have more training		✓	✓
Models of how to integrate listening into creative activities should be shared	✓		
The playlist should link to the school year and common school topics	✓		
More time and guidance on co-teaching is needed	✓		
The role of mentors should be made more clear	✓	✓	
Models of collaborative working should be shared	✓		✓
Further development of the Building Blocks is needed to demonstrate progression and how they underpin creative activities	✓	✓	
Musicians need opportunities to work on their presenting skills	✓		
Alternative approaches to sharing work with parents should be sought	✓		
CPD days should provide time for teachers to consider how to apply their learning to their specific school environment		✓	
The role of teachers and musicians should be made more clear		✓	
Include reflection/planning sessions in the timetable for the school visit day			✓

On correlating the summary of findings and the summary of recommendations, the evaluation reports have been successful in identifying areas for development and these have largely been addressed. However, there are areas where on addressing one challenge, another has emerged. For example, on clarifying the role of the mentor after Year 1, there emerged the need to also clarify the role of the teacher and the musician in Year 2 and Year 3 highlighted the need to share models of collaborative practice. This is also linked to the recommendation in Year 1 for more time and guidance for co-teaching. In addition, there are areas where constant challenges remain, such as planning, training for the musicians, and supporting teachers in understanding progression in music learning, indicating that the response to these recommendations have not been as successful in addressing the challenges in these areas.

4.2 Notable strengths and challenges

In addition to the findings and recommendations listed above, each evaluation report notes specific areas of strength and challenges. The most notable of these are:

Year 1 (2016/17)

The project contains many innovative features that exist separately in other projects, but not all in the same project. These are:

- Professional development for teachers and musicians
- A whole year in school programme
- Use of both Jazz and Classical music
- Use of mentors to support both teachers and musicians
- A structured approach
- Concerts to develop presentational skills of musicians

Year 2 (2017/18)

Two structural changes were made as a result of the Year 1 evaluation. These were changes to the way the musicians were inducted and trained so as to provide an in-school initial training day, and a move to hold school-based celebration events to engage the wider school community. In addition, one key finding from year 2 centres around reports of increased development in literacy as a result of the *Musicate* project, particularly in key stage 1. This is particularly notable as the nature of the Primary curriculum and generalist teaching is that learning is holistic and the core subjects should both foster development in and be developed through the foundation subjects. In other words, development in core and foundation subjects is symbiotic¹¹.

Year 3 (2018/19)

Whereas planning had been highlighted as a challenge in previous evaluation reports, the Year 3 evaluation report articulates the particular issues that teachers reported. The project is constructed so that teachers develop their knowledge and understanding of musical development from musicians, and musicians develop their knowledge and understanding of pedagogy from teachers. In doing so, a shared understanding of music pedagogy, the meeting of the two areas of expertise, is development. Central to this is the ability to conceptualise learning through planning. This should be operationalised through the planning process where teachers plan an initial lesson and musicians identify where there are opportunities for a more musical contribution, moving to co-planning as the musician develops their skills. Year 3 reported that this was not happening.

A second notable feature of the Year 3 evaluation report is the acknowledgement that assessing the longer-term impact of *Musicate* on teachers is extremely difficult due to issues in tracking teachers. Teachers often move year groups and key stages within school, and also move between schools. These moves make it difficult to sustain practice developed with a particular year group in a particular school context, but also make it difficult to track teachers beyond the *Musicate* project.

Year 4 (2019/20)

The Year 4 evaluation report notes that the Covid-19 pandemic struck at a time where confidence levels were high, skills acquisition was high and music-making in schools between *Musicate* visits was also high. However, the shift to digital resources had a positive impact on the key features of the curriculum. After creating video resources, a need to

¹¹ Henley, J. (2018). 'Music, Emotion, and Learning'. In P. Gouk J., Kennaway, J. Prins, & W. Thomählen (eds.) *The Routledge Companion to Music, Mind and Wellbeing: Historical and Scientific Perspectives*. Routledge. 277-290.

revamp the playlist significantly and ensure that all the resources were easily accessible and coherently organised was identified. This has stood the project in good stead moving into Year 5.

4.3 Themes

On 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

Each of these themes represents a facet of *Musicate* that contributes to its success, and it is all of these facets together that provide the optimal conditions for success. The design of the project has provided the foundation for an inclusive learning environment for all involved. The way the project is sustained over a complete academic year enables progression for children, teachers and musicians. The collaborative aspect of the project provides a forum of sharing of practice and practitioner learning, which is fostered by both structured and informal communication and serves to build a community of practice. Through the community of practice, children, teachers and musicians all develop, and for the children, this development is not confined to musical development, but there are other consistent positive outcomes reported for the children.

These themes provide a framework for the detailed exploration of the *Musicate* experience for teachers, musicians, mentors and managers.

5. Detailed Evaluation

5.1 Design

The data relating to the design of the project echo the strengths articulated in the annual evaluation reports. The design of the project in terms of management, training, pedagogy, curriculum, in school experience, concerts and covid response fosters the positive impacts reported by teachers and musicians.

It is clear from all interviews that the management of *Musicate* is not only a strength, but the success of the project can be directly attributed to how the project is structured and managed. All interviewees acknowledged the managerial work of Philippa, and this filters through all of the themes presented here. The mentors acknowledge how they have been trained and guided by Philippa over time, the teachers acknowledged the support and understanding that was given to them both during and after the project, and the musicians directly acknowledge Philippa for their own development. Managerial support given includes logistics – picking up musicians from train stations, large-scale logistical management of schools' concerts, schools liaison, providing pedagogical and planning leadership, conflict

resolution and intervention in the case of tensions between musicians and teachers, and everything associated with the organisation and smooth running of the project. The managerial approach is particularly nurturing for the musicians, and opportunities to gain wider experience with the Festivals is given regularly. Considerable thought is put to recruiting musicians and teachers who are open to development and matching the right musician with the right school to ensure the right conditions for pedagogical development.

5.1.i Pedagogy

The flexibility of the *Musicate* pedagogy enables musicians and teachers to plan activities that can be tailored to the individual class. Pedagogy loosely defined is being able to apply knowledge of children's learning and development and general strategies and teaching activities to the unique group of children in any given learning situation.¹² A criticism of large-scale projects that aim to address teacher confidence and/or quality of music education in schools is that they often centre on a 'tool kit' based on a blanket approach¹³. The combination of training, joint planning and a curriculum based on building blocks, supported by a playlist, enables teachers and musicians to develop their pedagogy and respond creatively to the curriculum as necessary for the particular group of pupils in each class.

Teachers gained more knowledge and experience of how to:

- use graphic notation successfully
- approach staff notation and make it accessible to all – children and teachers
- use vocal warm ups
- teach songs to younger children
- use classroom instruments in new and interesting ways
- find new ways to introduce unfamiliar music to children
- make the most of having live music and exceptional musicians in school

Musicians were aware that their work was successful because they were able to:

- Respond to children's needs in the moment
- Develop the ability to notice children's behaviours and change the pace accordingly
- Differentiate through planning but be flexible and confident enough to deviate from the plan when necessary
- Give space for pupil directed activities
- Utilise their strengths as musicians in the planned activities.

Working with two different classes for an entire school year is fundamental to the pedagogical understanding of the musicians, both for the teachers, as explained by Philippa:

That was really important, that we had two teachers in each school. Ideally one the subject lead for Music, but another teacher as well, because we felt very strongly that if it was one teacher alone, they would potentially still be quite

¹² Henley, J. (2018). 'Music, Emotion, and Learning'. In P. Gouk J., Kennaway, J. Prins, & W. Thomählen (eds.) *The Routledge Companion to Music, Mind and Wellbeing: Historical and Scientific Perspectives*. Routledge. 277-290.

¹³ Ibid.

isolated, whereas if it was two, they'd be more likely to be able to share what they had learned with the rest of the school.

Also, for the musicians. When reflecting on the difference between different age groups many musicians commented on how surprised they were at the level with which the younger children could work, and the difference between the younger and older students (see 5.7 Development, page X). Working with two different teachers also provided a unique experience for the musicians, but there were mixed responses to this. Some musicians found both teachers helpful and insightful, others found one easier to work with than another (see 5.3 Collaboration, page X). Being in school and understanding the expectations of the teachers was critical to the musician's development (see 5.7 Development, page X). It also enabled musicians to gain experience of Primary education and to dovetail *Musicate* with the wider school curriculum so as to embed the project in classwork. One musician explained how they had linked the *Musicate* work to the class topic:

So I was like, well, if their topic is fire, then somehow we might to relate this to the elements, which led me on to thinking about, well rain and fire, and that led me on to the rainforest idea. We did this whole creating a rainforest and forest fire and rainfall improvisation, with sort of different percussions and body percussion, and using our voice as well. And it was so engaging.

The *Musicate* curriculum is based on concepts within musical building blocks that the children explore through a pedagogical process of active listening and responding – listen-explore-do, as explained by Philippa:

Listening to a new piece of music in quite a deep way and exploring some of the key building blocks of that piece of music in a fun and interactive and accessible way is fundamental to achieving outcomes and being able to create a response.

The building blocks represent different musical 'elements' and children build their understanding of the music through a process of analysis through active and creative engagement with a combination of set pieces from a playlist and own choice pieces.

The types of 'explore' activities range from call and response, conducted improvisations, singing and rhythmic activities and the 'do' activities include soundscapes, montages, dramatic responses, and visual art responses. These are all standard ways of getting children to explore music and scaffold their musical knowledge, however it is the emphasis on listening that is unique to the *Musicate* curriculum, as one musician articulated:

I remember something about the listening seemed to be an important thing, like exploring how children listen and I hadn't really heard that concept before so much, it was usually about getting children to make something and produce a product, whereas this seemed to be more experiential in some ways.

5.1.ii Resources

The curriculum (the musical concepts contained in the building blocks) and the pedagogy (the listen-explore-do approach) is supported by a playlist of recommended pieces of music. The playlist is cited as being fundamental to the curriculum, however it was not seen as being restrictive. For some musicians, the playlist itself was the stimulus for their own

development as they needed to do their own research before introducing the pieces to the children and this process of research-teach has impacted their subsequent educational practice (see 5.7 Development, page X). The playlist was considered to be an invaluable resource for teachers, particularly during the pandemic, as one teacher explained:

During COVID singing assemblies sadly had to go so in school we replaced these with music appreciation sessions; fifteen minutes of listening to a piece of music and responding to it and learning about it. Jazz pieces are now a familiar genre and if we can transform children's sense of a genre through something like Musicate, we can bring that joy into learning about other genres.

Another teacher described how the videos created by the musicians during the pandemic were both highly valued and well used:

I've created and directed parents to all the Musicate youtube video channel videos and all the children have reflected on how much they have enjoyed those and seen the other Musicats.

We've also had a Musicate area on our own Youtube channel that the children enjoy looking at. [Our musician] still remains in our top three highest rated clips, so this shows how the power of voice and family as well as everyone enjoys looking at those at a time where we are really limited.

Although the teachers show how the *Musicate* resources have kept music going in school during the pandemic, the 2020/21 musicians are aware of what they have missed by not being in school.

One thing with Covid that I've really missed is getting feedback from the children, not being in the same room as them, reading their body language and get their feedback and see them develop.

That said, the changes to the project as a result of Covid restrictions has brought opportunities for creative thinking the development of different skills. The 2020/21 musicians articulated how they had adapted during the various levels of restrictions and also what they have learnt as a result of this. For those able to go in school, using different spaces within and particularly outside enabled them to consider how the environment impacted upon their pedagogy, and what the affordances of each environment were for the activities.

It's been interesting using quite a lot of different spaces. We did the warm up in the hall and then the listening in the classrooms because we needed the technology to be listening to things but then doing a lot of it outside because that's where I could play my horn. There was quite a lot of moving around but I think it lent itself quite well because different activities were better in different environments.

The experience of designing and developing video resources for schools has been a significant learning experience for the musicians. Not only has it given them practical experience of developing professional level school resources, the process has also enabled them to develop their understanding of how to plan engaging resources that are engaging and focused.

Let's really think about what we're trying to convey, really be considerate of our language and make sure that we can reach a large target audience in a timeless

fashion, so that these videos can be watched now and in 12 years' time, and still have the same impact.

The idea that the resources can be used for future teaching, along with the potential reach of the videos, was something that the musicians found particularly motivating. In addition, they recognised how the video resources would enable the children to come into contact with more musicians, and their impact would be wider than the one school that they worked in.

For musicians in Years 1, 2 and 3, the concerts were frequently cited by the musicians as being the highlight of the project.

The first one was just we all got together with our schools, but it wasn't just like you're signed up with this school, it was like an audience of like 200 schoolkids and it was like, "You're paired up with this school!", and then they would like come up on stage, and there was like singing and it was just, yeah, it was... I remember thinking that... I can't really believe that it's like this, because it's not something that is necessarily high up on the list of priorities for a lot of different... just in all kinds of different areas of like business life, or like kind of working life, ... the concerts were kind of like celebrations as well.

The scaffolding that the concerts gave the project helped to instil a sense of energy that fed project sustainability. The teachers did not comment on the external schools' concerts, but they did comment on their own in-school celebrations and understood the importance of these whole school events for embedding music as a valued subject. One teacher described how their own whole school assemblies and in-school Jazz Festival helped to give 'music a higher profile than it did':

The biggest impact of Musicate was keeping music front and centre of our school. Being involved in Musicate meant our classes, and also the wider school community, got large helpings of music each term.

Raising the profile of school music was considered by the teachers as being the first step in creating a sustainable impact from the *Musicate* project.

5.2 Sustainability

Sustainability emerged in the data in four broad areas:

- Sustainability of learning between *Musicate* visits during the project year
- Sustaining *Musicate* work in school after the project year
- Sustaining the relationship between musicians and the project and/or Cheltenham Festivals after their project year
- Sustaining the learning of musicians by taking it into other educational and performance contexts.

5.2.i Sustainability of children's learning between visits

In discussing the activities and visits, often musicians commented on how surprised they were to see the children develop between *Musicate* visits. One mentor described how this was partly due to the musicians' prior experience being of one-off visits to school, and partly to do with the teachers continuing with musical activities between visits:

You weren't just having these drop in musical sessions with a musician, the teachers would try to continue the work and then therefore the children would continue to develop. In terms of seeing the children develop, I'd see the Musicats coming back and having that moment of surprise, they would be coming with fresh eyes, returning to the classroom to see maybe the shift in confidence of singing, say, or ability to change dynamic, or it might be a particular aspect of music making they'd been work on and they could identify it. If the teachers were continuing, that certainly assisted how much could be achieved in a year.

And the musicians could also see this in individual children:

One thing which was really nice to hear, is that the year two teacher told me that one of the year two parents from one of the children in the session, said that they had been playing Hall of the Mountain King on repeat when they got home from the session and had continued to do so for about a week.

This was made easier during the pandemic with the creation of video resources, both during the year that the pandemic hit, as this 2019/20 musician explained:

I was really happy that we were still able to continue it because one of my concerns would be that we wouldn't be able to provide anything for the children, and it would have been just a very abrupt stop from that point.

And also during the 2020/21 year:

During January and February, I've still been in touch and I've been creating videos. We've been doing that weekly with the teachers adding in their videos as well. The teacher said that she had good feedback from it from the children or from the parents.

As discussed previously in relation to the project's design during the pandemic (see 5.1 Design, page X), teachers commented that the video resources were a good way to keep children engaged as well as engage families. Having said that, teachers did comment that they would have liked to have more visits to consolidate learning and to drive progression:

I think we both felt (the other teacher and I) that two sessions a term would have been better as we could have consolidated and moved children, and out teaching alongside the musician, on more, but recognise that this would have been difficult from the perspective of the Musicats.

However, seeing progress between sessions was not always the experience and for some musicians, they either could not see any development between sessions or, if they did see development, they could not attribute the children's development to *Musicate*. One musician described the difference between the musical development they saw during *Musicate* and that they see now in their weekly teaching:

[In my weekly teaching] I can see a lot more progress, I'm getting to know the children and actually see that development. Whereas for Musicate, I might go in for a day in January and then the next time would be April. And you can sort of see a change in the children because they are growing, but I think it was really difficult to see how any music might have affected that, just because the visits were so far apart.

For this musician, the reason for this lack of progress was because there *'wasn't that sort of sustained music making between the visits, especially at the start.'* In the case of this school, there was more music making between visits as the year progressed and the teachers gained confidence.

They certainly showed me a few things that they had done, which was really, really good.

And the musician had a sense that they might carry on some of the *Musicate* work afterwards, as they had seen the teacher *'adding more music to her teaching'*. However, there was an acknowledgement that it is up to the school to continue the work and a feeling that they probably would let the word *'fade out.'*

5.2.ii Sustaining Music in school beyond the *Musicate* year

Teachers were aware of the issues surrounding how *Musicate* would be sustained beyond the year of the project, particularly when they resumed back to their normal timetable. Whilst teachers had good intentions, often circumstances made it difficult for them to maintain the same level of contact time. Where teachers who are confident in music recognise the need to roll out their learning to other teachers in school, the opportunities to do this were limited. The musicians were aware that the teachers would like to be able to continue *Musicate* work after the project has finished. Some musicians commented on how keen and engaged their teachers were, but did not know if anything had continued:

I think there is that sense that it definitely can continue. Whether it fizzles out or not, is hard to say. I think teachers are under so much pressure, there's just a lot that needs to be done. I can imagine it would be beneficial to keep the... and this is probably maybe like the one critique I would have, it would be nice to have a little bit of a sense of that sense of community is still there a little bit, even after.

The musicians were also aware that they were only working with a small number of teachers in each school and some were not sure of how far the *Musicate* work was being rolled out across school:

But I guess there is the thing that you've only worked with two teachers and there is the rest of the school and how much of that gets shared from those two teachers to the rest of the teachers, I'm not entirely sure.

The teachers who responded, who were subject co-ordinators for music, show a different picture. All subject co-ordinators responded that they had run INSET sessions for all teachers in their schools so as to bring *'ideas back into school and share them across the whole school during staff meetings.'* This is also verified by the evidence in the annual evaluation reports. One teacher described in detail how they, as a non-specialist music co-ordinator, was able to develop a whole-school curriculum and assessment framework as a result of *Musicate*:

All of the CPD that I received as a coordinator I then echoed out to the other staff via twilight sessions. It counts to our INSET hours. When we did this, we were able to create a curriculum for Music across the whole school, we looked at all the different activities that I'd done, I shared those with staff. We created, designed and agreed upon how we assess Music across the school, and this was really, really important because Music is one of our OFSTED areas of

development when we had our last inspection and especially the assessment of Music. All classes have an increased awareness of the building blocks of music and teachers are referring to the building block document that I created.

The mentors also saw how teachers were working with their wider school communities to pass on their learning, as one mentor described:

I remember them saying 'I've passed it on to the other teachers', 'I've shown the other teachers what we've done.'

That said, on reflection, one teacher could see how they might have scaffolded wider sharing in a better way. They were aware that the two teachers working with the project were both already confident in teaching music, and that in the 14 classes in the school, there were *some people who were confident, some who weren't, and some people who hadn't taught music for a really, really long time because prior to me taking over we had a Music Specialist who taught Music as part of everyone's PPA¹⁴ time.* Whereas other schools involved the whole school with *Musicate* assemblies and other wider engagement activities, this school did not:

We kept it very much a session with each class and then a session together. So, I wonder whether in hindsight if I were to do it again, I would maybe try and involve the rest of the school a bit more in that day. Trying to get different people in the session in the morning to share that experience a bit more and give everyone a bit more exposure to it and get them more excited and they can share it on with other year group teachers.

As well as rolling out the learning to fellow teachers within the school, there is some evidence showing that teachers take ideas from *Musicate* with them from one school to another. One teacher, who is about to change schools, articulated how they would take their learning from *Musicate* with them into their new school. This teacher is moving to a school where the Head Teacher is also a former *Musicate* teacher from a previous school in the same year as the teacher moving into the school:

*I'm quite looking forward to next year and teaming up with [the Head] again. So, we are still using the [pre-existing] scheme, but for us to come and suggest ideas and bits that we've picked up from *Musicate*. Things like the listening and sharing the playlist that we had at the time and finding music on there that goes with your topic, just to try and branch it out a bit more to inspire them a bit more.*

This has also been seen by mentors who have worked with a teacher for a second time after the teacher had moved to new school and the new school participated in *Musicate*:

It was amazing to see them again, they had grown as a teacher. I think they were quite new so obviously their teaching had developed but they certainly didn't lose those musical skills.

¹⁴ PPA time is time away from the classroom for planning, preparation and assessment. It is common for a specialist teacher to teach subjects that class teachers are not confident in, such as Music and Languages, whilst the class teacher is not in the classroom.

The schools in the quotes above have benefited from having a subject co-ordinator who has been able to share their learning and drive an increase in music making in the school, but there was still recognition that there are barriers to sustaining Music in schools:

music is an area which can get lost in schools sometimes. This is either due to lack of confidence in teaching the subject from staff and also from the squeeze that often happens to subjects like Music in the curriculum; it loses out time wise to other subjects that are perceived as more important – sad but true.

To help with this, some schools had structured continuation work as part of the project. One mentor described how important the continuation was for sustainability:

All of the teachers, all of the children all remembered me. There was a lasting impact for those two years that I worked with them but also I noticed that the teachers kind of just took control, which was amazing. I was just setting up the powerpoint and they were leading a warm up and they're doing a singing activity, and they would never have done that before.

For the musicians, this was also a positive experience:

I like doing the continuation the year after and going into schools that we had already worked in, and it was nice when you saw the Musicats that had been in my year saying hello to the teachers that they'd worked with the year before, and you could see that there was still that connection.

This suggests that the connection with *Musicate* is still there in the schools, and mentors and managers felt that 'working with the same school for two years' and having a 'formalised return to the school' would increase the 'impact and sustainability with the pupils'. With the connection between teachers and *Musicate* still present, as suggested by the musician in the quote above, there may be good opportunities to formalise more continuation activities to help teachers overcome the barriers that they face in continuing music making and teaching on their own.

Some musicians had ideas for continuation work and could see opportunities that involved return visits and suggestions included a carousel between schools and perhaps visits that:

are geared toward progression and a springboard into secondary transition – this is what you can do with music, you should go and learn this instrument, or you're a great singer, or go and do some composition.

Continuation visits could also make the learning more sustainable for the musician:

I haven't done anything with Musicate since I finished. And it might be nice to have something to come back to, or maybe like some voluntary sessions that might be like, you can come back and you sort of reintroduce yourself to the process. Because where I am now and what I'm doing now, I still feel like there's a lot that I could improve on. Because that sort of learning never really ends.

5.2.iii Sustainability for Musicians

There is substantial evidence as to the sustainability of the learning from *Musicate* for the musicians in their own careers. The detail of the learning is given in section 5.7 Development (page X). In terms of career sustainability, and when reflecting on their current employment,

the musicians give a very clear picture of where participation in *Musicate* has enabled them to go with their careers.

I don't think I completely registered how positive it was or how much of a great experience it was, and how much I was able to develop. And I do think that it set me up really well for the two jobs I do now: the college teaching and the council teaching.

A number of musicians now work together on the same national widening participation project, and all attribute the experience of *Musicate* to their successful career trajectory:

I don't think it's something that is obvious, but there's definitely some kind of sense that we've all been in a classroom situation before, and we can use that experience now in our [music programme] classrooms. You couldn't pinpoint it, but it just feels as if we've all got that extra bit of experience that someone else wouldn't have.

One musician described how working online gave them the skills, experience and confidence to do other work online:

*I've done a couple of things online with a charity recently and I was a bit nervous because there was about 40 of them on zoom but I felt a bit better knowing I'd done a lot of zoom calls before and also meeting new people through *Musicate*. I knew it was going to be beneficial to me when I started but despite Covid, it's actually been even more beneficial than I could have imagined.*

It is clear that *Musicate*, and the opportunity to continue the following year for those who had this experience, gave the musicians a solid foundation and continued development that paved the way for their own career development. One mentor described how one of the musicians who had the opportunity to work with the continuation programme 'ended up leaving and going to do a PGCE immediately, which they attributes to doing *Musicate*. For other musicians, the project gave them a lot of experience, but they found that it was difficult to sustain their own learning without that continued experience: 'I think anything is hard to sustain if it's not regularly tended to.' This was a musician who had not had the continuation experience and so felt that there was no opportunity to consolidate their learning.

Beyond work in schools, the musicians also described opportunities to work for the Festivals after they had completed their *Musicate* year. The experience of the management and curation of the schools' concerts prepared them for this kind of work:

*The summer after *Musicate* finished, I went to go and work at the Festival. I did the *Musicate* concert and then I went to go and work at the Festival because they asked me to come do some extra support. And then you find out a lot of other stuff as well, about how the project works, how the Festival works, and how it all kind of happens.*

One musician describes the support that they have had in taking forward a business idea that combined their final year project at RBC with their *Musicate* experience, and how they were able to develop some sessions for the Festivals outside of *Musicate*:

*Definitely something *Musicate* has helped me with is my fourth year final project, which is all about relating music, mindfulness and meditation together into one*

business idea, which is basically composing music to help people develop their understanding for meditation and mindfulness. Pip has helped me in taking these resources and developing them into a two-hour session where we listen to music to help people with mindfulness exercises and meditation. And she was so helpful that she has paved a way for me to lead some sessions at the Cheltenham Festivals this year.

Beyond teaching, the learning from *Musicate* has also made sustainable careers in educational management, as this musician describes:

When I got the job, I deliberately said to them, I'll do the management side and I will take care of all of that, but I think I need to be on the ground as well, and delivering, because you can't just be a manager, so you need to be aware of all the relationships, again, relationships with schools, families, communities, children, all of all those relationships, you need to be aware of what's going on and how you can help make the project as successful as possible.

There is clear evidence that *Musicate* enables the development of skills, knowledge and experience that provide the basis for a sustainable career in education work:

I've got absolutely loads from this scheme, to be honest, and it's difficult to list off all the exact things, but it's just really helped in the way I approach sessions. And I'm a teacher for [a music service], and it's helped in how I plan my lessons with that and how I think about it, how I came to terms with actually delivering music lessons even from as simple as thinking about how I explain things using my language and tone of voice.

What the musician above describes is a good teaching foundation, and it is clear that this foundation was fostered through the collaborative aspect of the project.

5.3 Collaboration

The collaborative element of the project is one of the most unique aspects of this kind of education project, and the collaboration happens in different ways. The teachers and musicians collaborate to share their specialisms with each other. The musicians collaborate with each other to share planning, produce the schools' concert and, during the pandemic, to create video resources together. The mentor collaborates with both the musicians and the teachers, creating a triad where the mentor can curate the collaboration if it becomes challenging. The teachers in each school collaborate with each other, sometimes without the musician between *Musicate* visits as described above, and sometimes with the musician. Ideally, the teachers from different schools should also collaborate with each other and, although a draw of the project to teachers, beyond the CPD training, this has been difficult to curate.

5.3.i Teacher-Musician

On discussing the collaboration with their teachers, the musicians consistently reported how they observed their teachers very closely to see how they worked with the children:

Being able to observe the teachers that I was working with, just different ways to get behaviour under control and different tactics to get the children to an energy level where you need them to be. Sometimes meeting them where they're at, with really exciting activities, and then bringing them down slowly to get to a more calm level so that we can do some different kind of work.

As well as being models of practice through observation, teachers also gave advice and suggestions for different ways of working that the musicians were able to think through and try out. The teachers were able to connect the *Musicate* sessions with the wider school curriculum and many musicians described how the teachers had helped them to link the music activities to the topic, or to wider learning, such as incorporating vocabulary that appeared in spelling tests into *Musicate* activities. For musicians in the 2020/21 year, creating videos after visiting helped foster the collaboration with the school:

But all the while, whilst we were sort of engaging, whilst we were generating these plans and doing these school visits, we had these little sort of nice ways of being involved with the school whilst not being there.

For most of the musicians, collaborating with the teachers on planning and team teaching was highly valued. Although, at first, some musicians wondered what they could bring to the teachers and how to approach working with them as someone with more knowledge, as the project progressed, they had a clearer understanding of their role:

I was quite worried about upsetting the teachers that I worked with. Then I found that eventually it was just about focusing on our shared goals.

When it worked well, joint planning enabled teachers and musicians to team teach effectively, demonstrating the teacher/musician collaboration working at its best:

It was like, well, how about you lead this part after I've led this section, and I can support you by helping the children with the instruments at this point whilst you're leading the session and, at this point, you can help me by helping get the children engaged.

Musicians had the most positive experiences when they felt that 'the teachers were really on board with the whole process and were really supportive the whole time.' There were anecdotes of team teaching where the teacher and musician 'bounced off each other' and were able to respond to the children through the combination of the teacher's knowledge of the children and how they work, and the musician's musical knowledge and where the musical possibilities on offer. Teachers also commented on effective collaborations with their musicians:

It was a really good relationship with [our musician]. [The other teacher] and I were quite experienced teachers at the time and we were quite happy to go with the flow in terms of what [the musician] wanted to do and we were able to explain things to the children ways that they were struggling to do at the time, but actually, the difference in [the musician] from the beginning of the year to the end of the year in terms of working with the children was really significant.

Interestingly, this teacher commented on what they gained from the *Musicate* CPD and how they have used the *Musicate* activities, but they did not comment on what they had learnt from the musician that they worked with. One teacher did articulate what the musician brought to the school:

Everyone looked forward to [our musician's] days in school as they would always do a whole school assembly for us. Having a musician of their calibre, who could play two really interesting instruments, meant that there was always a buzz around their visits.

However, the teacher/musician relationship was not always a collaborative relationship. No teachers who responded gave a negative report of the musician that they worked with. Some musicians reported that they found their teachers difficult to collaborate with as they were happy to sit back, leaving the musician with a feeling that *'they didn't have as much to contribute maybe as they could have done.'* In the cases where this was reported, it was normally accompanied by a lack of joint planning:

I did pretty much everything delivery wise and in an ideal world it would have been a bit more 50:50. They were just happy to take a step back and they said they will handle behaviour etc and to just go for it and deliver. I had them down on the plan to do certain things, but they didn't seem to read it until the day before.

The above example is from a 2020/21 musician who was able to go into school in the Autumn term. Here it appears as if the musician has sent a completed plan to the teachers rather than carry out joint planning, as is the intention of the project. Other challenges in collaborating with teachers stemmed from teachers not being in school consistently, moving schools, and there being a difference of approach:

Working together was very difficult, because she had no concept of time and she just talks. The children were fantastic to work with, they had tons of creative ideas. I don't think the teacher was used to having a plan and to let them do what they wanted to do was a bit tricky.

5.3.ii Teacher-Musician-Mentor

In the situation described above, the mentor was able to mediate between the teacher and the musician so as to consolidate the planning to enable both child led music making and teacher led input to take place. The mentor's role does involve intervening when necessary, as one mentor describes:

The pairs of teachers are never the same and it's about trying to figure it out and also look after the Musicat if the teachers are quite difficult to work with. They notice if co-teaching isn't happening.

The mentors also have a proactive and positive collaborative role to play in the planning and teaching. Another mentor described how *'the consistency of the tripartite relationship'* is a strength of the project and Philippa recognises that *'the relationships that are built and maintained and developed'* is where *'the success of the project lies'*. In terms of the mentoring process, the mentors understood how each relationship is individual:

With some teachers, it was finding out that they're actually singers and never sang in a classroom and gently trying to encourage those teachers to embody their own musicality in the room. With the musician, it might have been mentoring them to be confident, to maybe free up some of the restraints of classical training and improvise with the children in the room. So, I think it was different depending on the particular triangle. Sometimes those things would speak to each other, so

it might be that I would also be talking to the musician about how they could support the teacher in performing a song alongside the musician, or encouraging the teacher to you the musician about being a bit more physical with their gestures.

The triad created by the mentor with the teacher and musician provided a triple-perspective: teaching, music, and teaching music:

I would always be collaborating on a plan with the class teachers, you know, back and forth, is this a good idea? We'd come up with something and then the mentor would step in and say, 'oh this wouldn't work', or 'you could do this slightly differently', things like that. I think that was really useful just to have that other pair of eyes who had more experience. You know, I've got the music experience, the teachers have got their teaching experience, but to have someone with an overall view was really, really, helpful.

In addition to bringing together the two facets of expertise – teaching/music – the mentors acted as role models for the musicians, and the mentor/mentee collaboration was highly valued as the musicians felt that they were *'working with professional musicians who were already doing it.'*

The professional relationship between mentor and musician mirrored how musicians work together and helped to forge a collaborative, respectful relationships between the musicians themselves. Working with peers was another highly valued aspect of the project for the musicians, in particular developing an understanding of each other's strengths and areas where they could support each other.

There were occasions where musicians did not always agree. One musician described a particularly challenging collaboration on the schools' concert where one person *'was definitely wanting to take the lead and wanted all of their ideas'* to be used. However, this musician was able to work through these challenges by keeping the communication open with their peers and allowing the mentors to mediate.

5.4 Communication

Musicate is a project with many different components. The musicians are based in Birmingham, the schools are based across Gloucestershire, some urban but many in rural locations, the mentors work across the Midlands and South West, and the Festivals are based in Cheltenham. With so many people based in different geographical locations, a centralised mechanism of communication has developed with Philippa at the hub, acting as a central liaison between the different partners – teachers, mentors, musicians, and her communicative approach cascades through the project via the mentors.

The musicians appreciated the balance between formality with structured communication, and informality in the caring approach taken:

And the formality was really structured. Pip, she knew what she wanted, and she told you what she wanted, and she'd help you achieve that. So that that bit of it was quite nicely compartmentalised, ... she really cares and that filters down into the mentors.

Even though the communication between Philippa and the musicians was structured and formal, it always scaffolded reflection, which the musicians particularly valued.

The musicians appreciated the amount of time the mentors gave to them and again, the balance between formality and informality:

Having your mentors there and chatting on zoom has been so useful. We chat over zoom beforehand and we go through maybe 2 hours planning and then we have another session two days later because those 2 hours weren't enough time to sum up everything we went through.

The mentors understood the importance of informal communication as well as talking more formally when necessary. One mentor described how they stress the importance of informal communication following musicians' observing teacher:

If there's any way you can even ten minutes talk about it, because so much will get lost. Some of those detailed observations about what one child had done. I was saying even if you can chat at lunchtime, don't underestimate the value of those observations, and that immediate, fresh [discussion]

and another mentor described how talking things through was the best way to approach potential challenging situations:

There have been challenges along the way and we've always tried to deal with them head on by talking and ironing out any creases in the most conflict resolving way possible.

Although this mentor acknowledges that 'even when teachers are on the project it's so hard to get time with them and have that opportunity to meet with them, even planning.'

Some musicians described the good informal communication with teachers and found that they 'talked a lot over lunch breaks', and others found the teachers very open and generous in their communication, which fostered the collaboration:

They were really open to lots of different ideas and also happy to share their thoughts with me as well. So, it was a really lovely collaborative experience.

However, the level of communication was variable between musicians and schools:

One school was easy to communicate with, quite an organised teacher, sort of knew what she wanted from the project a bit more than the other school, which was quite difficult to communicate with and plan anything.

This musician recognised the value in working with two different schools and two different approaches to communication as it enabled them 'to find effective ways to communicate with both schools'. Whereas this was not always the case. One 2020/21 musician had not found a way to communicate with their school effectively, exacerbated by the pandemic:

Sadly I don't think I've maintained that relationship well enough with the school, we don't really speak much.

One musician discussed how the half-termly *Musicate* visits meant that 'you don't get as much feedback from the children. It felt very much like it was just that day rather than an

overall process' and that 'you can't see the changes in them or anything they might have gained'. However, a lack of communication between musician and school during the pandemic has meant that current musicians have not seen any response from the children:

I just feel like I've missed the feedback ... I would like for them to share the kids' response and I didn't really get that in the first term so I find that difficult when I'm not getting the response and it's only really because of Covid. I would have been able to see it easily otherwise.

Although the main point of contact in school is with the teachers, as has been discussed previously (see 5.1 Design, page X, and 5.2 Sustainability, page X), engaging the wider school in the project is a key factor in a successful *Musicate* year. However, the pandemic has made this communication more difficult:

I've not had a huge amount to do with the Head, I mean partly with the situation it's about not mixing bubbles and not going into places you don't need to. I have met her, I met her on my welcome, my short visit in September but I don't think I can recall seeing her since then. It's not to say she's not invested, I'm sure she gets feedback from the teachers, but I've not had any particular communication with her.

One mentor also commented on the challenges of communication during the pandemic:

Communication has varied across schools this year. One of the students has had near weekly contact with their school. Other schools were just unbelievably reluctant to engage with much communication at all. They wouldn't give out their telephone numbers this year. They're very, very positive on the visits, but it seems to have been a bit of a theme that they're very protective of their private time so they've wanted to everything while they've been in school, which is just a different thing [to what we are used to]. To be honest, I haven't had as much feedback from the teachers as I would have liked but at the same time, it's just not a normal year.

It is understandable that teachers have been protective of their private time during the pandemic and many will have been supporting their own children's home education at the same time as carrying out additional planning for the children in their educational care. What this anecdote does is underline how reliant *Musicate* is upon communication with teachers beyond the working day.

Communication with the musicians was not something specifically mentioned by the teachers, however they did comment on the importance of communication with their wider schools (see 5.3 Collaboration, page X) and also how important it was to communicate with their peers in other schools, scaffolded by the CPD events:

That was probably the most impactful thing for me, to be able to talk to other music subject leaders.

It is clear that what works in establishing effective communication for the musicians is the investment in both structured, formal communication in the form of reflections and constructive feedback, and informal communication in the form of conversations that take place either in the moment of teaching or socially outside of the school environment (see 5.5 Community, below). This level of communication takes a time investment and it is easy to see how this could not be replicated between musicians and teachers and, indeed, teachers

and mentors. However, this communication is the nucleus of the strong community of practice that has developed over time for the musicians.

5.5 Community

Throughout the narratives emerge the notion of community as a strong success factor in the musicians' journey through and beyond the project. The sense of community developed amongst the musicians is clear, and this is attributed to the network created between musicians, mentors and Philippa. This network extended beyond *Musicate* and musicians are still working together. The sense of community amongst teachers is less clear. One teacher commented that this was something that *Musicate* offered that they could not find elsewhere:

There wasn't really anything around CPD wise for me to draw upon and network with other people.

And there is a desire to develop the peer network that the CPD fostered:

We talked at the time about there being a way to meet up with people from the year before which would be quite tricky but really useful - to go back and meet with those people again and check in and see what they're up to and if they've managed to keep that momentum going. If you had maybe one session a year, even a virtual one, just to have a session where you could have lots of teachers who have experienced Musicate together. Maybe next year might be the time to do that with me working with [a previous Musicate Teacher from another school].

As can be seen in previous sections, there is a critical mass of *Musicate* teachers developing who are moving between schools in Gloucestershire and taking their learning with them. This is the beginnings of a wider professional community of teaching practice, and the mentors are in an ideal position curate this network. However, at the moment, this is difficult to sustain, as one mentor commented:

'I have no formal way of contacting the teachers again. Some of us had WhatsApp groups, and I saw that the teachers returned to it, say in the Autumn term following the Musicate year, and asked something of me or the Musicat. It was informal, just one-off things, which is fine. So, there were a couple of schools that did continue, but that faded not long into the next academic year.'

One key factor that has enabled a strong community of musicians to emerge as a result of participation in the project is meeting up to work together and to get to know each other. The musicians describe how meeting up with other musicians with either their mentors or Philippa to discuss ideas was fundamental to their growth. One musician described how the planning meetings enabled musicians to connect and develop their relationships:

You meet up in coffee shops, eat lunch together, there's a whole load of planning. It wasn't just meeting up to plan and then you go, it's catching up and finding out a bit about each other's story. I think it enables a quick personal connection. You get a lot of buy in to the project. This is something that I've taken forward.

The sharing of ideas and joint planning instilled a sense of teamwork that helped the musicians to work through what 'could quite easily have just felt like a really daunting

unmanageable task'. Ultimately, it was the safety created within the Musicate community of musicians, mentors and Philippa that made musicians feel supported; 'you can say what your ideas are and it's okay if it's a bit bad or you're not entirely sure, because they'll help you develop'.

Working through planning together shared the workload and motivated the musicians when they were also managing the final year of their studies. However, this close community was important not just for sharing ideas but as a peer support network:

And you could see how other people had developed, what they were struggling with. You know, you could share ideas, but also just talk about other things as well.

There is a strong sense that the musicians grew together, and that growth created lasting bonds that have been taken forward beyond *Musicate*:

At the moment, I'm working with at least three other musicians from Musicate from different years.

There is a sense that the *Musicate* community has developed over the five years of the project, with most musicians coming from the Royal Birmingham Conservatoire (RBC). As musicians describe how they came to be involved in *Musicate*, they often told of students in previous years who had participated and there being a *Musicate* 'grapevine' at RBC where the value of participating in the project is passed on within the student community. RBC runs a number of pedagogy modules, and all students study an initial module, with choices to deepen their understanding as they progress through their programme of study. The RBC tutors are often cited as people who identified students who would benefit from *Musicate*. However, to RBC, *Musicate* is:

Just part of a landscape where we put forward lots of opportunities and have advertised it in the student mailing list and our pedagogy groups, and sometimes it gets a bit of traction and sometimes it doesn't.

Even though it was simply a part of a landscape of opportunities, the link between *Musicate* and graduate employment prospects could be seen by RBC:

People have gone on to work for similar organisations or project work and Musicate has provided a jumping off point and a way to gain professional exposure and build networks in a structured way, and that has helped to open doors.

That said, RBC had a sense that particular types of students were attracted to *Musicate* who had already made a commitment to education work, and that it was difficult to say that the graduate employment opportunities that opened up to the musicians could be solely attributable to participation in *Musicate*.

The students who are involved have also been engaged in a wider set of placement activities and from an earlier stage in their degrees have decided that they want to pursue this kind of work as a key part of their portfolio. So Musicate is important, but it's part of a broader repertoire of things they've encountered and it may well be the thing that opens up a profession connection that leads to further work or employment in general, but I'm not sure you could isolate it specifically to this programme.

What *Musicate* does is provide a substantial project for the students to apply their learning from various modules, whilst supported by mentors and training. The training for musicians has evolved over the lifespan of the project and the opportunity to begin to develop the musicians' network through the training has been important during the pandemic as it has enabled the musicians to get to know each other well enough to work together to put the videos together for the schools:

We did manage to have one CPD day which was really lovely to be able to meet up and meet with other Musicats. Not with the teachers but the other Musicats and be able to do that in person.

For the teachers, as previously mentioned, the community is less established. The training was considered a highlight of the project and as mentioned above, some can see how this could be the start of establishing a peer group. The mentors could also see how the CPD day could be an '*opportunity for teachers to connect up again. Almost as a separate channel to the programme. There is a potential gap to be filled there.*'

Understanding what has worked to create the strong community of practice amongst musicians, and then translating this to be suitable for busy Primary teachers so as to build a community of teaching practice would be beneficial. Mostly, the community of practice built up for the musicians enabled them to feel valued and included in the project.

5.6 Inclusion

Musicate is described as an inclusive project. This was attributed to the focus on listening giving everyone a fair opportunity to participate and feel included. In line with inclusive pedagogical practice¹⁵, starting with what the children could do enabled them to participate and helped to underpin the concept that difference is a vital part of analysing and responding to music, instilling a sense that all children's responses were valued.

The musicians had a strong sense of responsibility in ensuring that all children can access music, and this was their driving factor in their own motivation:

To have those opportunities to hear music and explore it and to kind of learn about it and have the opportunity to take an interest in it, whether they want to take that further or not, to have that first step of just getting to have that experience of it.

Within this, the musicians understood that it is '*so important that everybody is heard*' and that because '*there is no boundary, there isn't anyone saying you have to do this or you have to be like this to be involved*':

It's allowing every person to be able to express themselves, be creative, be given time and be together, and there's no right or wrong and be given the opportunity to make any kind of music that they'd like.

¹⁵ Henley, J. (2015) Music: Naturally Inclusive, Potentially Exclusive? In J. M. Deppeler, T. Loreman, R. A. L. Smith, & L. Florian (Eds.), *Inclusive Pedagogy Across the Curriculum*. Bingley; Emerald Publishing Group Limited, 161-186.

The teachers also saw how important it was for the children to have the opportunity to explore music and to connect with live music in the classroom and then the music making be passed over to the children. In some cases, this was significant:

One of the biggest and emotional impacts for us is, because Musicate has developed the skills and experience of creating music, we've been able to make our 'unicorns and dragonflies song' in memory of a girl that we lost last academic year. And from doing that we were able to bring the project to a lovely tie in and ending where we were able to sing that song and use all of the skills from Musicate and we were able to echo out all of those things that we loved so much about her.

As well as the children feeling included and involved, the inclusive environment extended to the teachers and the musicians. This has been attributed to the collaborative aspects of the project and the teachers had a sense that inclusion meant everyone in the school being involved: *The time we have had to work together and share, that's allowed everyone to develop, the children, the staff, myself as music co-ordinator.* This was also seen by the musicians, as this musician points out:

It's just bringing all those people to a table or making all those people feel included and valued, and me feeling included and valued as well.

Ensuring everyone has a role to play is key to ensure that they feel included, as is giving choice and agency:

I've seen times when [given children choice or agency] doesn't always happen and that always seems a bit of a shame because that's the connection and the idea that they can influence seems important.

The musicians also understood the notion of everyone participating extending to the wider school community as well:

Including the teachers in everything making sure all the children are included to the best of your ability, in terms of organising activities and everything they can all participate in without leaving anyone out, including the school community. So, whether that's doing performances every now and then, so that they understand what's going on. The children from those schools would maybe not have heard of the festival before so it was really good that they were included in the launch concert in some way. Then even wider than that would be Musicate and the festival within the community of Gloucestershire. Just the recognition of it being something interesting and that people are talking about it.

One criticism in relation to inclusion could be *Musicate* as a project centred on set works in the playlist; having a list of set works naturally excludes music that is not on the list. The musicians could see that on the one hand, the playlist was considered to aid inclusion as *'there's so many different genres included, and different composers'*, but there was a recognition that it still could be broader:

Although the playlist is really good and I think there has been a lot of development into it to make it what it is, but it could maybe be a bit broader, maybe more Bhangra music or maybe Brazilian or South American music.

However, as can be seen in the annual evaluation reports the reliance on the playlist has changed over time and *Musicate* is not bound by the playlist and it is used a starting point rather than a definitive collection of music to be covered. The focus of music connected to the Festivals is a strong feature of the project and for the teachers, the playlist was a starting point and fundamental in making the Festival genres accessible:

The main thing to come from it was how accessible jazz could be. Whereas children may have had a particular view of jazz or not have known about it as a genre at all, they all had an understanding, appropriate to their age and stage, by the end of the project and all felt part of the project too. Reception came away with a brilliant rendition of Jazz MacDonald, and we even had our peripatetic teachers embracing the day too and teaching their young musicians jazz pieces to perform.

Crucial here of course is that it is not just the material that makes something either exclusive or inclusive, it is the way it is used with the children. The inclusive learning environment was fostered through the pedagogical approach taken and Musicians developed skills in noticing what children needed and being flexible enough to adjust their lesson plans to meet their needs.

Having an awareness of different levels, speeds, abilities within a space, community, room, and adapting everything so that everyone feels heard and included. It's very easy for you to ask a question and the first hand that is shaking the hardest, to pick them, because they're probably going to get it right and that kind of makes you look good as an instructor, as a teacher. I think it's very easy to miss those 'half hands'. It's maybe a bit easier to so those who never put their hands up, but then picking on those in those situations isn't as inclusive because they are clearly not their [in their thinking].

All musicians understood how their own development in the pedagogical skills referred to in the quote above was something that fostered the inclusive environment. One musician articulated how inclusion is a two-way process; by working inclusively and focusing on the needs of the child, the practitioner is required to constantly develop, therefore becoming more able to work inclusively:

It is person centred then because it's really focusing on that person and what they need, rather than this is what I do, take it or leave it. You're not really allowing yourself to develop because you're always just kind of doing the same thing. Whereas working inclusively requires you to constantly develop.

5.7 Development

Throughout the discussions of the design of the project, the sustainable aspects, how collaboration forms the basis of shared learning, the importance of communication, the creation of different communities that function as communities of practice, and how all of these foster an inclusive pedagogical environment, there is a sense of continuous learning and development for all involved. For the musicians, this development is significant and encompasses teaching practice as well as time management, communication, and organisation. For the teachers, this varies from understanding what musical learning is and developing the confidence to use music to reinforcing their own musical abilities and developing teaching resources and whole-school curricula. For the mentors, this included

developing their mentoring skills and deepening their understanding of training teachers. Within the anecdotes provided by teachers, musicians and mentors, musical development can be seen for the children alongside a number of other positive outcomes (see 5.8 Positive Outcomes, page X).

5.7.i Development of Musicians

All the musicians interviewed had prior experience of education work in one form or another. For some, this was through their RBC modules, as previously mentioned, but others had more substantial work, such as:

- *Small amounts of outreach through the Orchestras, so we did put on a schools concert through the Orchestra and we did some workshopping with children when we went on tour to Jersey.*
- *BCMG workshops that they do once a month on Sundays with Music Maze.*
- *A musician in a hospital, more work with older people, people with dementia.*
- *Experience with Bridgewater Hall in Manchester, quite a lot of schools' projects with them.*
- *Working with people who have English as a foreign language and using music in that kind of way, as well.*

One area of understanding that the musicians developed that was critical for successful planning and teaching was understanding the level of children's ability to engage in music, musical learning and their general capacity to think, understand and progress. Working in two different year groups gave the musicians different ages for comparison and began to develop their understanding that progress is not always linear and is impacted by wider child developmental and socio-cultural factors.

The musicians often commented that they were '*sometimes surprised at the things that they can do or seem to know.*' One musician described how surprised they were that children seemingly close in age were very different developmentally:

I expected year 2 and 3s to be the same sort of ability but they're not and that's something that I wouldn't have any idea of but now I know to expect every year to be very different in their stages of development.

And another explains how they were surprised that younger children seemed more able than older children:

I'm at the slightly older years but there's still quite a difference between the year groups because they're 3 years apart so there are some noticeable differences although sometimes the year 3s surprise me and do things better than the year 6s.

Another musician explains how they developed an understanding of how prior experience and background impacts what the children are able to do:

I think I definitely didn't have a very clear idea in my head of what level they'd be at and what they might be able to do and might not be able to do. I definitely can spot children that are finding certain aspects easier than others, like find it easy to repeat a rhythm or a series of pictures and ones that find it very tricky and that will obviously happen because they have different backgrounds and some of the students at the school are having guitar lessons, that will mean that they'll be developing their music further than students who aren't having lessons.

This is important as it unpicks certain assumptions about what children can and cannot do, and why that might be the case. Unpicking these assumptions enable the musicians to develop an understanding that every child is musical, which underpins inclusive practice, and that children progress at different rates for a variety of reasons including prior experience and other simultaneous musical opportunities. These are key principles of good teaching practice that they have been able to take into their educational careers.

This understanding was scaffolded by the collaborations with teachers and mentors, as discussed previously (see 5.3 Collaboration, page X):

The great thing with Musicate is there were lots of people that had experience in knowing that's not going to work with this age group, they're not going to understand it, it's going to take too long, their attention span is not long enough to do something like that.

One area of pedagogical development that was common amongst the musicians surrounded the use of language. The musicians often came from the starting point that children would not understand complex language, but not only did they develop an understanding that children's language is more sophisticated than they expected, the musicians also developed an understanding of how to introduce more complex musical language:

Introducing the word improvise, what is it, how to explain that to year twos, and how to actually lead the session towards that. And then think about it in terms of building blocks, so harmony, melody, pulse, tempo.

For some musicians, it was about feeling 'confident in it and just be confident in your explanation.'

This confidence in teaching and classroom skills spanned how to be focussed and concise in explanation, using pace as a way to engage children in learning rather than manage behaviour in a reactive way, how your choices as an educator in language, activities and how you express what you are looking for impact learning, how to plan effectively, and depth of understanding of education:

- *How to carry yourself, that kind of thing, and also develop self-confidence.*
- *Classroom delivery if you can encompass that as a skill because I find it hard being concise.*
- *You get everyone up on their feet, that kind of behaviour management, more like being subtle rather than telling people off at school.*
- *Articulation, language you use, activities you choose*
- *One thing is session planning, most of the things that I've done have been work experience and planning has never come into it really.*
- *A more in-depth knowledge of a higher ability to educate music to younger people*

These skills were fostered by developing the ability to build relationships and notice behaviours and emotions, which 'was just invaluable'. Curating relationships and noticing different children's needs are fundamental to any pedagogical practice, as these musicians articulate:

It seems to me that the people really made that happen, or that really were able to sort of... yeah, create that kind of aspect of it and make that such a big part of the whole process.

And you know how to observe your students, you know who needs more support, you know what you're looking for in terms of their development.

These leads into understanding that pedagogical practice is a combination of general knowledge of children and what might work for them as applied to the particular individual idiosyncratic needs of the child in the particular learning environment that they are in¹⁶:

We're all individuals and we all have different needs, and you just have to know that person. You can't just go by a rule book and be like, okay, well this works for this age group, this works for this learning need, this works for this, because it really just does depend on them, and you have to be open to them and what they need as well.

Alongside the development of pedagogical skills, knowledge and experience, the musicians commented on aspects of their own musicianship that had developed and how these have transferred into other areas of their musical lives. Memorisation and improvisation skills were common skills that aided the musicians' own musical development:

But I think that was something to get used to was firstly doing some things by memory so you can engage more. With an audience you're kind of expecting or the audience are kind of expecting you to have a music stand and it's that kind of environment where as with children they're not used to that and there can be a different interaction when you're playing and also getting used to making things up on the spot.

And getting used to doing things like that where you're making things up or doing things by memory was new to me and I've definitely got more comfortable doing it but I'm sure it must have some affect on my playing and how I perform as well to anyone.

However, the musicians also developed their arranging skills:

I've also got the chance to do a bit of arranging for the summer concert which I didn't think I'd get to do with Musicate but that's been another skill that I can use which I was pleasantly surprised about.

And the work that they have done on creating videos has been invaluable:

We had numerous Zooms and meetings about how to make these make these resources function, which was great. And, you know, we had a shared Google Docs. And basically what we created was a script which I then rehearsed and memorised, and then recorded as professionally as I could in my flat in Birmingham.

Finally, the musicians broadened their own musical experiences through engaging with repertoire that they did not already know and utilising their research skills:

¹⁶ Henley, J. (2018). 'Music, Emotion, and Learning'. In P. Gouk J., Kennaway, J. Prins, & W. Thomählen (eds.) *The Routledge Companion to Music, Mind and Wellbeing: Historical and Scientific Perspectives*. Routledge. 277-290.

And they would then tell me their choice in piece, I would then... well, either I already knew the piece. or I'd do a bit of research into it, and I'd record a small video literally just on my phone, with three educational points that I wanted them to look at, listen to and explore afterwards.

The level of organisation required to prepare for *Musicate* visits and concerts helped the musicians to develop their organisational skills as well as time management. This was attributed in part to the design of the project: *'It felt like there were more goals and more structure for myself.'* This was a result of a combination of effective planning and the motivation inspired from seeing a well-planned session be successful:

The more that you rush things, the less effective they'll be and also the less you'll get out of it, as well. I think the earlier that you start preparing for a day's teaching, the more input you can get and the more that you can really see those days go successfully. And the more that you can see them go successfully and see the things that work, it's not only really inspiring but it also helps you to get a real sense of that works really well.

And it was attributed to the different people that the musicians worked with and being able to ask questions and understand that working as part of a team needs each person to be organised. There was a sense that the musicians did not want to let others down, but also that they could use others to gather information and expand their knowledge:

Be organised, just have just have a notebook and just write questions in it all the time. And just, at the next available opportunity, just ask all of them, get as much information as you can.

Personal development emerged as a third developmental area for the musicians alongside pedagogical and musical development. Confidence in teaching skills has already been noted, but some of the musicians talked of how the experience of *Musicate* has made them more confident in other areas of their life: *'Just the experience of being up in front of people, trying to teach them, is helpful in any situation really.'*

It's made me feel a lot more confident meeting new people. I wouldn't call myself a naturally confident person and that changes naturally as you get older but I've come out of my shell a lot more and I feel a lot more confident saying what I feel about things.

This also helped the musicians to develop a sense of responsibility that they had not encountered before:

Standing in front of a classroom for the first time as well and being in charge is a big thing and the first time I did it I was like; 'oh my god, this is it, I dictate how this is going to go for the kids.' Obviously, there's help and support but I was literally like 'no this is me leading this' but maybe it's just the way I am. I think confidence and developing confidence has been a big thing and had a big impact on me.

Furthermore, it helped them to develop a sense of value in listening to others, adjusting your own ideas to fit what is needed, and reflecting upon your own work:

When I first started Musicate, I was not blinkered but like I had a thing that I wanted to do. And I realised very quickly that it would be much easier for me to

do that thing if I kind of listened basically and talked to people. I take it for granted quite a lot but people don't reflect properly.

The experience of working with different people at different levels helped the musicians make the links between different aspects of their musical lives that they have previously considered to be quite separate: *'[others] don't know the link between being a concert pianist and being an educator, and how intrinsically those two things are linked.'*

There was working with the music teacher at the school and understanding how that all worked, which was invaluable. There was working with my mentor, with professional musicians who were already doing it, And Pip and the kind of wider education team and looking at and looking at how that relationship works, and then other kind of Musicats.

5.7.ii Development of Teachers

The musicians had a sense of how the teachers that they worked with developed as a result of *Musicate*. Again, these relate to musical development, pedagogical development and personal development, and the evidence suggests that, as with the musicians, these developmental aspects were symbiotic. When the teachers gained more musical skills and understanding, they developed in confidence, which fostered the development of their music pedagogy. The musicians saw this more clearly when the teachers did not engage in leading the music making, and was seen equally with teachers who had less musical experience as with teachers with more musical experience:

The year two teacher felt quite uncomfortable with some of the musical activities that I was suggesting that she could possibly lead with my help. She was a very charming and engaging teacher but when it came to the music side of things, she was tending to back away slightly from that engagement and sort of hand it back to us. What we wanted to work with was actually allowing her to feel more comfortable with us and with that expression. And then the other teacher, I seem to remember, had I think it was like grade six piano or something, so quite a good level of music education at some point. But it was a similar thing, I think she saw the scheme as a way of handing over the class to us, so that was something we wanted to work with as we went forward.

The musicians understood that for the teachers, it was not necessarily their own level of music education that created a barrier, but having a model of practice in terms of knowing how to break the musical learning related to listening down and being confident in being able to do so.

I get the feeling that the teachers themselves have grown in confidence and I think part of it is knowing things that they could do or ways to approach listening.

Musicate provides an element of safety for the teachers to take risks:

It gives them the security to feel like they can take some more risks when they maybe couldn't before, because they've got music professionals saying this works and this is how it works, and try it and let us know how it goes, and if it doesn't work, we'll try something else. I think teachers have wanted to take risks in the past with their music, but if it's just them on their own in a school that isn't maybe aware of how it can work.

However, this was not always the case, and some felt that there needs to be more emphasis on supporting the teachers in developing their knowledge

It was about knowledge transfer from the musicians to the teachers and vice versa, and whether that needs to be more empowering, I think, for teachers.

Some musicians reflected on how they might do this:

I wonder if maybe taking half a plan and leaving gaps and seeing what their initial ideas are for the gaps based on my ideas which isn't as extreme as suggesting they start the planning but leaving more space. I did take a plan which had every time slot filled with something but there could have been space for them to write something on the day. But then I could have learnt from them because they've done a lot of session planning so that would have been really good for me to learn from them.

What this reflection shows is that, unlike the evidence from the annual evaluation reports, some musicians were doing all of the planning. The annual evaluation reports showed evidence that teachers were left to do the planning themselves. This could indicate that more focus on scaffolding this joint planning process might be beneficial to both teachers and musicians.

The teachers who responded gave an insight into the different ways that they developed, but joint planning did not appear in the data. The main catalyst for development was the CPD, and CPD is considered by Philippa to be the key part of the teachers' development. As previously mentioned, teachers were able to share learning with their wider school and this also was a draw to the project alongside the potential for networking with other teachers. The teachers could see how their own development enabled the children's musical development, and the role the musician played in this:

All the year 1 and year 4 children were able to control the dynamics on all the instruments adding even more flair to the lessons and creativity and it was really wonderful when [our musician] came back several times because we were able to interact with him and show and perform to him, that we learnt when he was away and when he came back we could show it to him.

Similarly, one mentor could see that through both the musicians' and teachers' development in team-teaching, the teacher could see more of the children's development:

The teacher was able to stand back and instead of focusing all her energy on those children [who demanded more time], the teacher was able to watch them get on but also the quieter children who don't necessarily put their hands up all the time. We were able to see them raw amazing pictures or maybe conduct and allowed children who would normally be drowned out by the loud children to find a voice in themselves.

Another teacher articulated their own development of music teaching and how to work with their musician:

Things like how to successfully use graphic notation, link it to standard notation and make it accessible to all – children and teachers, the use of various vocal warm ups and how to use the instruments we have actually got properly and in new ways! I also learnt how to get more from our sessions with [our musician]. I

think initially there was certainly a lot of noise and fund, but not necessarily a log of new learning! But we worked together and moved this forward each session.

One teacher was clear with what *Musicate* had done for their own development and this had a significant impact on their school:

Where at the beginning of this year, as a new music co-ordinator who couldn't play an instrument, I had no idea where to start so that gave me the first step in how to structure any music curriculum.

There were no responses from teachers who had not participated in the CPD and/or were not confident, although the musicians had a clear understanding of the role of the CPD for the teachers.

Maybe because they haven't been involved with any of the CPD training or anything, it's possibly difficult for them to kind of feel confident taking that lead or trying to run an activity.

5.7.iii Development of Mentors

For the mentors, participation in *Musicate* has also been developmental, as one mentor describes 'it's been a huge education for me personally'. Mentors also experienced musical, pedagogical and personal development in different ways as appropriate to their role. In terms of musical skills, one mentor described new skills as a result of the covid response:

The thing across the board is this amazing ability we have to adapt to different situations, just as a musicians. I found myself this morning editing a live stream that I've done for charity, but the only reason I've been using Adobe Premier Pro is because I did a whole bunch of Musicate lockdown videos last March. And I think as we emerge we'll re-emerge more skilled, with more approaches to knowing how we can work from home, knowing how to produce different resources. I think we've kind of upskilled ourselves in a weird sort of way.

One of the mentors was a musician in Year 1 of the project and explained how their musical skills developed and how knowing how the musicians feel has set them up to develop as a mentor:

For me, [as a Musicat] it was stepping away from my Classical upbringing, actually reading manuscripts, and Musicate was very much about using your instrument within the classroom. That was quite scary at the beginning. I've learnt to trust my musicianship.

The first challenge I came across [as a mentor] was believing in my skills. I remember being put on the spot in a very awkward position in an assembly and it's always stuck in my head. I mean, I coped with it, but I remember thinking 'wow, that was difficult I don't want to do that to anyone else.'

This experience has helped this mentor to consider how they work with the musician and weigh up what they need and how the best way to scaffold their development.

Pedagogically, mentors have developed their own pedagogical practice in supporting teachers and musicians. This sometimes came from instances where they responded in the moment in a teaching situation where the musician led an activity to get to know the children:

I don't think there was a plan about how this information is recorded. I had my Zoom recorder on my and I recorded audio, just for that session, for them to use within the Musicate project. I remember saying you need that depth [of information]. And it was a spontaneous thing and that helped [the musician] listen back and really get that detail. Something like that from the start would be good.

Often, it came from leading the CPD days. This was a valued activity for the mentors and has led on to other training work, such as working with ITE students at the University of Gloucestershire.

What is interesting about the mentors' narratives is they too contain references to a rise in their own confidence through mentoring others. Confidence is the most common area of development for teachers, musicians and children, and it is clear that this rise in confidence underpins musical development, music teaching development, and also the development of other positive outcomes beyond structured musical learning.

5.8 Positive Outcomes

In addition to anecdotes the musical outcomes for the children contained in the narratives of teachers, musicians and mentors, a number of additional positive outcomes emerge through the interview data. These relate to children's engagement, a rise of confidence and a development of their thinking and speaking skills.

5.8.i Engagement

There are many examples of children's engagement with *Musicate* activities, including particular examples of children with SEND who have engaged in the project. These were often attributed to the affordances of focusing on listening to music and the approach taken in *Musicate* specifically, as one Musician commented *Musicate* enabled:

a deeper understanding for the children and the teachers of what music can do for their overall social, educational, physical, mental development.

Examples of engagement ranges from whole-class engagement as well as instances of particular groups of children or individuals who would normally be less engaged than their peers. Throughout the interviews Musicians referred to comments from the teachers as to the levels of engagement of the children, such as *'that's about the most interactive they get with things'* and teachers also comment on children's engagement with *Musicate* at an individual level, class level, whole school level and, as previously discussed (see 5.1 Design, page X), the engagement of children's families either through the video resources or children playing music from the playlist at home.

The energy of the sessions and the way activities gather pace lend themselves to increasing pupil engagement, as one of musician explains:

I definitely think it was the energy of the session which they felt and wanted to get involved with ... they were so engaged with it because they got to all shout and sing and, you know, hit their hands on the floor. It was such a high energy,

engaging activity that I think he felt that and wanted to sort of get into that energy really and give it a go himself.

As a mentor explains, the way that the activities are focused and framed through listening with each child responding creatively following exploration gives children ‘*chance to express themselves*’ without the physical and cognitive challenges of learning to play an instrument. The children are able to respond immediately, whether through using their voice, their bodies or another artistic medium such as mark making or drama.

5.8.ii Confidence

This engagement is linked to a rise in confidence; the most frequently reported positive outcome. This confidence was notable in children with particular challenges and difficulties, as the following example from a Musician outlines:

One of the teachers invited one of the children in the class with learning difficulties to come up and lead that session, because she said he doesn't usually volunteer for these activities and the fact that he had his hand up wanting to volunteer was a big step for him.

However, the same rise in confidence was noticed in many children:

There were some that were just fairly shy at the beginning and, as we went through, they seemed to get more confident and willing to say the ideas and join in a bit more physically and actively in the sessions.

It should be noted that this rise in confidence was not only evident in the children. Musicians pointed to a rise in confidence in the teachers as the year progressed:

I know that the teacher was really not confident with any music delivery before the programme started and then, once I was able to go in and do a few sessions, on rhythm and activities to do with that, I could see the teacher gain confidence through the year, and I think it was about maybe halfway through the year, she decided to write them a little song to go with a book they were reading. I don't think she would have done that beforehand.

And mentors pointed to a rise in confidence in musicians as well as reflecting on their own rise in confidence as a mentor as the role unfolded for them. For Philippa, this rise in confidence is intrinsically linked to the fundamental aims of the project, and the building blocks are at the centre of this:

Focusing on the building blocks is a way of giving children the confidence to articulate whether or not they like a piece of music and what it is about a piece of music that they do or do not like, and to be able to recognise that a piece of different because of this and that. This helps the children to be able to create their own musical responses. I think this also helps teachers to feel confident to guide their children and to enable children to make their own choices. I think it's crucial in Musicate to give the teachers the confidence to take a step back, so that the children can be creative rather than the teacher saying 'no, no, you've got to do it like this'. And that's where the Musicat makes a big difference in that classroom setting. And it takes a while to reach that point where the teacher feels confident to allow that creativity to happen and for the Musicat to feel confident enough that they can help that. And that's where the magic happens.

Without specific primary evidence of the children's own development, it is perhaps worth reflecting on the importance of the project being developmental for teachers and musicians confidence, and whether this catalyses the children's rise in confidence.

5.8.iii Thinking and Speaking

Both engagement and confidence were evidenced in musical outcomes, such as conducting and leading other children, creating calls for call and response, offering ideas on ways that dynamics could be used, but also in outcomes related to an improvement in the children's oracy. Oracy underpins the development of reading and writing and is a core strand within the English Programmes of Study¹⁷. As children develop their abilities in thinking, responding, communicating their ideas and speaking confidently, they are engaging in both musical learning and literacy learning, with the common denominator between the two being skills in oracy.

Throughout the data there are examples of where *Musicate* activities were explicitly linked to work within English, with one teacher '*weaving bits of music activities into her English classes*' and using class spelling lists as a catalyst for creative responses as well as incorporating drama into *Musicate* activities. However, the link between music and emotions was often cited as the reason for a development in children's thinking and speaking. This was either directly where children were invited to use their imaginations to describe what emotions the music inspired, but also indirectly where the focus on emotions and the different things that people hear in music when they listen created a safe environment for children to take risks in their responses. A common assumption was that as no response was incorrect, children were able to be confident in expressing their own thoughts. In short, an emphasis on listening to music enabled children to explore different ways of expressing their ideas verbally and to practice speaking using a wider range of vocabulary.

One teacher is now the subject co-ordinator for English in their school and they had a clear idea of the links between *Musicate* and the development of skills in oracy:

I've just come from an English leaders subject meeting and at the moment there's a big push for oracy and the Voice 21 project which we are part of at the moment, and developing those speaking skills. Without a doubt the confidence of the children when we did Musicate, as the year went on they were so excited about doing it but also so confident with standing up and doing bits in front of the class and speaking in front of the class. I can always picture this one child in my class who was an SEN child who struggled with reading who was always at the front of the class with Musicate who always had her hand up and always wanted to join in and Fraser always used to pick her for an answer and it was amazing to see, I always remember her.

For this teacher, it was the building blocks that scaffolded this rise in oracy skill:

You need to talk about all the different building blocks and things so if you're confident with those you could take about those and if you're confident with your writing as well, then [you could develop that].

From the descriptions of the ways of working and the outcomes noticed provided by musicians, mentors and teachers, what *Musicate* does is give children a staged approach,

¹⁷ <https://www.gov.uk/government/publications/national-curriculum-in-england-english-programmes-of-study>

through listen-explore-do, to developing their thinking and practising their speaking, scaffolded by the framework provided by the building blocks. The listening element comes first. This provides children with space to collect their thoughts and discussion is scaffolded and led. 'Exploring' then gives the children the opportunity to deepen their understanding, engage their imagination and go beyond their initial responses. The 'do' element that follows enables children to embody the music in some way, either through instrument, voice, body percussion, dramatic response or mark making. Working in smaller groups gives opportunities for informal conversation to clarify their thinking. Through this systematic process of engagement, children can develop ideas, consolidate their thinking, which raises confidence and, as a result, children become more ready to speak in public.

In addition to the findings relating to the key evaluation questions, the findings here related to potential links between *Musicate* and the development of oracy skills. Mapping *Musicate* to the English Programmes of Study would enable a clearer articulation of where there is shared learning for the children in both Music and English.

6 Findings

6.1 What have been the long-term impacts of *Musicate* on teachers and school communities?

There is some evidence that points to long term impacts in individual schools in the form of curriculum design, assessment frameworks, sharing of practice, using music in other lessons, and a general raising of profile of music in school. However, as the number of teachers who responded to the evaluation was small, it is not possible through this evaluation to ascertain the long-term impacts of *Musicate* on teachers and school communities beyond the evidence provided in this report. The lack of engagement of teachers in the evaluation exercise can be attributed to a number of factors, including the sheer volume of work the pandemic has given Primary class teachers, and it would be wrong to assume that lack of engagement in the evaluation indicates a lack of impact. Lack of teacher engagement in evaluation is not uncommon and other well-established projects and programmes also experience this. Movement of teachers between schools is high in the Primary sector, with just under 15% of the national Primary teaching body either changing schools (4.7%) or leaving the profession (10%) each year.¹⁸ Furthermore, teachers move year groups frequently and may have built confidence in working with one particular year group but may have found it difficult to either find time for Music in a new class or to translate the activities to another year group. It is possible that if a teacher has unsuccessfully tried out some activities with another year group that they may not continue to persevere.

Those teachers who did engage gave detailed accounts of their own development and how they have taken this forward in their schools. It is worth noting that the teachers who did engage in the evaluation were all subject co-ordinators for Music and therefore had a level of confidence and responsibility for Music in their schools. One teacher also indicated that they would be happy to be a *Musicate* flagship school and be the central point to create a community of practice of teachers. This particular teacher is moving to a new school where

¹⁸ Smithers, A. and Robinson, P. (2005) Teacher Turnover, Wastage, and Movement Between Schools. *Centre for Education and Employment Research, Department for Education and Skills.*
<https://dera.ioe.ac.uk/5625/1/RR640.pdf>

the head teacher is also a former *Musicate* teacher, therefore the conditions for continuing *Musicate* work at that school are favourable. It would be worth teasing out what the optimum conditions are for sustaining *Musicate* in school and supporting teachers in either creating these conditions or identifying the particular conditions in their own school.

What is needed is systematic way to capture impact data as a part of the project, so as to ascertain impact during the project year, and then a structured process for supporting sustainability, such as the creation of a peer network and/or a lighter touch second year be developed. This should include the design of a mechanism for capturing long-term impact data.

6.2 Has *Musicate* achieved its objectives?

6.2.i aims

To inspire children to both love and critically engage with music

There is anecdotal evidence showing that *Musicate* inspires children to both love and critically engage with music. This comes mainly in the form of the narratives of the musicians and the stories of particular activities that the musicians have led and how the children have engaged with them. Also, the annual evaluation reports show an increase in musical instrument learning and extra-curricular activity, underpinning stories in the narratives. This is also reinforced by anecdotes from a small number of parents and teachers as to how children have demonstrated their enthusiasm for music between *Musicate* visits. It is not possible to show whether this is sustained or to the extent that this is directly attributable to *Musicate*. A more structured approach to gathering impact data through pupil voice as part of the project activities would help to understand the depth of the children's love and critical engagement with music.

To equip Primary teachers and Musicats with creative approaches to music education

There is evidence to show that Primary teachers and musicians are equipped with creative approaches to music education. Not only this, there is also evidence to show that common assumptions of musical talent and musical development are challenged and teachers and musicians have developed a deeper understanding of what music is, what it is to be musical, and why children develop at different paces. For the musicians, there is evidence to show that this continues to underpin their current educational practice.

To develop the confidence and communication skills of early-career Musicats

There is strong evidence to show that the confidence and communication skills of early-career musicians have been developed as a result of *Musicate*. This has impacted not only their subsequent educational work, but other work as a musician, including performance, and also education work outside of music.

6.2.ii Outcomes

To increase teachers' enthusiasm for and understanding of a range of musical genres

There is some evidence to show that teachers' enthusiasm for and understanding of a range of musical genres has increased. This evidence is restricted to localised examples, but it is

clear that schools have embraced new genres of music as well as new ways to help children respond to different types of music.

To increase teachers' use of music (specifically classical and jazz) to provide an enriched curriculum

There is some evidence to show that teachers' use of music has increased both in dedicated music lessons, evidenced by the development of new curricula and enriching pre-existing schemes of work with activities derived from *Musicate*, and also in wider school and class activities. Teachers are using music in English lessons as well as using listening activities in whole school assemblies and as incidental and transition activities between timetabled subjects in class time.

To improve the communication skills and confidence of both teachers and professional Musicians to engage children in creative music-making in school

There is strong evidence to show that *Musicate* is successful in improving the communication skills and confidence of both teachers and musicians to engage children in creative music-making in school. This is evidenced by the narratives of both teachers and musicians as well as the ways that the teachers have rolled out and shared their learning to their wider school communities.

To improve the communication skills and confidence of Musicians to engage with and inspire new and younger audiences in a concert setting

There is evidence to show that *Musicate* is successful in improving the communication skills and confidence of musicians to engage with and inspire new and younger audiences in a concert setting, although this evidence is secondary in the form of the descriptions within the musicians' narratives of their concert planning and anecdotes given of the concerts that they have designed, curated and performed. It would be fruitful to consider ways of capturing the voices of younger audience members to juxtapose this with the musicians' perceptions of their successes in this area.

To increase children's self-confidence, creativity and aspirations in music

There is secondary evidence to show that *Musicate* is successful in increasing children's self-confidence and creativity in music. This secondary evidence comes through the narratives and anecdotes of the teachers and musicians talking of their practice. There are detailed specific examples of children's development throughout the data, some of which have remained with the teacher or musician for up to four years. The clarity with which these anecdotes were given shows the impact that they had on the teachers and musicians, and therefore the significance of them in terms of the children's rise in self-confidence and creativity. It is not possible through this evaluation to ascertain whether *Musicate* is successful in increasing children's aspirations in music. This would require children's voices to be captured to identify their aspirational starting points, and then tracked to understand both changes in aspiration as a result of the project and whether those aspirations come to fruition over time.

6.3 What are the programme's strengths?

The strengths of the programme lie in the eight themes as discussed in detail in section 5:

- The design of the programme, including the curriculum (the content) and the pedagogy (the delivery);
- The potential for sustainability, between *Musicate* visits, for the school beyond the project, and to take the musicians into their careers;
- The focus on collaboration as a way to foster development;
- The emphasis on effective communication, including through mentorship and developing the communication skills of the musicians;
- The building of a community of practice and a professional support network for musicians;
- The inclusive approach, encompassing not only children, but musicians and teachers;
- The tripartite developmental outcomes – musical, pedagogical and personal;
- The wider positive outcomes for children in the form of oracy development.

Within these criteria also lie challenges:

- The cascade design of the project and an infrastructure reliant on one single manager;
- Effecting sustainable practice, including gathering evidence of school impact and providing support beyond the life of the project in school;
- Curating truly collaborative planning and team teaching;
- Differences in reports of where challenges in communication lie and finding ways to resolve these;
- The building of a community of practice for teachers to help sustain their development;
- Going beyond immediate understandings of inclusion, evidencing how impactful the inclusive approach is, and finding ways of engaging those beyond the immediate classroom, such as families;
- Finding ways of capturing children’s wider development and understanding how far this is attributed to *Musicate*.

Three interlinked strengths emerge through the data that have the potential to underpin the strategic development of the project.

Training and professional development

The training and professional development given to teachers and musicians is a clear strength of the project. The training sessions away from school were cited as the most impactful part of the project for the teachers, and the opportunity to develop and apply ideas in the school context through the project itself consolidated and underpinned teachers’ development. This was also the case for the musicians. Opportunities for training both with and without the teachers were equally important to the musicians’ development, and being away from school gave space for musicians to develop their thinking out of the high pressured environment of being in front of children.

Musicate Curriculum and Pedagogy

Musical development as scaffolded through the framework created by the building blocks is a clear strength of *Musicate*. The building blocks have enabled teachers to develop whole school curricula and assessment frameworks to ensure musical development and progression, they have been cited as fundamental in giving children the mechanisms to firstly articulate their thoughts about music and then create their own music, and they have been cited as underpinning the development of skills in oracy, both fundamental for musical

development and literacy development. The uniqueness of *Musicate*'s focus on listening as the central activity, leading to creative responses, is enabled through the structure of the building blocks. The building blocks also give a mechanism for less confident teachers to understand how to unpick and break down musical learning, and are central to pedagogical development.

The potential for structured development of an oracy programme

The most surprising outcome of this deep evaluation is the intrinsic connection between *Musicate* and the development of skills in oracy. Understanding the shared learning between Music and English in the form of oracy is not new and using concepts from familiar subjects to empower teachers to teach a less familiar subject has been demonstrated as a successful way to approach the challenges of teaching Music in Primary schools.¹⁹ It is important to note here that what can be seen in the *Musicate* narratives points to a shared learning process through the development of a facility, oracy, that supports both subjects – one subject is not more important than another and oracy is a skill that unpins both musical development as articulated throughout this report and literacy development as articulated in the English Programmes of Study.

What is interesting about this deep evaluation is that oracy emerged through the data as being a significant area of development for the children without it being pre-determined as a theme or hypothesis. This suggests a strong connection between *Musicate* and development in oracy. As the evidence for this connection relates to the building blocks and the structure of the project in terms of listen-do-explore, it would be relatively straightforward to design an oracy programme based on *Musicate* that can be upscaled and rolled out along with accompanying CPD that would support both Music and English teaching in Primary schools.

A potential weakness of the project has also emerged through this evaluation. The energy, drive and commitment of Philippa to the project is clear and whilst this is overwhelmingly cited by musicians and mentors as the reason for the project's success, the potential weakness is the reliance of the project on one manager. That said, the nature of the project is such that the mentors have developed a deep understanding of the organisational mechanisms of the project and the cascade approach to project management is such that a more level infrastructure can easily be put in place that shares the operational management between a small team, leaving Philippa to lead the strategic management of the project.

6.4 Has participation in *Musicate* contributed to talent development amongst the *Musicate*s? If so, how?

There is clear evidence that participation in *Musicate* contributes to talent development amongst the emerging musicians. There are strong links between participation in *Musicate* and moving on to other education work. This includes instrumental teaching, whole-class teaching, educational management, outreach, learning and participation work, as well as other education work not related to Music, including Maths teaching (as a Covid contingency as no Music teaching could take place) and Language teaching. Some of the emerging musicians are working for national charities and educational organisations, many are still

¹⁹ Welch, G. F., & Henley, J. (2014). Addressing the challenges of teaching music by generalist primary school teachers. *Revista da ABEM*. 22(32).

collaborating with each other, and some are in the process of setting up their own businesses and attribute their entrepreneurial skills directly to participation in *Musicate*.

The skills that musicians are developing include:

Pedagogical skills:

- Planning
- Understanding age-appropriate activities and progress
- Knowing how to break down musical concepts and build understanding
- Pace of teaching
- Adapting to a changing situation
- Flexibility
- Engaging children positively as a proactive way to manage a classroom
- Awareness of own language and behaviour
- Noticing children's behaviour and emotions
- Awareness of the whole class

Musical skills:

- Improvisation
- Memorisation
- Arranging
- Composing
- Communicating to different audiences
- Curating a concert/performance

Personal skills:

- Time management
- Organisation
- Effective communication
- Compromise
- Confidence
- Public speaking (their own oracy)

7 Recommendations

The strategic challenges for *Musicate*, as outlined at the start of this report, relate to:

- How to increase music provision in Primary schools in a context of diminishing curriculum time.
- How to respond to the Model Music Curriculum
- How to work with teachers and build nationally deliverable CPD

The recommendations arising from this deep evaluation relate to these three challenges.

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. This might be done in various ways, and could foster and utilise the development of oracy skills. Children might present their 'Musicate Stories', write an information leaflet, prepare advice for next year's schools, etc.
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. The second year could be led more by teachers in school and involve bringing on board new classes. 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 included a one-side sheet of the benefits of the project for the school leadership team, a framework for in-school peer INSET sessions to help the *Musicate* teacher share learning, and strategies for working with different levels of music making in school to develop music provision.
4. *Develop mechanisms for communication with teachers:* Review the different ways that formal and informal communication has been carried out and consider how to scaffold both structured and unstructured communication with teachers and schools. Communication has relied upon teachers' time beyond the working day. Finding ways to reduce this reliance as well as provide mentors with more formal ways of keeping in touch with teachers would be beneficial to the smooth running of the project and also help to build a community of teaching practice.
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. A community of teaching practice would serve to strengthen music provision and create a more lasting impact for schools. It would also enable the collection of long-term impact data to be more achievable. A community of teaching practice might be beneficial as a peer network with *Musicate* champion teachers leading in-school CPD as twilight sessions. Taking the CPD back into school after a year of CPD out of school could be a powerful way of passing the ownership back over to the teachers.
6. *Develop the management infrastructure:* In order to implement changes as outlined in these recommendations, so as to grow and develop, consideration needs to be given to the managerial infrastructure. Consider creating a project operational management team where responsibility is shared between mentors.

Responding to the model music curriculum

7. *Model Music Curriculum Mapping:* Mapping of *Musicate* onto the Model Music Curriculum would enable Cheltenham Festivals to see what aspects of the *Musicate* programme support this national model curriculum, and therefore what might be scaled up and rolled out 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 scaled up and offered at a national level:* The Listen-explore-do pedagogical approach, along with the Building Blocks, give a structure framework for musical development. 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. There is potential to use *Musicate* resources already created and examples in-school to help teachers to understand how to apply *Musicate* in the classroom. *Musicate* champion teachers could

also be involved in a national CPD programme to model how generalist teachers can effectively lead Music in school.

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. Generalist student teachers need to develop an understanding of what Music as a Primary school subject is, in the same way that teachers participating in *Musicate* do. There is an opportunity to create an ITE package based on the existing CPD training for teachers, therefore making it transferable to different geographical locations.
10. *Carry out research and development work to create a unique national oracy programme:* *Musicate* is reliant on the partnership between Cheltenham Festivals, Schools and the Royal Birmingham Conservatoire. Whereas this is a unique partnership and makes *Musicate* in its 'Gloucestershire' form not transferable, the links between *Musicate* and the development of skills in oracy is not reliant on the Festivals 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, refine the programme as a result of the evaluation and develop a large-scale programme that can be rolled out at a national level.