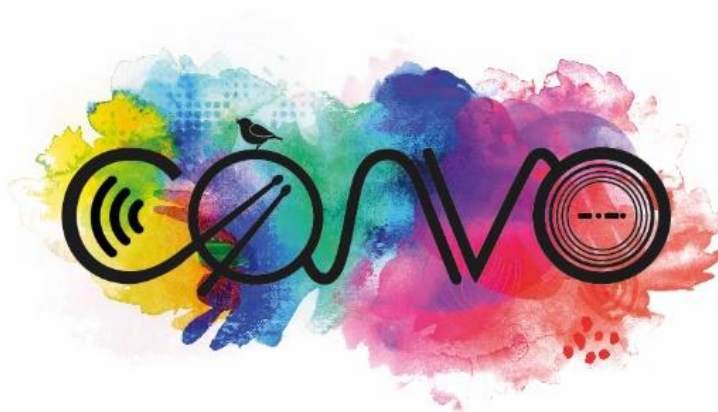


CONVO: YEAR 1

EVALUATION REPORT

Authors: Alastair Tallon and Katrina Duncan



Partnership First: *Creating better partnerships*

Partnership First provides expert and independent support for arts organisations to aid effective partnerships and project development in Music and the Arts.

Partnership First is founded on the expertise and in-depth knowledge of the arts/education sectors based on over 50 years of experience working in this field.

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SECTION 1: INTRODUCTION

1.1 Outline of Convo

Convo is a two-year large-scale music composition and performance project by the Tri-borough Music Hub (TBMH) organised and managed by the Hub's strategic partners: TBMH; Royal Albert Hall and Royal College of Music and funded by the John Lyon's Charity.

Year 1 was the pilot stage of the project involving eight schools within the Tri-borough Music Hub area of Kensington & Chelsea, Westminster and Hammersmith & Fulham. Each borough was represented by one primary school and one secondary school, and two Special Schools participated.

Composer Charlotte Harding worked with the Pilot Schools to generate ideas for the final composition which will be performed in the Royal Albert Hall at the end of Year 2 on 7th March 2019.

Each Pilot School had two workshops created and led by Charlotte with support from a team of Royal College of Music Mentors as part of the RCM's *Sparks* programme. The first workshops were held in October/November 2017, and the second took place in January/February 2018. In addition to the Pilot Schools, the Hub's Ensembles also participated in workshops with Charlotte.

The workshops were designed to introduce the project to the pupils and Ensemble Members and to work with them to create their contributions to the final score.

In Year Two there will be up to 45 schools participating and all five of the Hub's Ensembles.

1.2 Year 1 Outcomes

The Strategic Partners agreed a set of outcomes for the stakeholders in the project:

- **Pupils** in the Pilot Schools will **increase their knowledge and understanding of creative composition**
- **Teachers** in the Pilot Schools will **increase their confidence and expertise in teaching creative composition**
- **Schools** will **raise the profile of music in school using the Self-Evaluation Tool**
- **Ensemble Members** will **increase their knowledge and understanding of creative composition**
- **The Tri-borough Music Hub** will **increase participation** in the **TBMH Ensembles**

SECTION 2: SCOPE OF EVALUATION REPORT

2.1 Introduction

Partnership First conducted an independent evaluation of *Convo* Year 1, between September 2017 and April 2018. This report presents and analyses the evidence gathered and comments on the extent to which the project has met its overall objectives, as well as making Key Findings and Recommendations for the future.

2.2 Evaluation Focus

Partnership First identified the following stakeholders for Year 1:

- 8 Pilot Schools' teachers and pupils
- 5 Ensemble groups and their leaders
- Tri-borough Music Hub
- Royal Albert Hall
- Royal College of Music

2.3 Methodology

Partnership First used the following evaluation methods to gather evidence:

- November 2017 Pilot Schools' **Survey 1**
Pilot Schools' **Observation Visits**
- December 2017 Strategic Partners' **interviews**
- January 2018 Composer **interview**
- February/March 2018 Pilot Schools' **Observation Visits**
Ensemble **Observation Visit**
- February/March 2018 Ensemble Leaders' **Survey**
Ensemble Members' **Survey**
- March 2018 Pilot Schools' **Survey 2**
Strategic Partners' **Survey**

Partnership First then analysed and interpreted the data, evidence and information to make the Key Findings and Recommendations.

2.4 Project Delivery Timetable – Year 1

June/July 2017	Recruitment of Pilot Schools
September 2017	Pilot Schools Teachers' meeting at TBMH
October/November 2017	1st workshop in Pilot Schools
October 2017	1st Ensemble workshops
January/February 2018	2nd workshop in Pilot Schools
February/March 2018	2nd Ensemble workshops
18 th April 2018	Teachers' meeting to introduce schools to Year 2
11 th May 2018	Closing dates for schools to opt-in
23 rd May 2018	Final Selection of participating schools by the Strategic Partners
19 th June 2018	Final Acceptance of participation by each school's Head and Chair of Governors

SECTION 3: EXECUTIVE SUMMARY

3.1 Introduction

Partnership First has been commissioned by the Tri-borough Music Hub to evaluate *Convo*, to measure its impact, identify areas for development and make recommendations. This report is concerned with Year 1 of the project.

Partnership First will also evaluate Year 2 and produce a further report at the end of the project.

In the main body of the report is the evidence and data from which we have made Key Findings and Recommendations on the different components of the project. The Report looks at the overall success of Year 1, identifies specific components and makes suggestions that would improve their outcomes for the participants in future projects.

The Executive Summary draws together these Key Findings and Recommendations and includes an overview of the impact of the project.

Partnership First would like to thank all those who took part in the gathering of evidence for this report: Pilot School Teachers, Ensemble Leaders and their members, Tri-borough Music Hub, Royal Albert Hall and Royal College of Music. We would particularly like to thank Charlotte Harding for allowing us to observe her workshops.

With the support and co-operation from these people and organisations, Partnership First is able to provide a detailed breakdown of the outcomes of *Convo*.

3.2 Project Outline

Convo is a two-year project developed and delivered by the Tri-borough Music Hub. The first year was a Research and Development phase, in which a group of eight Pilot Schools worked with a composer to contribute ideas, themes and lyrics for a specially commissioned work.

The Research and Development phase started with a half-day workshop with each of the Pilot Schools. These workshops were devised and delivered by composer Charlotte Harding, and she was assisted in their delivery by Royal College of Music Mentors. Each school received two workshops designed to introduce the project to the pupils and generate their ideas and input for the final work.

In addition to the schools, the Hub's ensembles participated in the pilot phase with two workshops following the purpose and pattern of those in schools. The ensembles will be featured in the final performance playing specially composed sections of the score.

Charlotte Harding will then complete the score ready for the schools and Ensembles to rehearse and perform at the Royal Albert Hall. In the second year, the Pilot Schools will be joined by up to 37 other schools to rehearse and perform the finished work on 7th March 2019 at the Royal Albert Hall.

3.3 Project Aims

The Partners agreed the following aims for the first year of *Convo*:

- **Pupils** in the Pilot Schools will **increase their knowledge and understanding of creative composition**
- **Teachers** in the Pilot Schools will **increase their confidence and expertise in teaching creative composition**
- **Schools** will **raise the profile of music in school using the Self-Evaluation Tool**
- **Ensemble Members** will **increase their knowledge and understanding of creative composition**
- **The Tri-borough Music Hub** will **increase participation** in the **TBMH Ensembles**

3.4 Pilot Schools: Statistics, Key Findings and Recommendations

Project Aims

Statistics

- **72% of teachers** said **increasing the knowledge and understanding of their class** about creative composition was either **very or exceptionally important**
- **88% of teachers** said their **pupils had good or excellent knowledge of creative composition at the end of Year 1 (+50%)**
- **57% of teachers** said **building their own expertise and confidence** in teaching creative composition was **either very or exceptionally important**
- **100% of teachers** said **they had good or excellent** confidence in teaching creative composition in the classroom **at the end of Year 1 (+12%)**
- **100% of teachers** said they had **good or excellent expertise in teaching creative composition in the classroom at the end of Year 1 (+38%)**
- **2 out of 3 teachers** who used the **Self-Evaluation Tool** said it was **very important in raising the profile of music in school**

Key Findings

- **Teachers gave greater value to the project aims** related to the **opportunities given to their pupils**
- As the **teachers had a high level of confidence and expertise** in delivering creative composition **at the start of the project**, this was not a key motivator for their involvement in *Convo*
- The inclusion of **CPD opportunities** would have **enabled teachers to learn new approaches to teaching creative composition**
- **The Self-Evaluation Tool is a very important in raising the profile of music in school** as it encourages reflection on current practice and planning for the future
- There were **several additional benefits to the pupils identified** by their teachers e.g.: **working with a live composer, working with a female composer, RCM musicians performing in school**
- **Charlotte** was **positive role model for the pupils**

Recommendations

- The additional benefits for pupils should be identified at the start of the project and these could be linked to recruitment
- Offer CPD to teachers at the start of the project to actively impact on their classroom expertise
- A pre-requirement of becoming a Pilot School in future projects should be that they have used the Self-Evaluation Tool

Workshops:

Statistics

- **100% of teachers** said **pupil engagement** in the workshops was **very** or **exceptionally effective**
- **88% of teachers** said the workshop **content** was **very** or **exceptionally effective**
- **63% of teachers** said the workshop **resources** were **very effective**

Key Findings

- **Workshops** were **very effective** in their **content and delivery** and **enabled pupils** to make **significant progress** in their **knowledge and understanding of creative composition**
- **Workshops in secondary schools** would have **benefited from a greater differentiation from** that delivered in **primary schools** where they were more effective
- **RCM Mentors** involvement with the workshop delivery **was very effective**
- **Charlotte Harding was a good workshop leader**, but would have benefitted from feedback on content and delivery at an earlier stage of the project

Recommendations

- Early meetings between the Workshop Leader and class teachers would enable the workshop to be tailored for the specific needs of the class
- The class teacher should have a role in the workshop delivery
- Greater support needs to be offered to the Workshop Leader, particularly where they have limited experience of delivering to the range of schools involved

Convo: Year 1 Evaluation Report

Self-Evaluation Tool:

Statistics

- **6 out of 8 schools** stated they had a current Music Policy
- **3 out of 8 schools** had used the Self-Evaluation Tool
- **2 out of 3 teachers** found the Self-Evaluation Tool to be very useful
- **2 out of 3 teachers** said their school was at Gold Standard

Key Findings

- The Self-Evaluation Tool requires further embedding in school practice, so its take-up and use provides better information to the Hub

Recommendations

- Embed the use of the Self-Evaluation Tool in the project
- Develop an SEN/D strategy as part of the Self-Evaluation Tool

3.5 Ensembles

Statistics

- **2 out of 3 of the Ensemble Leaders** said the **workshops were very effective in engaging their participants**
- **2 out of 3 of the Ensemble Leaders** said the **content** was **very effective**
- **2 out of 3 of the Ensemble Leaders** said the **resources** were **very effective**
- **3 out of 4 of the Ensemble Members** said they had **“A lot” of knowledge** about the **process of composing music** after the workshop. (Before the workshop 3 out of 4 stated they had no knowledge)

Membership Numbers

Membership of TBMH Ensembles			
	2016-7	2017-8	% difference
Folk Ensemble	36	33	-8%
Youth Orchestra	32	57	+57%

Source: Tri-borough Music Hub

Key Findings

- **Ensemble Members** greatly **enjoyed the workshops**
- **Ensemble Leaders** found the **content of the workshops to be effective**
- **Ensemble Leaders** found the **resources for the workshops to be effective**
- **Ensemble Leaders** found the **workshops were effective in engaging with their participants**

Recommendations

- Continue to involve Ensembles in the composition stage as this provides important opportunities for their understanding of composition and how the final score results from that process

3.6 Analysis

Project Strengths:

As can be seen from the statistics in the previous section, *Convo* has achieved its aims to a significant extent.

Pilot School pupils and Ensemble Members have made substantial progress in their knowledge and understanding of the process of composing music.

Teachers reported at the end of Year 1 that they have good or excellent confidence and expertise in teaching creative composition.

Year 1 has been a new development for the Hub, Year 2 of *Convo* will be a more familiar project to both the schools and teachers as well as the Hub. The additional strand of the composer working with a selection of schools and the Ensembles to create ideas, themes and lyrics is an important development to the project overall – and to the offer the Hub can make to its schools.

This has been an effective addition to the project, it has engaged the schools – with enthusiastic responses from the teachers:

“It has enriched our curriculum; gave me (music teacher) ideas for the classroom. Governors were thrilled to hear the school had the opportunity to be involved”

Source: Pilot Schools’ Survey 2

The teachers have also welcomed the two-year timeframe:

“I love the longevity of it – next year, when they take part, the current year 3s will have a real sense of ownership”

Source: Pilot Schools’ Survey 2

It has brought additional benefits including:

- Working with a female composer
- Musicians performing in school
- Exposure to less familiar instruments.

A particular strength of the project has been Charlotte Harding’s ability as a composer and as a workshop leader. (See 4.1.2).

“Charlotte really helped me understand what music really is and means”

Source: Pilot Schools’ Survey 2

“...the workshop was fun, but you still learnt a lot. It was also enjoyable and there wasn’t a single moment when I was bored.”

Source: Ensemble Members’ Survey

At the initial meeting with teachers in September 2017, she had presented detailed lesson plans – outlining timings, resources, content and delivery methods. Following feedback from the John Lyon’s Charity Advisor, she adjusted her delivery and did additional research for her workshops in the Special Schools. (see 4.1.4 and Appendix B)

It was an added benefit to have the involvement of the RCM *Sparks’* Mentors – as this gave the pupils the chance to see musical instruments up close and played to a very high standard. Additionally, it enables pupils to interact with musicians in Further Education, working at an advanced level – and the opportunity to see music as a potential career.

Convo: Year 1 Evaluation Report

Partnership Working:

The three strategic partners have led the project – they meet regularly to discuss the project and to plan the next steps. Each partner has a clearly defined role:

- **Tri-borough Music Hub** is responsible for the recruitment of the participating schools, liaising with them and the Ensembles over the project details, scheduling large-scale rehearsals and organising meetings.
- **The Royal Albert Hall** will lead on the day of the performance itself – this will include Box Office, Front-of-House, sound and lighting, safeguarding at the event. The Hall is also the fund holder for the project and have assisted with the overall fundraising.
- **The Royal College of Music** are responsible for recruiting and training the Mentors to work in schools and the Twitter campaign (#convo2019)

The three strategic partners agreed the project outline and budget and raised the funds, with the majority of the external funding coming from the John Lyon's Charity. In addition, each partner has committed their own resources – both cash and in-kind.

Convo was designed as a key element in the Hub's overall strategic development; it is a showcase for the Hub and an example of its ambition for the young people within its schools to have high-profile performance opportunities in a world-class venue, working together with a world-renowned conservatoire.

By including and featuring the various Ensembles, the Hub are also using *Convo* as an important opportunity to increase participation in out-of-school music activities.

Areas for Development

As each organisation is also a Strategic Partner in the Hub, partnership working has been effective. The member of staff who was the designated project manager went on long-term sick leave towards the start of the project. The absence of this post did impact on aspects of the project delivery. (see Section 4.1.4)

Charlotte's workshops were a highlight of the project as already mentioned, however there were features that would have benefitted from support from the Hub. Charlotte was not an experienced workshop leader, and it would have been of assistance if she had had the support of a mentor who could offer advice and guidance on:

- Developing the workshops
- Pacing and differentiation between primary and secondary school activities
- Developing a role for teachers
- Working with Special schools

It would be of benefit if workshops early in the process were observed and feedback offered to Charlotte. The Adviser for The John Lyon's Charity observed a secondary school workshop in the autumn term and gave immediate feedback to Charlotte and to the RCM Mentors. As well as critiquing the workshop she had just observed, she offered specific guidance on the Special Schools' workshop due the following week.

This included a recommendation that Charlotte read *Perspectives* – a research document published by the John Lyon's Charity for arts organisations working with Special Schools. As a result, Charlotte put in place effective changes for the workshops. (See Appendix B)

The project would have benefitted from improved communication and a structured approach to supporting Charlotte. This would have increased the impact of *Convo*.

Convo: Year 1 Evaluation Report

As the project shifts up a gear into Year 2, with a substantial increase in the number of schools and the complex nature of organising an event such as this and having a project manager back in post will ensure regular and consistent communication with the teachers and Ensemble Leaders beyond administrative requirements.

The addition of a CPD element in the project would enable teachers to improve their confidence and expertise in teaching classroom composition. Even though they already identified themselves as having a high level of skill, a CPD would introduce them to new ways of introducing the topic in class, an opportunity to share good practice and provide additional resource material - thus continue to raise the quality of teaching.

3.7 Future Project Working

The Project Partners have established an effective working model for a composition project of this nature. If this was to be repeated in the future, Partnership First make the following suggestions:

- More workshops in the programme – but of shorter duration
- Produce resource materials for teachers to use in the classroom
- Encourage activity by schools and ensembles between workshops
- Offer CPD to teachers to increase their expertise and confidence
- Facilitate meetings between teachers and workshop leaders to enable the workshops to be tailored to meet the needs of the specific class/group

3.8 Conclusion

Convo has brought a range of benefits to the participants: it has given the pupils and the Ensemble Members an insight into how music is composed, it has enabled them to contribute ideas, themes and lyrics to the final piece, and it has given them a sense of ownership that will encourage even greater engagement with the rehearsal process and the final performance.

The composition element of the project has been received enthusiastically by the teachers as well. They were impressed with the workshops, particularly Charlotte Harding and the RCM Mentors, and the way their pupils have participated. They have noted the excitement of the pupils as they look forward to hearing and performing the final piece.

Ensemble Leaders have also been pleased to be involved in a borough-wide project of this nature and to have been able to participate in the composition process. It has given their members the opportunity to see the process close up – and to engage their creativity in the sessions and in their contributions to the final performance.

Partnership First have identified areas above that could improve the overall impact of the project, but none of these should detract from everything that *Convo* has achieved, particularly for the pupils and Ensemble Members.

Convo represents a significant step forwards in scope for the Tri-Borough Music Hub and demonstrates a Hub that has an ambition to find new ways of engaging its young people in music.



Convo: Year 1 Evaluation Report

Projects like this enrich the curriculum and give the participants an exceptional opportunity to be part of something large-scale – a vital part of any child’s educational entitlement.

“It was fun and had amazing ideas that should be passed to every child on this planet” - Ensemble Member

Source: Ensemble Members Survey

“Convo is giving an insight for parents to the importance of music in the classroom” – A Teacher

Source: Pilot Schools’ Survey 2

May 2018

Alastair Tallon and Katrina Duncan

SECTION 4: PROJECT PARTICIPANTS

4.1 Pilot Schools

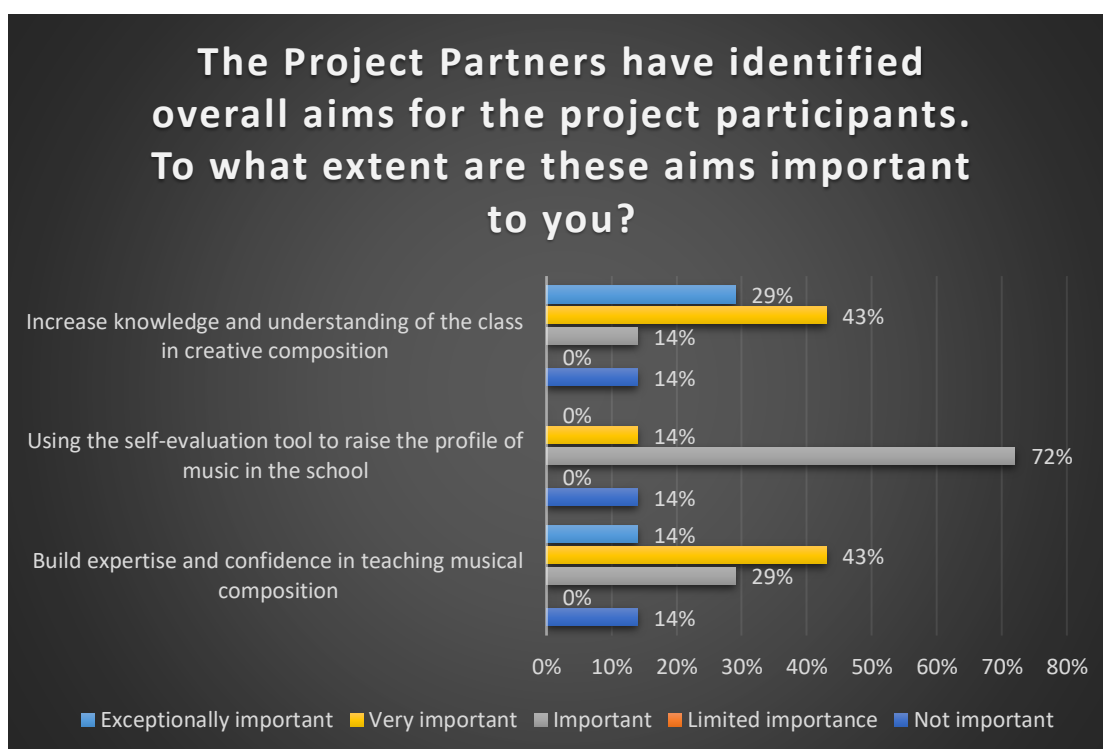
Partnership First conducted two surveys with the Pilot Schools:

- Survey 1 October/November 2017: Baseline and Expectations
- Survey 2 February/March 2018: Review of Year 1

Additionally, Partnership First carried out observation visits of workshops in Autumn 2017 and Spring 2018.

4.1.1 Project Aims for Pilot Schools

Teachers were asked in Survey 1 how important the aims of the project were to them:



Source: Pilot School's Survey 1

Convo: Year 1 Evaluation Report

Statistics

- **72% of teachers** said **increasing the knowledge and understanding of their class** about creative composition was either **very or exceptionally important**
- **57% of teachers** said **building their own expertise and confidence** in teaching creative composition was either **very or exceptionally important**
- **14% of teachers** said **using the Self-Evaluation Tool** to raise the profile of music in school was **very important**

Key Findings

- **Teachers gave greater value** to the **project aims related to the opportunities given to their pupils**
- As the **teachers had a high level of confidence and expertise** in delivering creative composition **at the start of the project**, this was not a key motivator for their involvement in *Convo*

Recommendations

- Identify the key benefits to pupils as the focus of a recruitment drive for participant schools

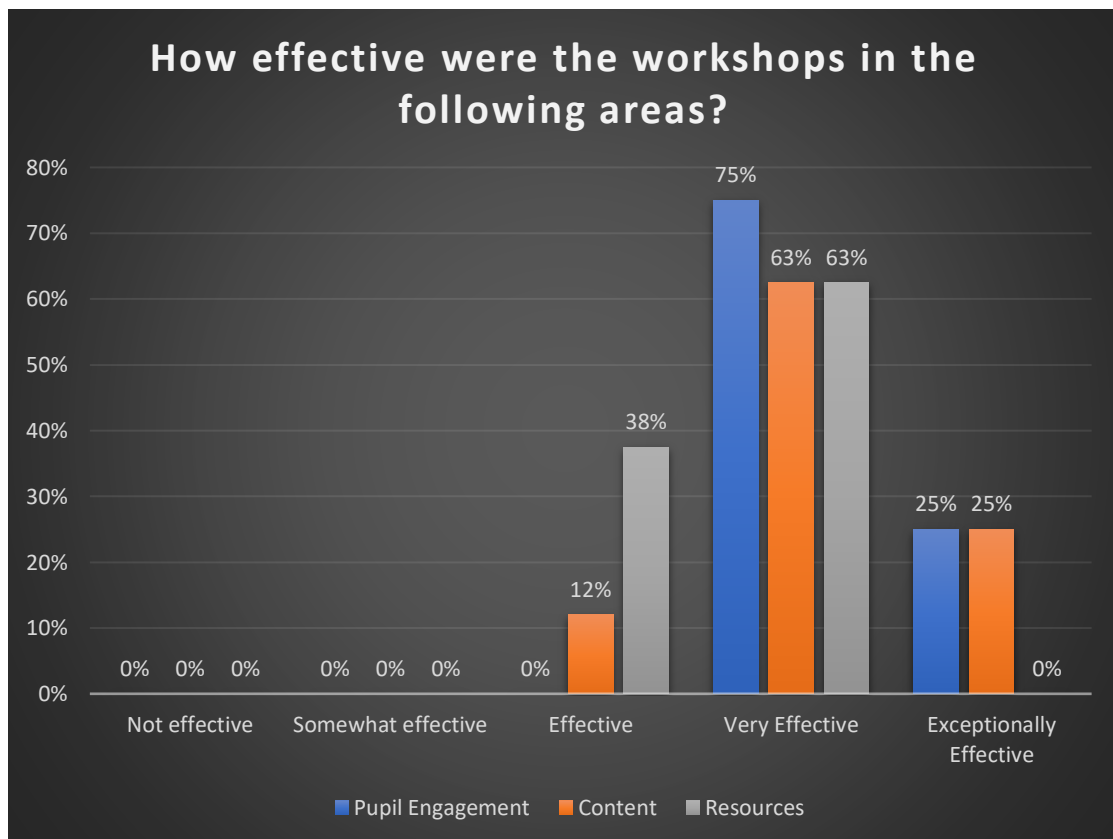
Convo: Year 1 Evaluation Report

4.1.2 Pilot Schools' Workshops

Each Pilot School had two workshops, October/November 2017 and January/February 2018. Each workshop was created and delivered by Charlotte Harding. She was supported in the delivery of the workshops by Royal College of Music Mentors, drawn from a larger pool of students from the RCM *Sparks* programme.

The first workshop introduced the class to *Convo* and included a range of creative exercises, singing some of Charlotte's newly created work, and demonstrations from the RCM Mentors of their instruments. The second workshop built on the ideas generated in the first workshop and developed the creative exercises.

In Survey 2, teachers were asked how effective the workshops were in three areas: pupil engagement, content and resources.



Source: Pilot Schools' Survey 2



Convo: Year 1 Evaluation Report

- **100% of teachers** said **pupil engagement** in the workshops was **very** or **exceptionally effective**
- **88% of teachers** said the workshop **content** was **very** or **exceptionally effective**
- **63% of teachers** said the workshop **resources** were **very effective**

Asked about aspects of the workshops that could have been improved, the secondary schools and one of the Special schools commented on pupils using instruments to compose:

“use of instruments rather than a focus on the voice”

“students using their own instruments to help compose”

“some more instrumental playing”

“more group playing of instruments”

Source: Pilot Schools' Survey 2

The other Special Schools and two of the primaries could not think of any improvements:

“I can't think of any way in which the workshop could have been improved!”

“Not much I can think of at this stage!”

“I can't think how!”

Source: Pilot Schools' Survey 2

Convo: Year 1 Evaluation Report

One primary teacher commented on the pace of delivery as an area which could be improved:

“A slightly slower pace during the child-led composition work, that’s the bit they got most out of, it was sometimes rushed ...”

Source: Pilot Schools’ Survey 2

One secondary teacher felt the workshop would have benefitted from more structured composition tools:

“... if doing with older students ... use more transferable skills for their own compositions, which need a little more structure. E.g.: the compositions students did were quite modern and unstructured, but the songs they were taught by Charlotte actually had some very good examples of how to balance melody and generally very good melodic writing.”

Source: Pilot Schools’ Survey 2

An aspect of the workshops that primary and Special Schools’ teachers identified as particularly effective was working in small groups then combining and developing results as a whole group:

“Bringing the group together into a whole performance – the children could really hear the layers of sound, the different textures.”

“Splitting students into groups, then putting what they’ve prepared together.”

“The children thoroughly enjoyed designing their own bird and then creating the sounds it would make ... Putting these sounds together with the musicians and composing as a group was a powerful experience.”

Source: Pilot Schools’ Survey 2

Three teachers commented on the involvement of the RCM Mentors as having been particularly effective:

“Inclusion of musicians from the conservatoire”

“When the band were playing with the children”

“Working in groups with the different instrumentalists”

Source: Pilot Schools’ Survey 2

One teacher identified the composer as particularly effective:

“Charlotte herself!”

Source: Pilot Schools’ Survey 2

Pupils said, as reported by one of the (primary) teachers:

“Charlotte was very inclusive.”

“Charlotte really helped me understand what music really is and means.”

Source: Pilot Schools’ Survey 2

Other comments from teachers about the workshops were all positive, for example:

“They were fantastic, and students walked away talking about the project for a week afterwards”

“The mix of composer, RCM students and child input felt very collaborative.”

“The children were inspired from the beginning and were genuinely disappointed when they realised the second workshop would also be the last! Their active and enthusiastic engagement during the workshops and highly positive responses in their feedback is testament to the thoughtful, creative and inspiring workshops.”

“Both class teachers really enjoyed the afternoons and thought they were brilliant!”

“These are just a few comments from the children:

“It was one of the most amazing things we did in my life – I liked it that we made up a song from scratch; It was so exciting – I loved it when we made our own bird and call and song; I enjoyed it because we got to use every idea we said.”

Source: Pilot Schools' Survey 2

Teachers were clearly enthusiastic about the experience of Convo so far and are eagerly anticipating Year 2:

“We are very excited to have been part of the Convo creation process and can't wait to be part of it when we are in Y4!”

“We're looking forward to more!”

“Overall this was a good experience for the students and they are very much looking forward to the Royal Albert Hall performance.”

Source: Pilot Schools’ Survey 2

4.1.3 Workshop design and planning

At a meeting hosted by the Hub in September 2017, teachers from the Pilot Schools were introduced to Charlotte Harding who presented her vision for *Convo* and the workshop plans, which she had developed with initial support from the Hub.

Following this meeting, Charlotte had no further contact with primary and secondary teachers until the first workshop in their schools; nor was there contact with them between the first and second workshops. (She was in contact with Special Schools teachers to discuss content suitability for their pupils).

This meant that an opportunity to shape sessions around the needs of the class was missed. A further consequence was that the role of the teacher during and between the workshops was not considered.

Thus, teachers created their own role in workshops and described these variously as:

“facilitator, supervisor”

“music teacher”

“coordinating, assisting students”

“supporting students”

“Music Coordinator”

“Behavioural support and leading a breakout group”

“coordinating, assisting students”

“music teacher”

“to support and work alongside the children and their class teacher”

“providing assistance with resources where needed, and supervising pupil behaviour”

Source: Pilot Schools’ Survey 2

As can be seen from above, the teachers’ function during the workshop was largely restricted to support and pupil behaviour management. There was capacity for them to take on a more active role and to have continued some of the work between workshops.

4.1.4 Additional Observations

The fifth Pilot School workshop was attended by a member of the Strategic Partners. There was an observer from the TBMH at all the workshops in Spring term, but no structured mechanism had been put in place for them to give feedback to the composer and RCM Mentors and share this information with other partners.

An Adviser for the John Lyon’s Charity observed the fifth school workshop and remained for a time on its conclusion to give feedback to Charlotte and to the RCM Mentors. They said how unusual and helpful it was to get this feedback on their workshop practice. Partnership First observed Charlotte implementing the feedback in subsequent workshops – e.g., making better use of the RCM Mentors, school teachers and observers.

Statistics

- **100% of teachers** said **pupil engagement** was **very effective** (75%) or **exceptionally effective** (25%)
- **88% of teachers** said that the **workshop content** was **very effective** (63%) or **exceptionally effective** (25%)
- **63% of teachers** rated the **resources** as **very effective**

Key Findings

- **The workshops were very effective** in their content and delivery and **enabled pupils to make significant progress in their knowledge and understanding of creative composition**
- **RCM Mentors** involved in workshop delivery was **seen as particularly effective**
- **Teachers would have liked more instrumental opportunities** for pupils in the workshops
- A **more structured approach** and **slower pace** would have made the workshops even more effective
- **Teachers' and pupils' comments about the workshop leader (Charlotte Harding) were very positive**

Recommendations

- Schedule meetings between workshop leader and class teachers to ensure early discussion in order to tailor aspects of the workshop to the needs of the class and teacher
- The role of the teacher during the workshop session should be more explicit, particularly when a project aim is teachers' professional development
- To ensure the required quality of delivery, workshops should be observed at the outset of a programme and with a structured feedback process in place. This is particularly important if observing an artist's workshop practice is not part of the recruitment process

4.1.5 Project Achievements for Pilot Schools in Year 1

In Survey 1 teachers were asked about the outcomes related to the project aims. In Survey 2 teachers were asked the same questions to measure progress.

Project Aims

Convo's project aims were:

- **Pupils in the Pilot Schools will increase their knowledge and understanding of creative composition**
- **Teachers in the Pilot Schools will increase their confidence and expertise in teaching creative composition**
- **Schools will raise the profile of music in school using the Self-Evaluation Tool**

How would you rate your <i>confidence</i> in teaching creative composition?				
	None	Some	Good	Excellent
Oct-17	0%	13%	75%	12%
Mar-18	0%	0%	75%	25%

Source: Pilot Schools' Survey 1 & 2

- 88% of teachers had good or excellent confidence in teaching creative composition in the classroom in October 2017
- **100% of teachers had good or excellent confidence in teaching creative composition in the classroom in March 2018. (+12%)**

How would you rate your <i>expertise</i> in teaching creative composition?				
	None	Some	Good	Excellent
Oct-17	0%	38%	38%	24%
Mar-18	0%	0%	62%	38%

Source: Pilot Schools' Survey 1 & 2

- 62% of teachers had good or excellent expertise in teaching creative composition in the classroom in October 2017
- **100% of teachers had good or excellent expertise** in teaching creative composition in the classroom in **March 2018. (+38%)**

How would you rate your <i>pupils' knowledge and understanding</i> of creative composition?				
	None	Some	Good	Excellent
Oct-17	0%	62%	38%	0%
Mar-18	0%	12%	50%	38%

Source: Pilot Schools' Survey 1 & 2

Convo: Year 1 Evaluation Report

- 38% of teachers said their pupils had good or excellent knowledge and understanding of creative composition in October 2017
- **88% of teachers said their pupils had good or excellent knowledge and understanding of creative composition in March 2018. (+50%)**

In Survey 1 teachers were also asked what additional things **they** hoped to gain from their involvement in *Convo*.

“Build relationships with our partners and learn more creative ways to deliver lessons around composition”

“... these current Year 3s should have a sense of real ownership in the project by the time they are at the end of Year 4. I want to be the teacher that provides them with wonderful musical memories of primary school”

“Working with feeder primary schools”

Source: Pilot Schools' Survey 1

One teacher said she had used *Convo* as a way of involving pupils who have not had many performance opportunities:

“An opportunity for students that are not necessarily in lots of school ensembles and may not be exposed to as many performance opportunities”

Source: Pilot Schools' Survey 1

In Survey 1 teachers were also asked what they hoped **their class would gain** from their participation in *Convo*:

“...performing with their peers, both SEN and mainstream, empowering and enriching musical experience”

“Development of confidence in performing and sharing ideas”

“some insight into the composition process and the understanding that composers are normal people, and if the children try, they can do it too!”

“students seeing music come alive before their eyes”

“... be open to new trying new things and making mistakes. Meet professionals in the industry to inspire them”

Source: Pilot Schools' Survey 1

In Survey 2, teachers were asked what else their **class did gain** from their participation in Year 1:

“They are developing an understanding of the composition process, and have had lots of musical fun”

“It has helped them to realise that composers are very normal people and that composing can be really good fun and start from very small beginnings”

“Direct access to a living female composer (big impact). Working with RCM musicians raised their aspirations”

“Collaborative nature of the breakout session enriched their sense of creating musical content right then and there”

“Participating with students who all want to be there. Gaining a knowledge of instruments, they have not had first-hand knowledge of previously”

Source: Pilot Schools' Survey 2

Teachers were also asked about what they hoped their **school would gain** from their participation in Convo:

“A chance to collaborate with other schools... a chance to raise the profile of music”

“That it will continue to enhance our reputation as a school that is fully committed to providing as many musical opportunities ... for the children in our care”

“Giving an insight for parents to the importance of music outside the classroom”

Source: Pilot Schools’ Survey 1

In Survey 2, the teachers were asked what their **school did gain** from their involvement:

“Involvement in a collaborative project”

“Exposure to instruments”

“I love the longevity of it – next year, when they take part, the current Year 3s will have a real sense of ownership”

“...[Convo] has raised the awareness of the project within the school and its community through their enthusiastic feedback”

“... enriched our curriculum; gave me (music teacher) ideas for the classroom. Governors were thrilled to hear the school had the opportunity to be involved”

Source: Pilot Schools’ Survey 2

Summary of Key Information: Pilot Schools

Statistics

- **100% of teachers had good or excellent confidence in teaching creative composition in March 2018 (+12%)**
- **100% of teachers had good or excellent expertise in teaching creative composition in March 2018 (+38%)**
- **88% of teachers said their pupils had good or excellent knowledge and understanding of creative composition in March 2018 (+50%)**

Key Findings

- **Teachers gave greater value to the project aims related to the opportunities given to their pupils**
- **Teachers reported overall improvements in all three project aims, the most significant improvement was for the pupils involved, with a substantial increase in the level of knowledge and understanding of creative composition (+50%)**
- **There have been additional benefits that Convo has brought to the participants, including: working with a female composer, musicians performing in school and exposure to less familiar instruments.**
- **Convo has had limited impact on the confidence of teachers in delivering creative composition in the classroom**
- **Convo has had some impact on the expertise of teachers to deliver creative composition in the classroom**
- **The teachers made less progress in their expertise and confidence as there were no structured opportunities for professional development**

Convo: Year 1 Evaluation Report

Recommendations

- Establish the training needs of the teachers at the start of the project
- Build in CPD opportunities for them to improve their expertise and confidence
- Encourage work by the teacher and class between workshop sessions
- Put in place a structured feedback process for workshop leaders

4.2 Tri-borough Music Ensembles

4.2.1 Introduction

In addition to working with schools, the Strategic Partners were keen to extend the Research and Development (R&D) aspects of *Convo* to include the Tri-borough Music Hub's Ensembles:

- Tri-borough Youth Orchestra
- Tri-borough Folk Ensemble
- The Young Singers
- AKA Singers
- Tri-borough Chamber Choir

In Autumn 2017, Charlotte Harding led three workshops, one each for orchestral players, choir members and the Tri-borough Folk Ensemble. In Spring 2018, she delivered a second workshop to each of the five ensembles.

A post-workshop survey was sent to all five Ensemble Leaders: Partnership First received three responses.

As these ensembles take place out of school hours and time in each session was very limited, it proved difficult to find a mechanism to obtain responses from the Ensemble Members themselves.

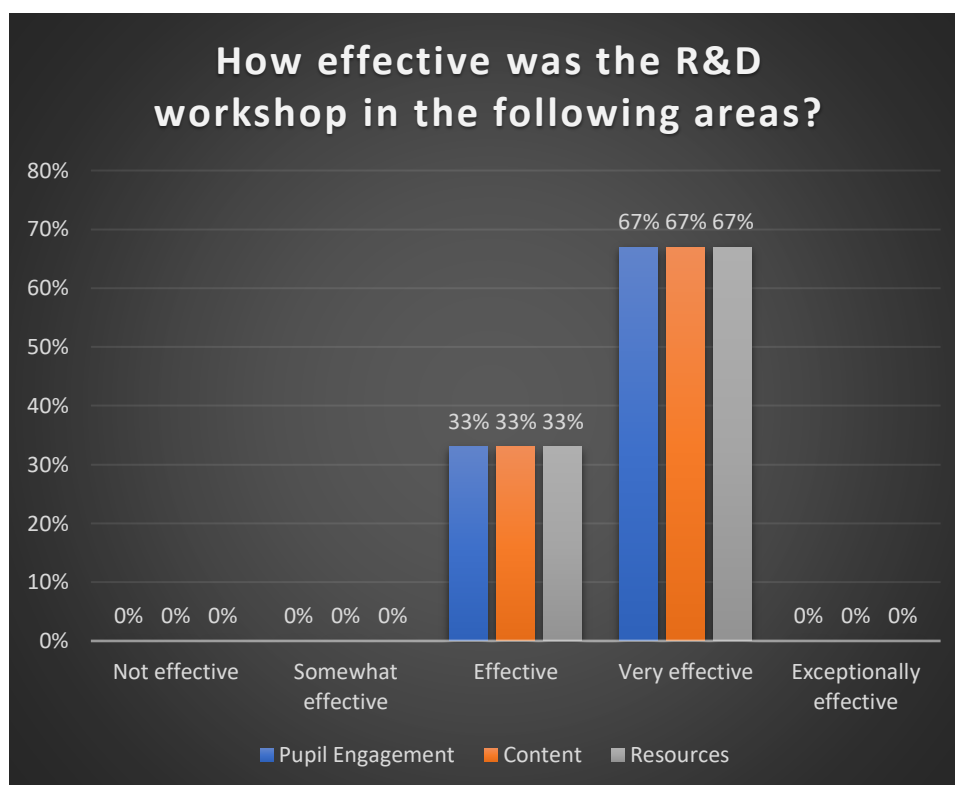
Partnership First created an online survey for Ensemble Members and sent the link to the Ensemble Leaders with a request that, where possible, to forward it to participants and/or their parents. Through this method four complete responses were received.

In addition to the surveys, Partnership First observed one of the R&D workshops.

4.2.2 Survey Responses

Ensemble Leaders' Responses

Ensemble Leaders were asked how effective the workshops were across three different areas:



Source: Ensemble Leaders' Survey

- **All of the respondents** said the workshop **engaged the participants effectively**, with **2 out of 3** stating that it was **very effective**
- **All of the respondents** said the workshop's **content was effective** with **2 out of 3** stating that it was **very effective**
- **All of the respondents** said the workshop's **resources were effective**, with **2 out of 3** stating that they were **very effective**

The survey also asked the Leaders what **they** hoped to gain from **their** involvement in

Convo:

“An experience of performing music created by the children. Learning how the composition process takes place”

“The opportunity to work with a composer (on a new work) in a collaborative way. The opportunity to work alongside other ensembles”

“A collaborative and inclusive creating/performing opportunity”

Source: Ensemble Leaders’ Survey

When asked what the Leaders hoped **their participants would gain** from their involvement, they responded:

“I hope the children will have a sense of achievement knowing they were part of the composition process and making the link between composing and the end performance”

“A chance for our pupils to be part of a large, massed choir. Also, the chance to sing their own part within the work as a whole. The opportunity to sing in a world class venue. The opportunity to be a part of the creative process and to work with a composer”

Source: Ensemble Leaders’ Survey

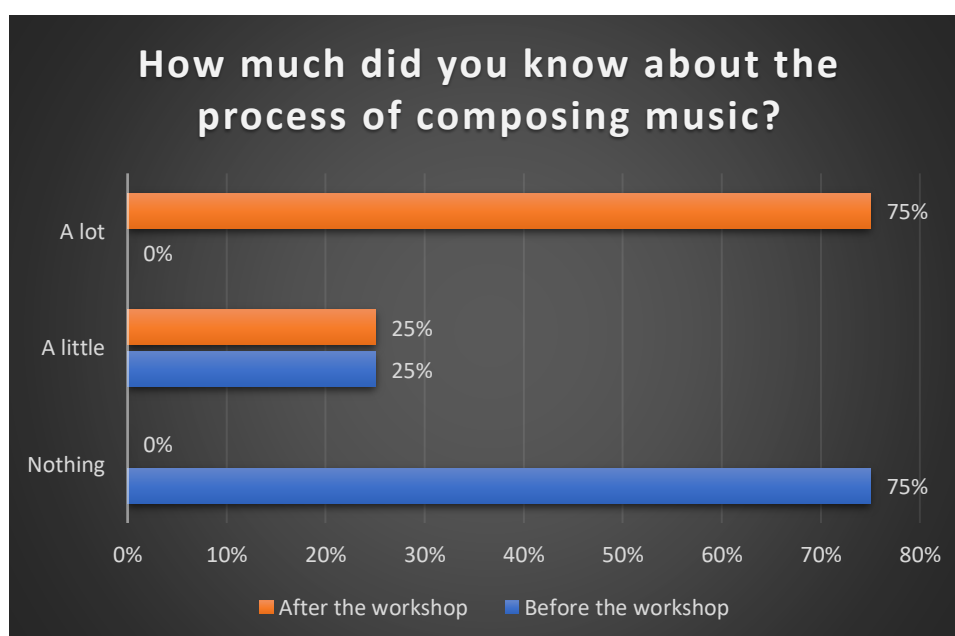
One ensemble leader commented on Twitter:

“Working with @-ceharding_ on her @royalalberthall large scale composition #Convo2019 is definitely one of the coolest things I have ever done. The children @TBMHMusic orchestra absolutely love the work. I’ve learned so much from the young musicians... thank you”

Source: Twitter

Ensemble Members’ Responses

The survey asked Ensemble Members about their knowledge of the process of composing music:



Source: Ensemble Members’ Survey 2018

- **3 of the 4 Ensemble Members** said they had **“A lot”** of knowledge of the **process of composing music** at the end of Year 1. (At the start of *Convo*, 3 out of 4 said they had no knowledge)

The survey asked what they liked best about the workshop, they commented:

“That it was very interactive”

“I really enjoyed every part of it”

“That the workshop was fun, but you still learnt a lot. It was also enjoyable and there wasn’t a single moment where I was bored”

“Playing with the group, it was really fun”

Source: Ensemble Members’ Survey 2018

The survey also asked what they thought could have been improved about the workshop:

“I can’t think of anything except I think it would have been fun to learn some of the songs that are definitely going to be a part of the finished Convo”

“We just need more opportunities like this one”

Source: Ensemble Members’ Survey 2018

Other comments from the participants included:

“... I thought it was very fun and interesting, and I learnt a lot about composing...”

“It is a great initiative! Well done!”

“It was very fun and had amazing ideas that should be passed to every child on this planet”

“The teacher working with us was great”

Source: Ensemble Members’ Survey 2018

4.2.3 Ensemble Workshop Observation

Partnership First observed the workshop delivered to the Chamber Choir – a new Tri-borough vocal ensemble started this academic year which at the time of the workshop had only six members.

The content followed the same format as in the Pilot Schools' workshops:

- Physical and vocal warm-up exercises
- Introduction to each of the three movements of *Convo*
- Learning sections of three songs Charlotte had already written, thus introducing the pupils to repertoire for the RAH performance
- Creative exercises on writing music and lyrics
- Information about the *Convo* social media campaign.

Charlotte stated that each of the Hub's ensembles should have its "moment in the sun" within *Convo*, performing a piece written especially for them. To inform these compositions, she devised creative exercises for each ensemble.

The creative exercise specifically for this ensemble was based on the *Hymn to Nikkal*; Charlotte taught an introduction and chorus to this song, which she had written in 7/4 time and Mixolydian mode to stretch the group. The choir members composed melody lines for the verse through vocal improvisation, then wrote lyrics for this newly created verse.

The choir members enjoyed learning and singing the (extracts from) songs that Charlotte had already written, and all participated fully in the creative exercises.

Summary of Key Information: Ensembles

Statistics

- **3 out of 4 Ensemble Members** said they had **“A lot”** of knowledge of the process of composing music at the end of Year 1.
- **All Ensemble Leaders** said the workshop engaged the participants effectively, with **2 out of 2** stating it was **very effective**
- **All of the Ensemble Leaders** said the workshop’s content was effective with **2 out of 3** stating that it was **very effective**
- **All of the Ensemble Leaders** said the workshop’s resources were effective, with **2 out of 3** stating that they were **very effective**

Membership of TBMH Ensembles			
	2016-7	2017-8	% difference
Folk Ensemble	36	33	-8%
Youth Orchestra	32	57	+57%

Key Findings

- **The ensembles’ workshops were effective** in engaging their participants and developing their knowledge of composition

Recommendations

- Continue to involve ensembles in the composition stage as this provides important opportunities for their understanding of composition and how the final score results from that process

SECTION 5: SELF-EVALUATION TOOL

5.1 Introduction

One of the requirements for the Pilot Schools was that they use the Self-Evaluation Tool devised by the Tri-borough Music Hub and Tower Hamlets Arts & Education Music Service.

The Hub have identified this document as a key part of their overall role in organising music provision across the three boroughs to enable them to tailor their services to the needs of their schools, teachers and young people. This will impact on spending priorities and the overall strategy for the Hub's future development.

The Tool has three main purposes:

- To provide guidance on writing a Music Policy for the school
- To identify current level of music provision (Bronze, Silver or Gold)
- To identify possible areas for development to extend that provision.

The document enables schools to be able to identify where they need additional support from the Hub to deliver on their music priorities.

The Tool comprises two sections:

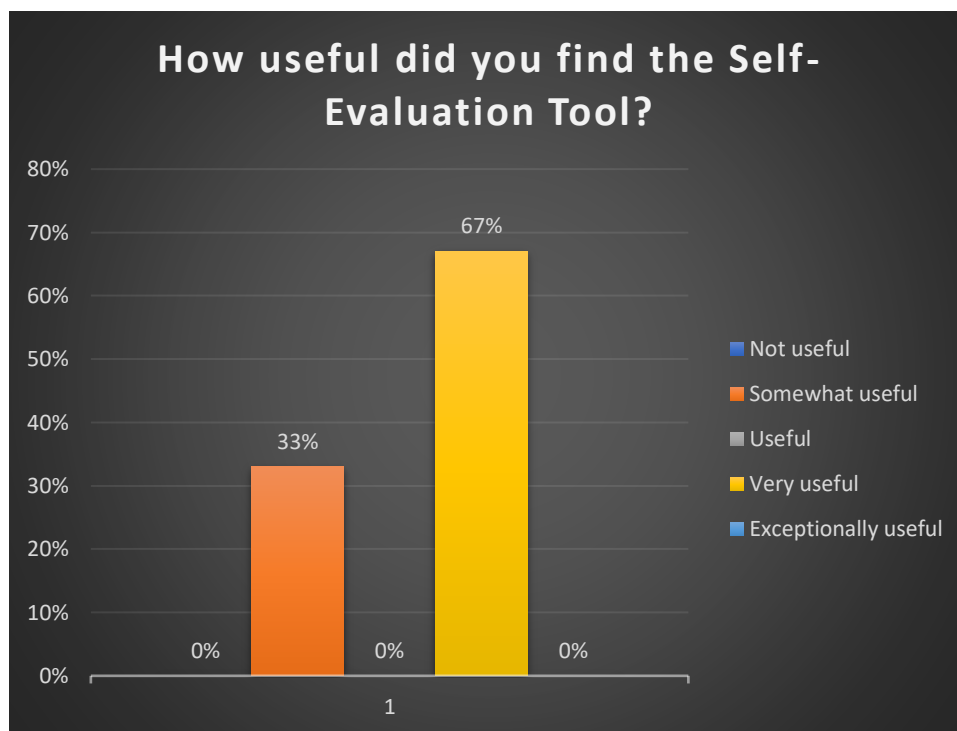
- Music Policy Guidance
- Guidance on how to identify the current level of music provision.

Implicit within the Tool is guidance on how to reach the next level for schools at Bronze and Silver level.

5.2 Teachers' Responses

- **6 out of 8 of Pilot Schools** stated they had a **current music policy** in place.
- **3 out of 8 of Pilot Schools** had used the **Self-Evaluation Tool** in developing their policy

Survey 2 asked *the schools that had used the Self-Evaluation Tool*, how useful they found it:



Source: Pilot Schools' Survey 2

- **2 out of 3 teachers** found the Tool to be **very useful** when working on their music policy

One teacher commented:

“The Self-Evaluation Tool is thorough, but the guidance for a music policy to be only one page long, [is] really hard to keep to that length, ours is longer”

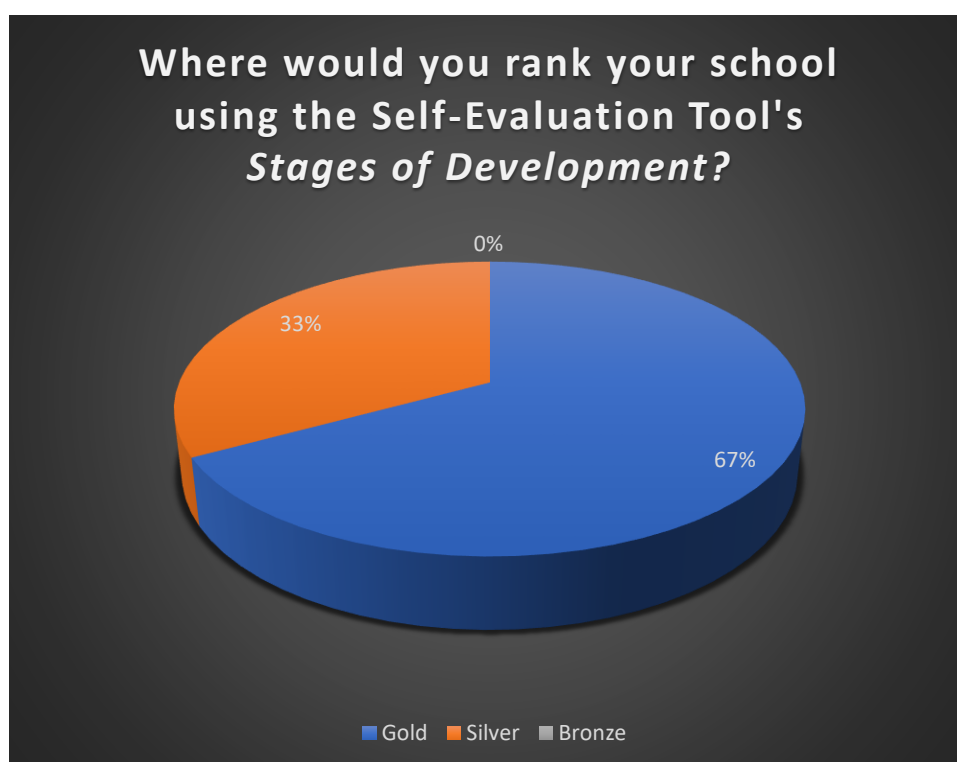
Source: Pilot Schools' Survey 2

When asked which parts were particularly useful, teachers responded:

"It is useful as guidance, to confirm current good practice and a prompt to support next steps"

Source: Pilot Schools' Survey 2

Pilot Schools' Survey 2 asked the teachers who had used the Self-Evaluation Tool, where they would currently rank their school using the Tool's Stages of Development:



Source: Pilot Schools' Survey 2

- **2 out of 3** schools said they had **reached Gold**

The survey also asked the schools who had not used it, what their reasons were:

"Didn't know it existed"

"Too lengthy"



Convo: Year 1 Evaluation Report

Source: Pilot Schools' Survey 2

Of the five teachers who had not used the Tool, two said they would definitely use it in the future, and another commented:

"Possibly, if it suits an SEN curriculum"

Source: Pilot Schools' Survey 2

In Year 2 of *Convo* all schools will have to have used the Self-Evaluation Tool as a pre-requirement of participation. Partnership First will carry out a more detailed survey of this document in Year 2.

Summary of Key Information: Self-Evaluation Tool

Statistics

- **Three of the** Pilot Schools had used the Self-Evaluation Tool
- **Two out of three teachers found** the tool to be **very useful** when working on their music policy
- **Two out of the three** schools said they had **reached Gold**

Key Findings

- **Schools who used** the **Self-Evaluation Tool found it a useful** document
- It has **helped schools identify** their **current level of provision**

Recommendations

- Embed the use of the Self-Evaluation Tool in the project by having a training session for teachers in its use
- Develop an SEN/D strand within the Tool

APPENDIX A: CONVO STAKEHOLDERS

Schools:

Chelsea Academy
College Park School
Hammersmith Academy
Queen Elizabeth II Jubilee School
St Charles Catholic Primary School
St John's Walham Green CE Primary School
St Mary Abbots Primary School
The Grey Coat Hospital

Ensemble Groups:

Tri-borough Youth Orchestra
Tri-borough Folk Ensemble
The Young Singers
AKA Singers
Tri-borough Chamber Choir

Project Partners:

Tri-borough Music Hub
Royal Albert Hall
Royal College of Music

APPENDIX B: WORKSHOP OBSERVATION REPORT

Pilot Schools' Workshops Observation Report

Pilot Schools' workshops (of approximately two and a half hours' duration) were led by composer Charlotte Harding supported by three Royal College of Music Mentors, drawn from a larger pool of students from the RCM *Sparks* programme.

In autumn 2017, Partnership First observed five schools' workshops and a further four in spring 2018. Below is a summary of those visits with Recommendations related to the observations.

Autumn 2017 workshop content

Charlotte introduced herself as a composer (giving some examples of her work that young people were likely to know), and the RCM Mentors and their instruments. She went on to introduce *Convo* and her concept for this work, explaining that as well as performing this at the Royal Albert Hall in March 2019, the pupils in the workshop would be contributing to the composition of *Convo*.

Workshop activity comprised:

- Physical and vocal warm-up exercises
- Introduction to each of the three movements of *Convo*
- Learning sections of three songs Charlotte had already written, thus introducing the pupils to repertoire for the final performance
- Creative exercises on writing music and lyrics and sharing the outcome of these with peers
- Information about the *Convo* social media campaign.

The creative exercises were clearly related to the different movements of *Convo*.

Convo: Year 1 Evaluation Report

There was progression of activity during the workshop e.g.: creating a bird, then the call of the bird and finally more extended birdsong.

Autumn 2017 workshop delivery

There was a variety of teaching and learning styles employed: whole group activity, small group work and the opportunity for individual as well as group responses. There was good emphasis on the importance of listening skills and positive critique by the pupils of their peers' work.

By way of introducing/reflecting on a workshop activity, Charlotte referenced her own practice as a composer thus pupils gained an insight into the composition process.

The workshops had been meticulously planned by Charlotte and comprised a large amount of material to be delivered; depending on the number of students in the workshop and their responses and level of engagement, this meant at times sections were delivered at speed and felt a little rushed.

RCM Mentors

The RCM Mentors assisted in the delivery of the workshops, their role included:

- Playing the accompaniment when songs were taught
- Demonstrating some of Charlotte's explanations
- Supporting small groups in their creative exercises
- Modelling musical behaviour

The Mentors played a crucial role in workshop delivery, engaging well with pupils and encouraging their creativity. They were excellent musical role models for the pupils.

Convo: Year 1 Evaluation Report

Spring 2018 workshop content

Planning of the workshop content was very thorough and included:

- Material generated by pupils in the first workshops
- Creative exercises which were a continuation and development of activity from the first workshop, with different exercises for primary and secondary schools
- Adding to the role of RCM Mentors with each of them giving a short performance of classical repertoire, and leading discussion on the mood created by the piece and the instrument, what pictures or feelings it produced
- New lyric-writing exercise for a final anthem for *Convo*.

The chorus and verse melody of this anthem were taught aurally by Charlotte in a formal choir context with defined voice sections; this was followed by discussion giving pupils an understanding of the structure of a pop song and the roles of each section. After writing their lyrics for the verse, the pupils sang the whole piece a few times, with an emphasis on performing.

The RCM Mentors' performances introduced pupils to less familiar instruments (including bassoon, French Horn, bodhran) and gave them the experience of hearing an instrument played excellently and at close proximity.

As a result of feedback given by the Advisor for the John Lyon's Charity, Charlotte reduced the amount of material to be covered in the second workshop. This created a better pace for pupils to absorb information and make and share work.

Pupils' responses

Pupils in the two primary schools and one of the secondary schools demonstrably enjoyed the workshops; they willingly responded to questions and were eager to have their teachers confirm that the workshop would be continuing after the break.

In all schools observed, pupils were engaged by the creative tasks and reacted with delight and pride when they recognised their creative ideas in the second workshop.

Convo: Year 1 Evaluation Report

Special Schools

The two Special Schools came together for their first workshop in autumn 2017, then each hosted their own in Spring 2018. Partnership First observed pupils listening attentively to a double bass performance (with one pupil moved to dance) and engaged in workshop exercises.

The John Lyon's Charity Adviser observed a secondary school workshop in autumn term and on its conclusion gave feedback to Charlotte and to the RCM Mentors. As well as critiquing the workshop she had just observed, she offered specific guidance on the Special Schools' workshop happening the following week.

This included a recommendation that Charlotte read *Perspectives* - a document published by the John Lyon's Charity to support and encourage Special Schools and arts providers to find new ways to work together. Charlotte and the RCM Mentors were not previously aware of this publication.

RCM augmented the team for the autumn joint Special schools' workshops with a very experienced music educator, to provide additional support in the planning and delivery.

The John Lyon's Charity Adviser and RCM representative were also at this workshop and engaged with and supported participants, along with teaching staff. This increased the ratio of staff to participants was particularly helpful in supporting SEN/D pupils to fully participate in the workshop.

Charlotte enhanced her communication in Special Schools' workshops by learning Makaton for key lyrics of songs for the Spring 2018 workshops.

Key Findings

- **Pupils were engaged by the activities** and interested in the project
- **The workshops in secondary schools would have benefited from a greater differentiation from** that delivered in **primary schools** where they were more effective
- **The potential depth of engagement by pupils** and the opportunity to develop their understanding of creative composition **was limited by having only 2 workshops and no specific follow-up work between them**
- **Having less material in each workshop** would have **allowed time for more reinforcement of participants' learning**
- There were some **communications lapses**: notes given to one group of RCM Mentors were not passed on to others; Charlotte had no prior knowledge of the number of participants in the workshops – these ranged from 43 primary pupils in one session, to just 6 in an ensemble session
- The inclusion of **RCM Mentors** in the workshop delivery team **was a valuable resource, providing excellent music role models** and **introducing pupils to less familiar instruments**

Recommendations

- Ensure there are mechanisms and the appropriate personnel for effective communication with between teachers/Hub/Workshop Leader and RCM Mentors
- Workshop Leaders should be advised of any relevant guidelines/publications.

For further information contact:

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