

# CONVO

## EVALUATION REPORT - APPENDICES

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tri-borough  
music hub



Royal Albert Hall



City of Westminster



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## Convo: Year 2 Evaluation Report

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### Convo: Year 2 Evaluation Report Authors:



**Alastair Tallon**, Co-Founder of Partnership First, is a highly experienced creative and strategic leader with over 25 years of working in the education and performing arts sectors. He has established education departments in many institutions, creating and shaping a bespoke strategy designed to deliver on the identified key priorities. Central to many of the successful projects has been the increased understanding of the value of strategic partnerships and how to construct, maintain and grow those partnerships over time.



**Katrina Duncan** has over thirty years' experience working in the performing arts – theatre, music, opera, dance and puppetry – as a project manager and producer, trainer and evaluator. Posts have included Coordinator of a national programme of out-of-school music programmes for Youth Music, and Associate Director, Learning and Development for live music producer Serious. Partnerships and collaboration have been key themes in her work, taking professional artists into education and community settings including schools, pupil referral units, prisons, hostels and supported housing.



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# Appendix 1: Participants

## Schools

Schools' names in **bold** are those schools that were **Research and Development schools in Year 1 of Convo**

School Name	Borough	School Type (Primary / SEN / Secondary)
Avonmore Primary	LBHF	Primary
Barlby Primary	RBKC	Primary
Brackenbury Primary	LBHF	Primary
<b>Chelsea Academy</b>	RBKC	Secondary
<b>College Park</b>	WCC	SEND
Colville Primary	RBKC	Primary
George Eliot Primary School	WCC	Primary
<b>Greycoat</b>	WCC	Secondary
<b>Hammersmith Academy</b>	LBHF	Secondary
Holy Cross	LBHF	Primary
John Betts	LBHF	Primary
Kenmont	LBHF	Primary
Kensington Aldridge Academy	RBKC	Secondary
Larmenier & Sacred Heart	LBHF	Primary
Marlborough Primary School	RBKC	Primary
Marylebone Boys' School	WCC	Secondary
Miles Coverdale	LBHF	Primary
Old Oak Primary	LBHF	Primary
Oratory Primary	RBKC	Primary
Orchard (Barlby)	RBKC	SEND
Oxford Gardens	RBKC	Primary
<b>QEII</b>	WCC	SEND
Queens' Park	WCC	Primary
Servite Primary	RBKC	Primary

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Soho Parish Primary	WCC	Primary
<b>St Charles Primary</b>	RBKC	Primary
St Edward's Catholic Primary	WCC	Primary
St Francis of Assisi	RBKC	Primary
St George's RC Secondary	WCC	Secondary
<b>St John's Walham Green</b>	LBHF	Primary
St Joseph's Primary	RBKC	Primary
<b>St Mary Abbots</b>	RBKC	Primary
St Marylebone Bridge School	WCC	Secondary SEN
St Marylebone School	WCC	Secondary
St Stephen's	LBHF	Primary
St Thomas of Canterbury	LBHF	Primary
Wendell Park	LBHF	Primary
Westminster Academy	WCC	Secondary
Wormholt Park	LBHF	Primary

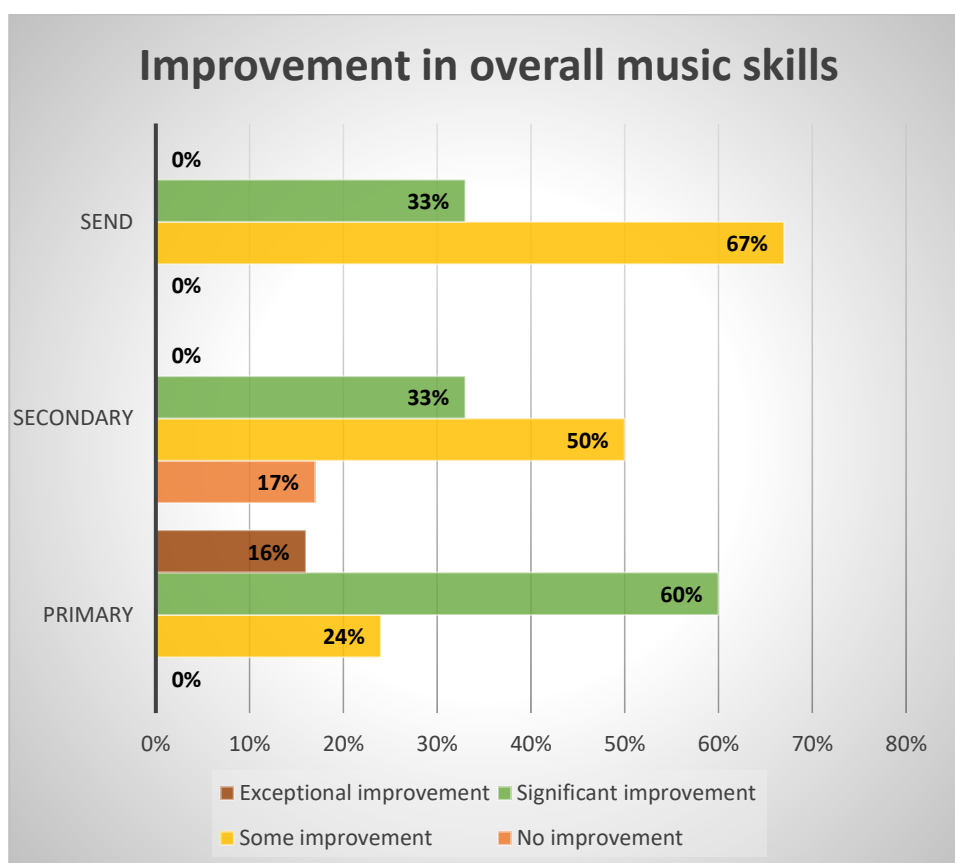
## Ensembles

<b>Young Singers</b>
<b>AKA</b>
<b>Chamber Choir</b>
<b>Youth Orchestra</b>
<b>Folk Ensemble</b>

# Appendix 2: Project aims by type of school

## 2.1 Pupil Outcomes

Aim: To improve overall music skills



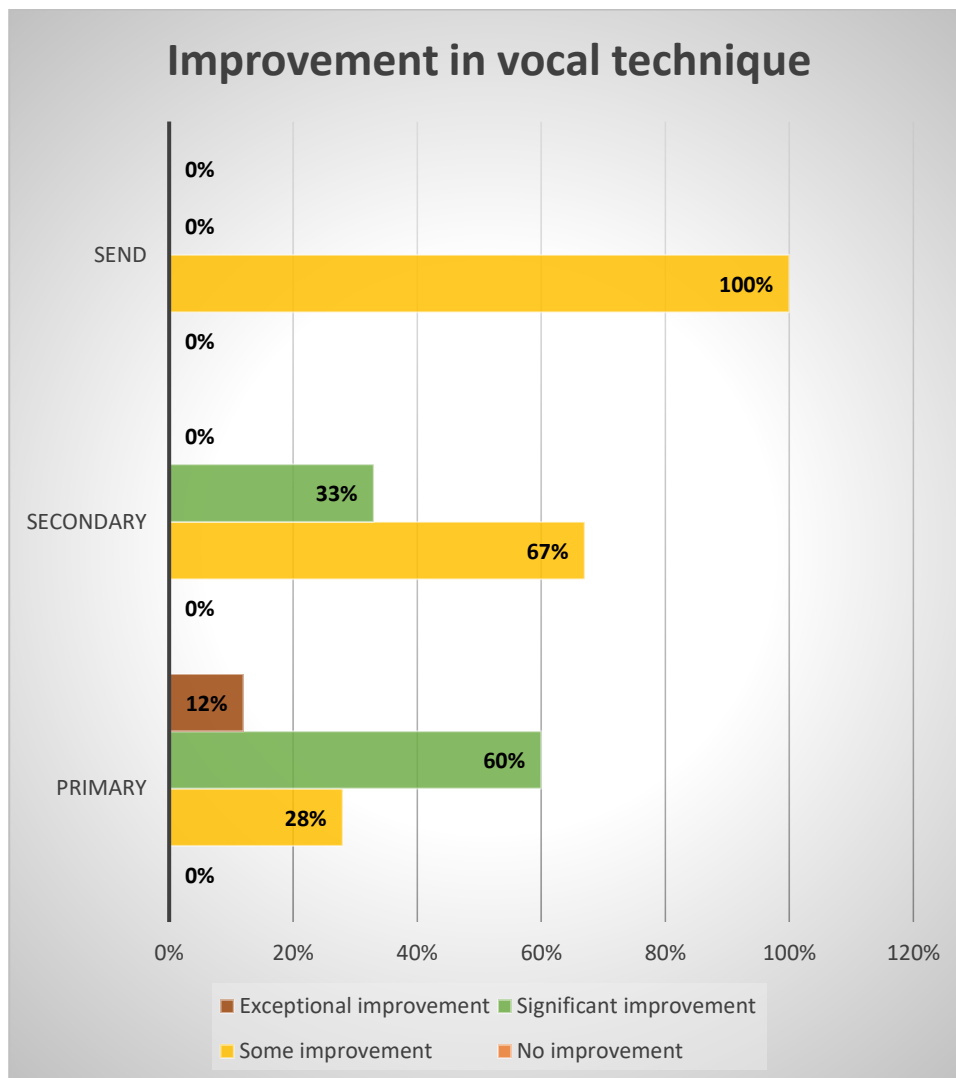
Source: Convo Year 2: Teachers' Survey 2

- **100% of primary teachers** said their **pupils had improved their musical skills**, of which **76% had made significant or exceptional improvement**
- **83% of secondary teachers** said their **pupils had improved their musical skills**, of which **33% had made significant improvement**
- **100% of SEND teachers** said their **pupils had improved their musical skills** of which **33% had made significant improvement**

*Key Finding:*

- **Primary school pupils** made **more progress** in their **overall music skills** than **secondary or SEND pupils**

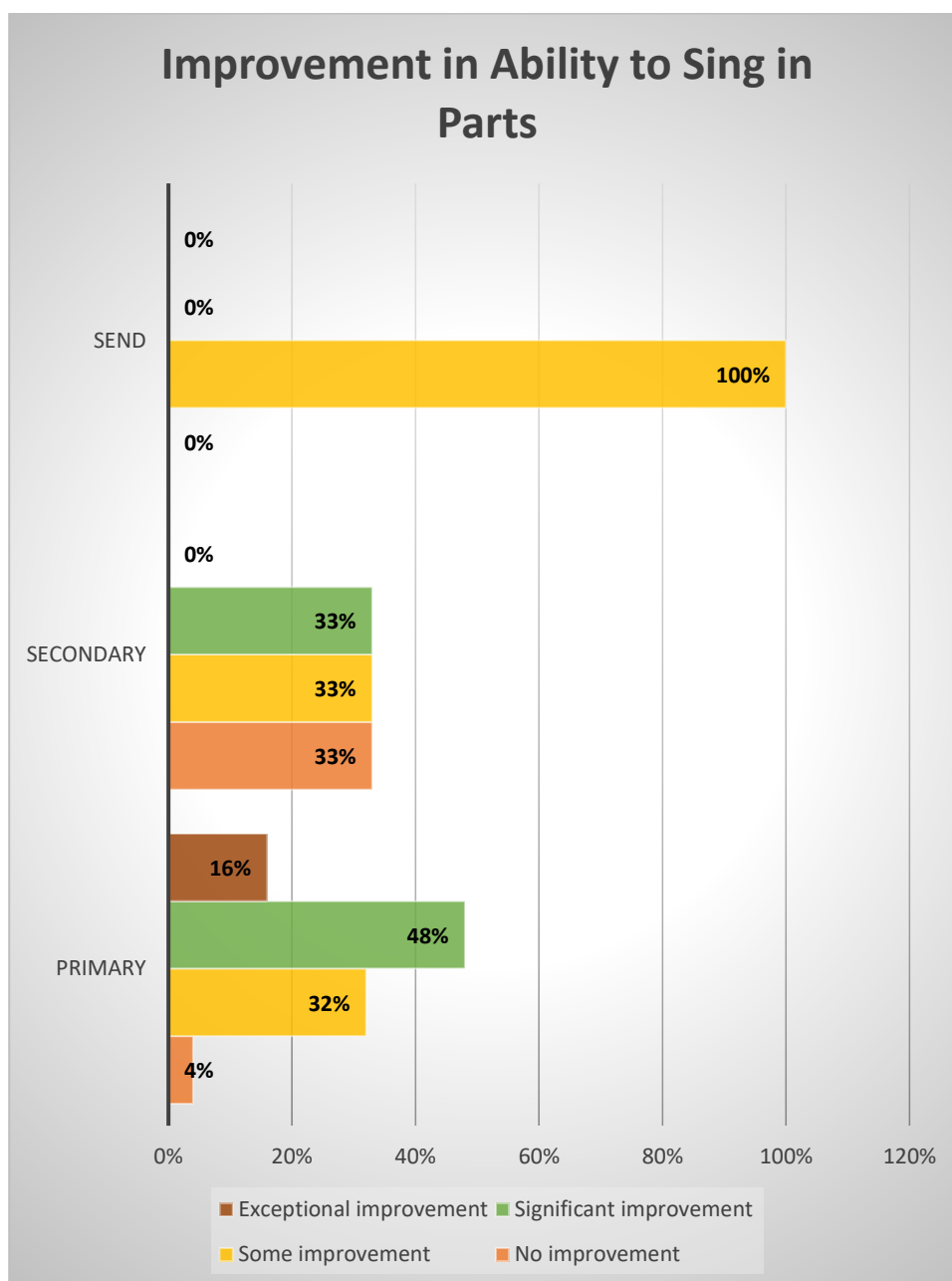
Aim: To improve vocal technique



Source: Convo Year 2: Teachers' Survey 2

- **100% of primary teachers** said their **pupils** have **improved** their **technique**, of which **60%** had made **significant** and **12%** **exceptional improvement**
- **100% of secondary teachers** said their **pupils** have **improved** their **vocal technique**, of which **33%** have made **significant improvement**
- **100% of SEND teachers** said their **pupils** had made **some improvement** in their **vocal technique** but **none** had made **significant or exceptional improvement**

Aim: Improve ability to sing in parts

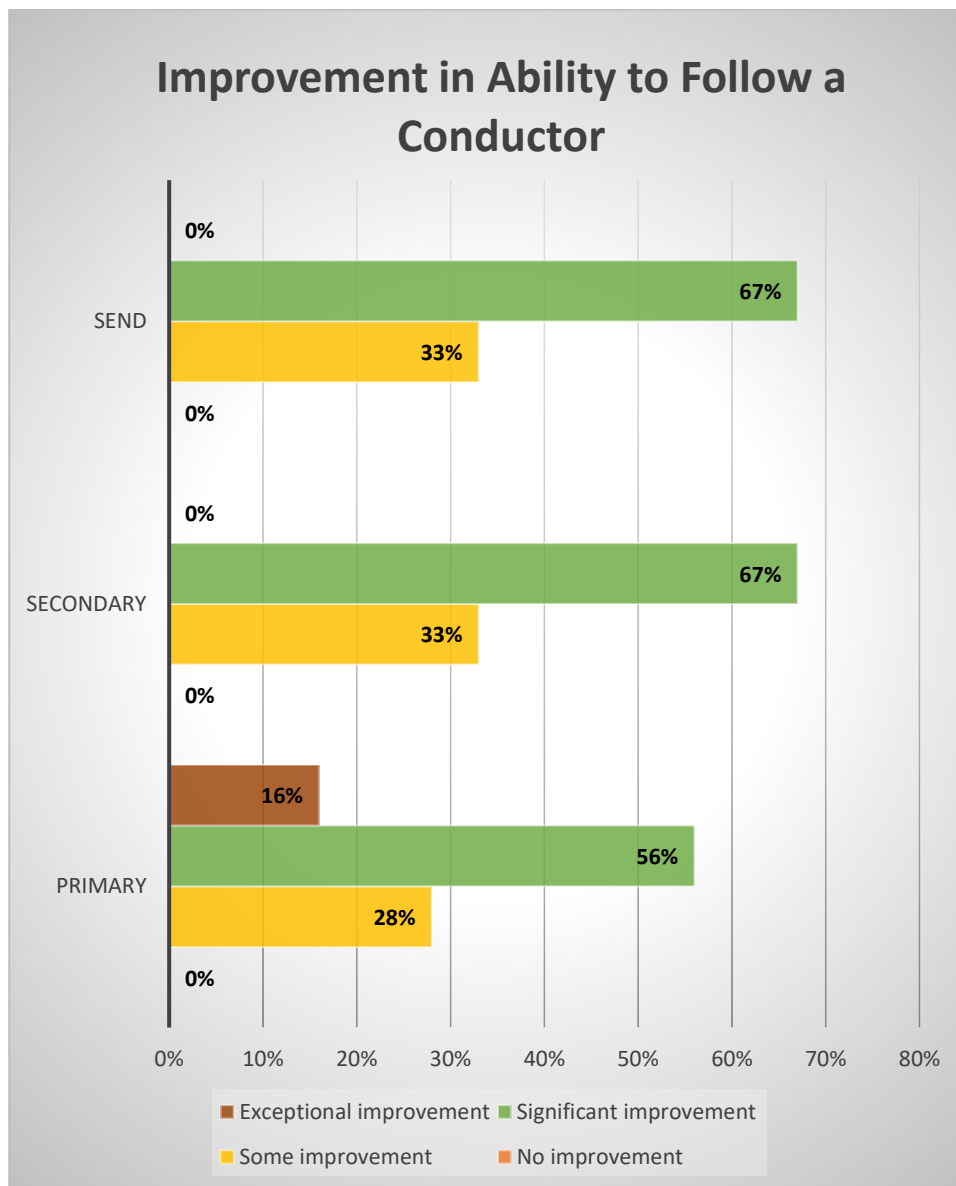


Source: Convo Year 2: Teachers' Survey 2

- 96% of primary teachers said their pupils' ability to sing in parts had improved, with 48% showing significant improvement and 16% exceptional improvement
- 66% of secondary teachers said their pupils' ability to sing in parts had improved, but 33% showed no improvement
- 100% of SEND teachers said their pupils' ability to sing in parts had made some improvement



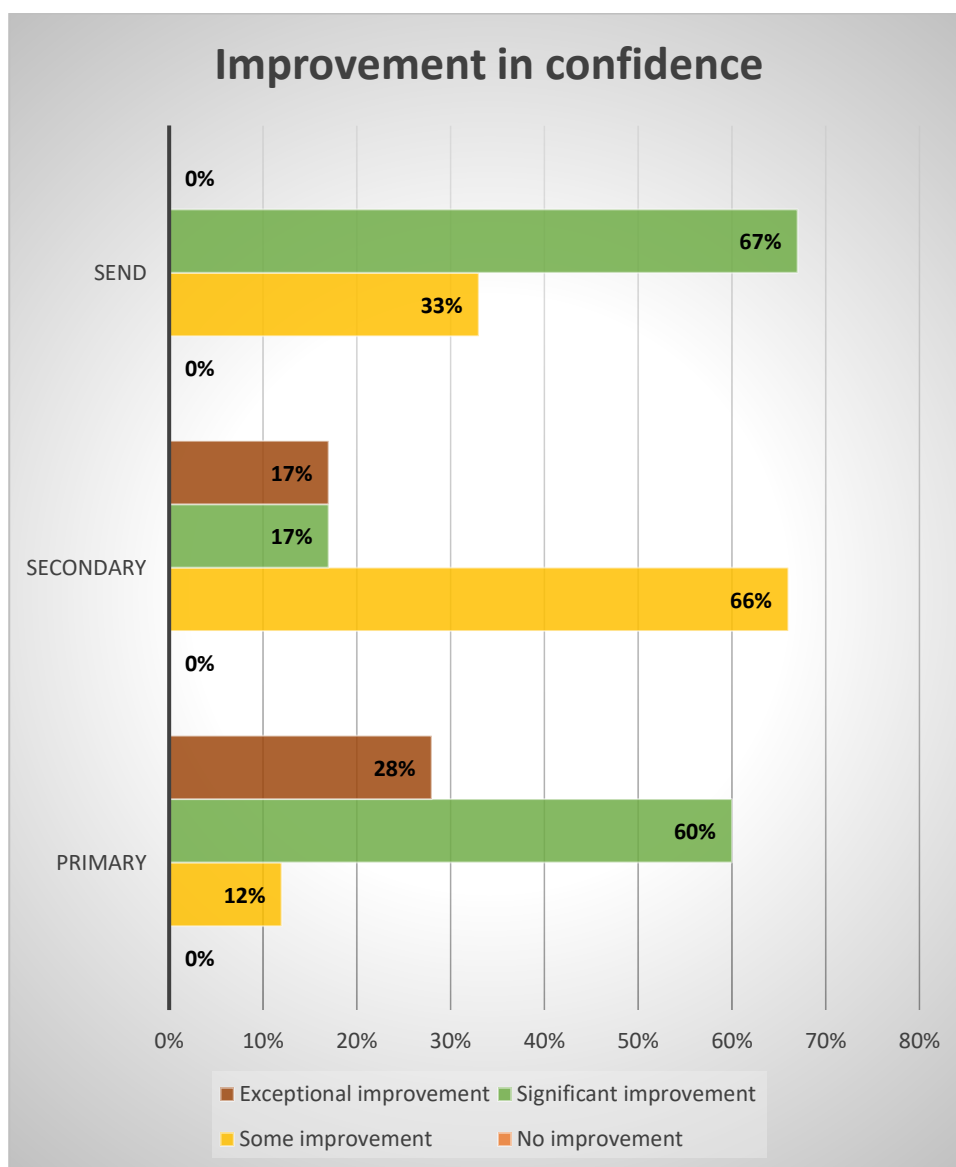
Aim: Improve ability to follow a conductor



Source: Convo Year 2: Teachers' Survey 2

- **100% of primary teachers** said their **pupils** had **improved** their **ability to follow a conductor**, of which **72%** had **improved significantly or exceptionally**
- **100% of secondary teachers** said their **pupils** had **improved** their **ability to follow a conductor**, of which **67%** had **improved significantly**
- **100% of SEND teachers** said their **pupils** had **improved** their **ability to follow a conductor**, of which **67%** had **improved significantly**

Aim: To improve performing with confidence

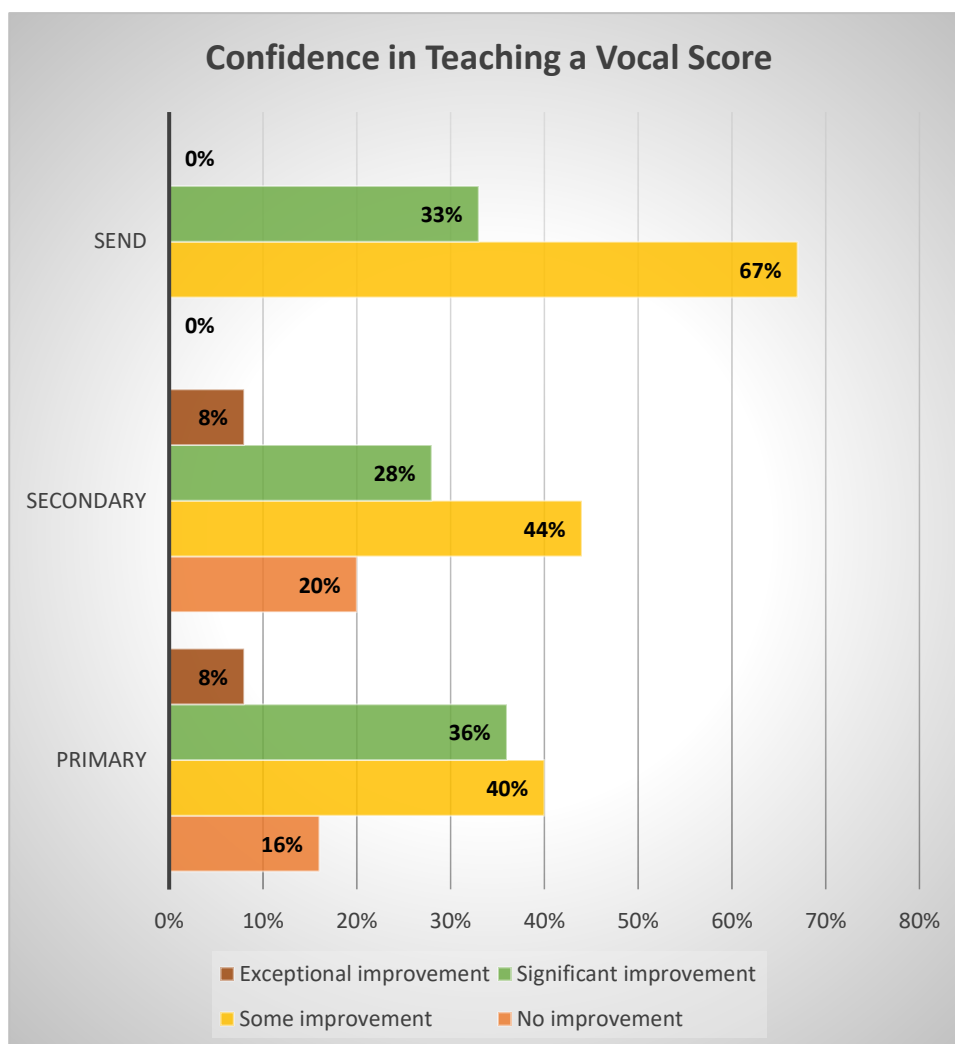


Source: Convo Year 2: Teachers' Survey 2

- **100% of primary teachers said their pupils had improved their confidence in performing, with 60% making significant improvement and 28% making exceptional improvement**
- **100% of secondary teachers said their pupils had improved their confidence in performing, with 17% making significant improvement and a further 17% making exceptional improvement**
- **100% of SEND teachers said their pupils had improved their confidence in performing, with 67% having made significant improvement**

## 2.2 Teacher Outcomes

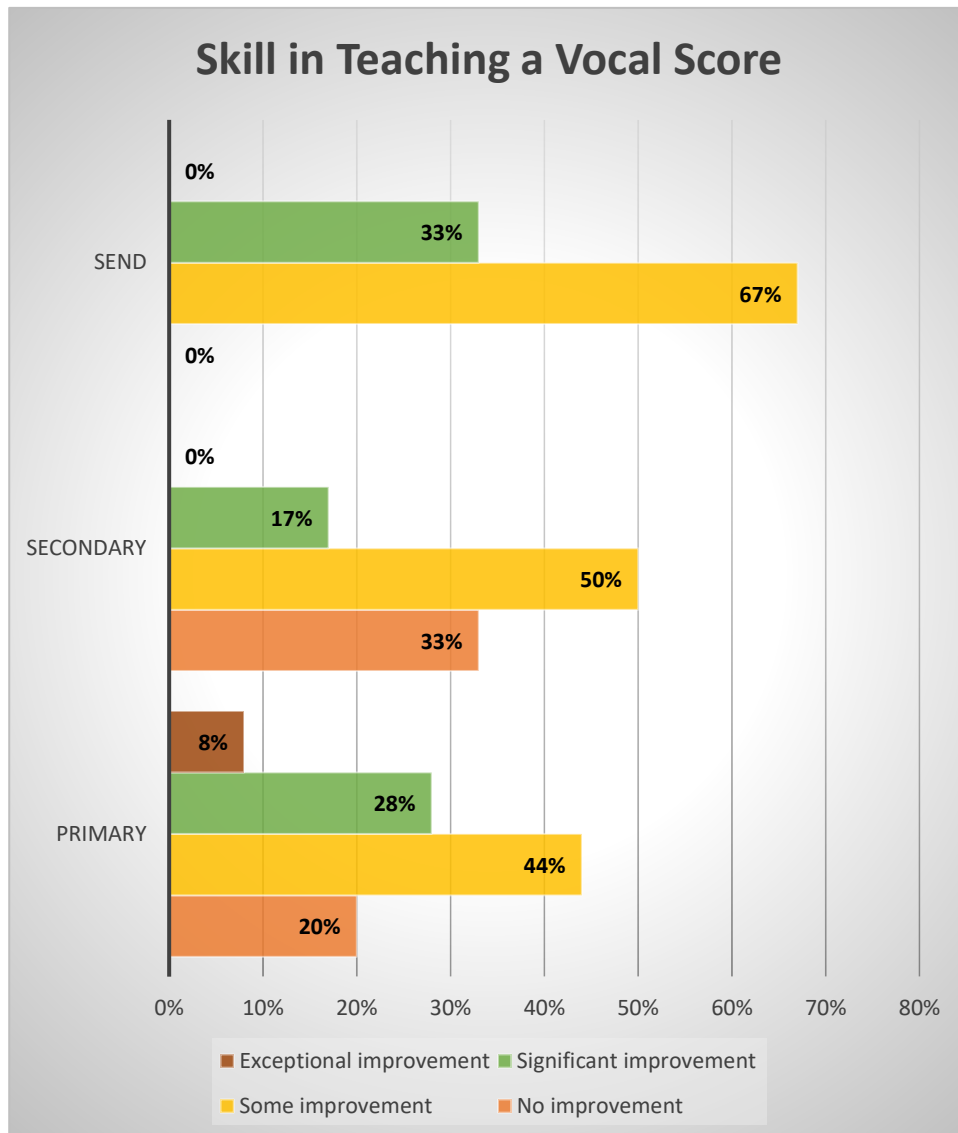
Aim: To improve confidence in teaching a vocal score



Source: Convo Year 2: Teachers' Survey 2

- **84% of primary teachers improved their confidence in teaching a vocal score, with 36% having made significant improvement and 8% exceptional improvement**
- **80% of secondary teachers improved their confidence in teaching a vocal score, with 28% having made significant improvement and 8% exceptional improvement**
- **100% of SEND teachers improved their confidence in teaching a vocal score, with 33% having made significant improvement**

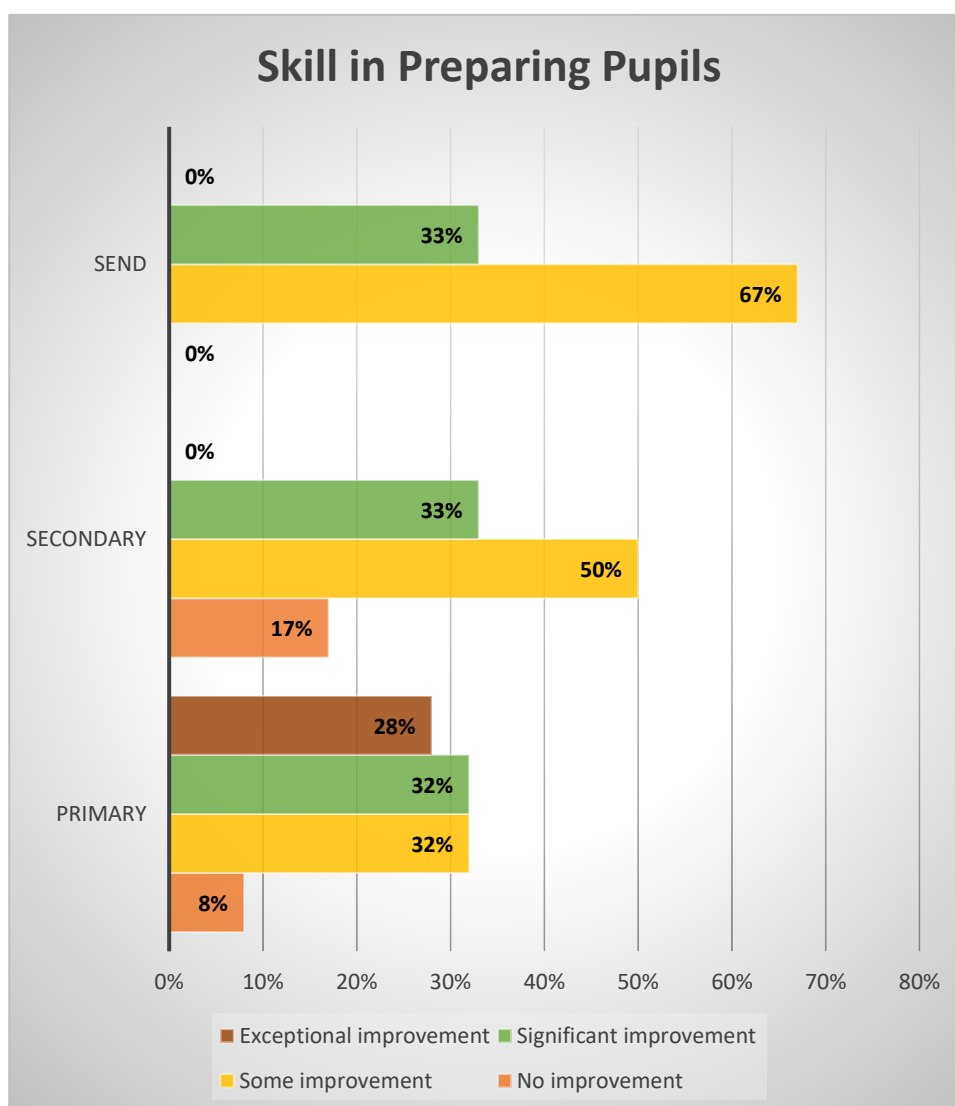
Aim: To improve skill in teaching a vocal score



Source: Convo Year 2: Teachers' Survey 2

- **80% of primary teachers improved their skill in teaching a vocal score, with 28% having made significant improvement and 8% exceptional improvement**
- **67% of secondary teachers improved their skill in teaching a vocal score, with 17% having made significant improvement**
- **100% of SEND teachers improved their skill in teaching a vocal score, with 33% having made significant improvement**

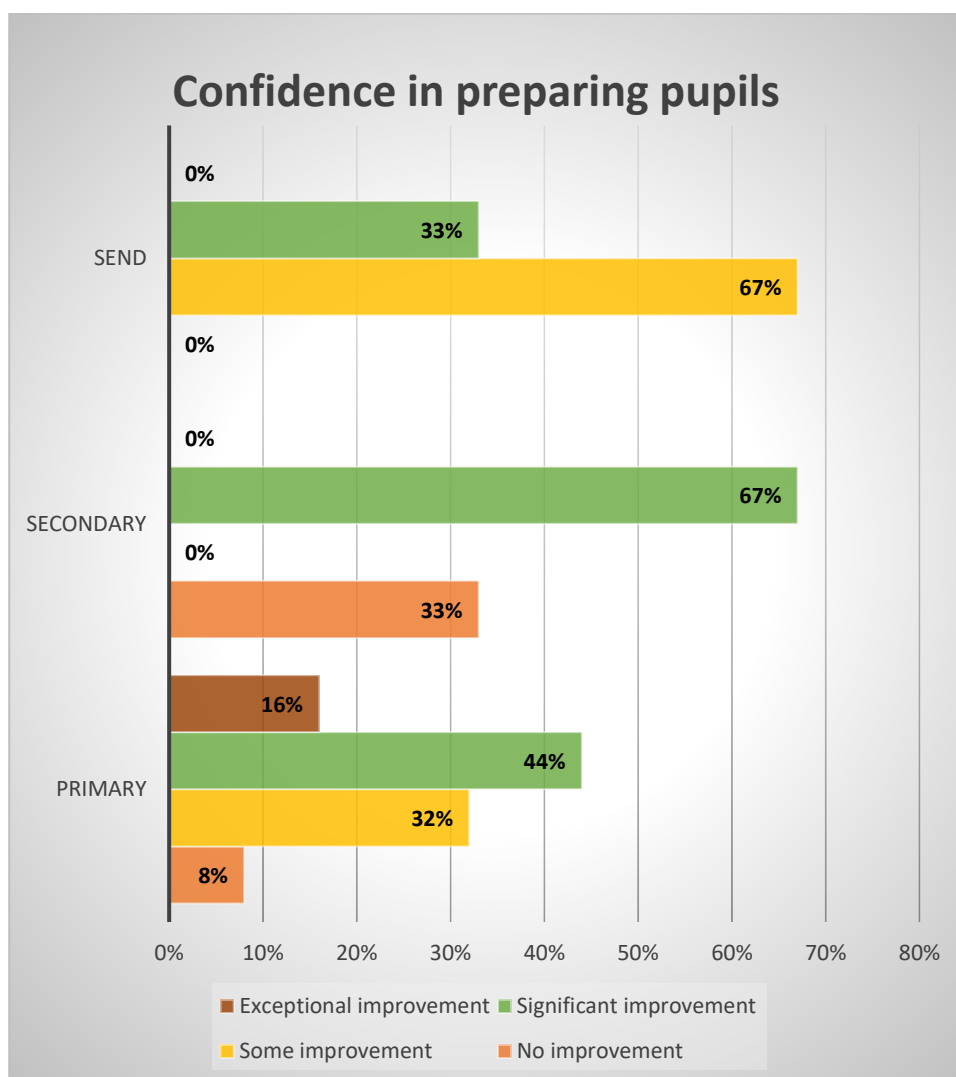
Aim: Improve skills in preparing pupils for a large-scale live performance



Source: Convo Year 2: Teachers' Survey 2

- **92% of primary teachers improved their skills in preparing their pupils for a large-scale live performance, of which 32% made significant improvement and 28% made exceptional improvement**
- **83% of secondary teachers improved their skills in preparing their pupils for a large-scale live performance, of which 33% made significant improvement**
- **100% of SEND teachers improved their skills preparing their pupils for a large-scale live performance, of which 33% made significant improvement**

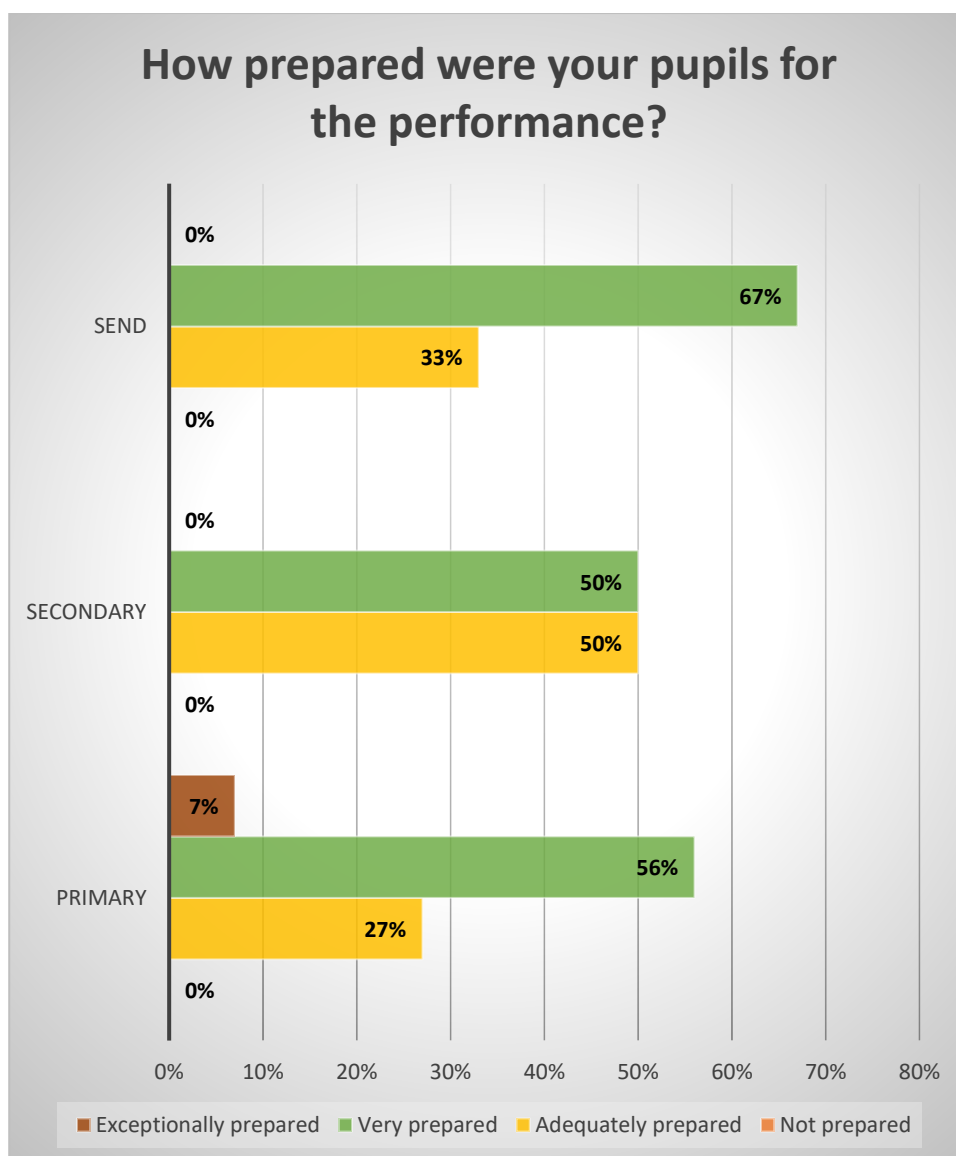
Aim: Improve confidence in preparing pupils for a large-scale live performance



Source: Convo Year 2: Teachers' Survey 2

- **92% of primary teachers improved their confidence in preparing pupils for a live large-scale performance, of which 44% had made significant improvement and 16% exceptional improvement**
- **67% of secondary teachers significantly improved their confidence in preparing pupils for a live large-scale performance**
- **100% of SEND teachers improved their confidence in preparing pupils for a live large-scale performance, of which 33% made significant improvement**

## 2.3 Rehearsal Process



Source: Convo Year 2: Teachers' Survey 2

- **100% of primary teachers** said their **pupils were prepared** for the performance, of which **56% were very prepared** and **7% exceptionally prepared**
- **100% of secondary teachers** said their **pupils were prepared** for the performance, of which **50% were very prepared**
- **100% of SEND teachers** said their **pupils were prepared** for the performance, of which **67% were very prepared**

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TBMH provided details of the rehearsal schedule up to the performance on 7th March. In the final week ahead of the performance schools attended a borough-wide massed rehearsal.

Some schools were not able to attend these rehearsals, and the unavailability of Conductor Ben Palmer meant one of the massed rehearsals was led by Assistant Conductor Matt Hardy.

At each rehearsal, the participants were addressed by the Head of the Tri-borough Music Hub. He used the opportunity to highlight that this was a crucial point in the rehearsal process and as a key part of this process they would be treated as professional performers – and reminding them of the important aspects of performing:

- Listen carefully
- Watch the conductors
- Sit and stand straight
- Maintain focus when not performing

This emphasis on professionalism is an essential component of the delivery of projects of this nature. It should be a significant step up for the participants to take part in a large-scale performance in a venue such as the Royal Albert Hall. It also reminded the young people of the high standards that were expected of them.

Conductor Ben Palmer ran rehearsals as he would with professional musicians, and this prompted some teachers to express concern:

*“My colleague and I felt the manner used by the conductor during the dress rehearsal was at times rather harsh, considering that this was a performance for children ranging from primary to early secondary school age. It made the rehearsal feel quite tense and I would have been very nervous as a pupil”*

*“I sometimes struggled to understand what Ben was asking for from the children... in the rehearsal and performance harmonies were very quiet from the children I could hear around me ... even though they were being encouraged by Sophia”*

*“Some children were overwhelmed by the conductor’s “strictness” at the RAH, but they got used to it by the end of the rehearsal”*

Source: Convo Year 2: Teachers’ Survey 2



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Others commented favourably on the professional approach taken:

*“Working with a conductor who would be with them on the day, getting to rehearse as a full choir and really prepared the children for the final performance”*

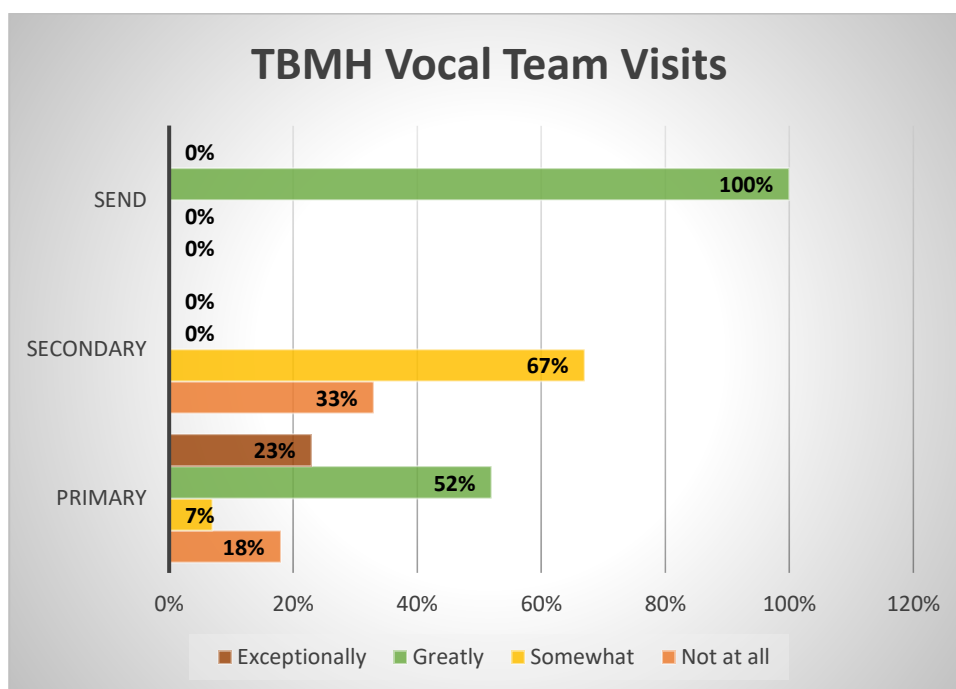
*“Meeting the conductor and being conducted by him. His expectations in terms of tempo, duration... so that the children were exact in their singing”*

Source: Convo Year 2: Teachers' Survey 2

### Key Findings

- Some teachers and pupils were unprepared for the professional approach and standards expected by the conductor
- Whilst some teachers expressed concern about this approach, it should be noted that all of the teachers stated that their pupils had made an overall improvement in their ability to follow a conductor

## 2.4 Tri-borough Music Hub Vocal Team Rehearsal Visits



Source: Convo Year 2: Teachers' Survey 2

- **82% of primary teachers** felt their **pupils** were **helped** by the visits from the **Vocal Team** of which **52% were greatly helped** and **23% exceptionally helped**: **18% were not helped at all**
- **67% of secondary teachers** felt their **pupils** were **somewhat helped** by the visits from the **Vocal Team**: **33% were not helped at all**
- **100% of SEND teachers** felt their **pupils** were **greatly helped** by the visits from the vocal team

There were a range of teachers involved from class teachers to specialist teachers, some of the more experienced ones felt that the visits were of less assistance:

*"... [it] did not add anything to what I had already done as I am able to teach songs and navigate around a score"*

Source: Convo Year 2: Teachers' Survey 2 – Primary teacher

This response was echoed by the secondary teachers:

*"The feedback from staff and students regarding the rehearsal with another school was that the music teachers could have done this themselves"*

Source: Convo Year 2: Teachers' Survey 2 – Secondary teacher

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The workshops in SEND schools were very well received as Charlotte Harding and Sophia Allen adapted their materials and approach, as one of the teachers noted:

*“Charlotte and Sophia were amazing with our pupils”*

Source: Convo Year 2: Teachers’ Survey 2 – Special School Teacher

75% of primary teachers said the pupils greatly benefited from the rehearsal sessions with the Vocal Team:

*“It was particularly helpful to go through some of the more challenging sections as this helped me feel more confident in rehearsals”*

*“All rehearsals ...were exceptionally well run. The team worked well together and really helped the children and adults with all aspects of Convo”*

Source: Convo Year 2: Teachers’ Survey 2 – Primary teacher

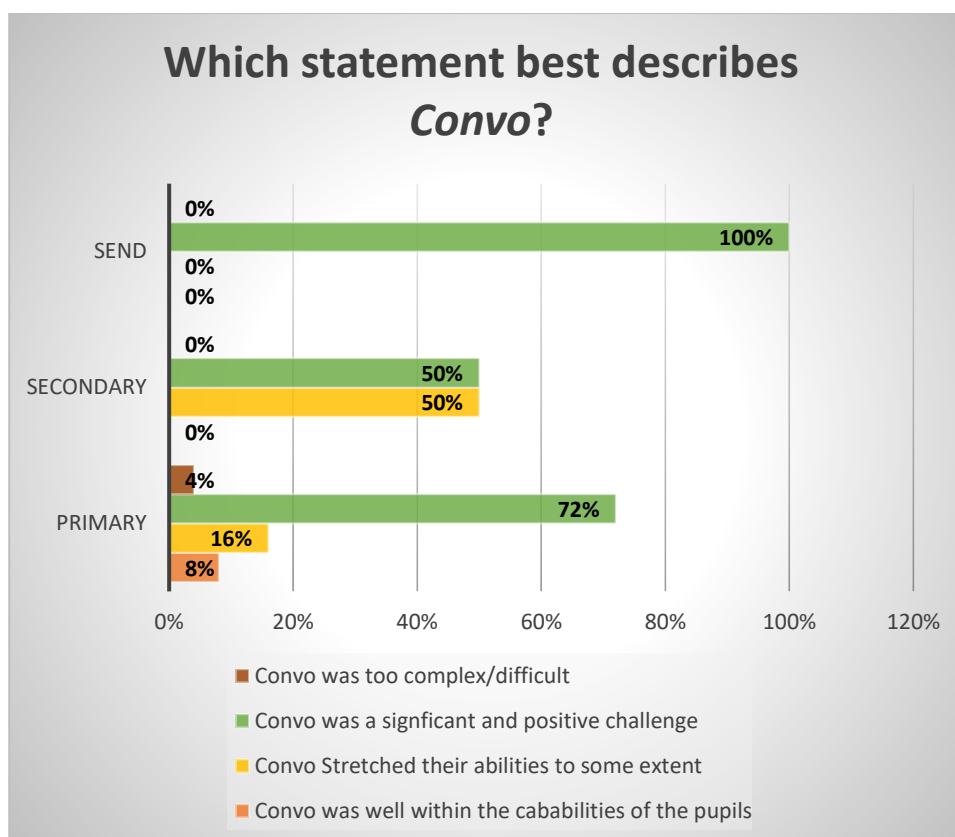
### Key Finding

- The Vocal Team visits were better suited to primary and SEND pupils than secondary pupils

### Recommendation

- To differentiate the rehearsal process depending on whether the school is primary, secondary or SEND and identify which teachers would benefit most from work with the Vocal Team

## How challenging a score was *Convo* for your pupils?



Source: *Convo* Year 2: Teachers' Survey 2

- 72% of primary teachers, 50% of secondary teachers and 100% of SEND teachers thought *Convo* was a significant and positive challenge
- 16% of primary teachers and 50% of secondary teachers thought *Convo* stretched their pupils' abilities to some extent
- 4% of primary teachers thought *Convo* was too complex/difficult
- 8% of primary teachers thought *Convo* was well within the capabilities of their pupils

### Key Finding

- 71% of all teachers thought that *Convo* enabled them to improve the overall musical skills of pupils by being sufficiently challenging but not beyond the abilities of their pupils

# Appendix 3: Resources

## 3.1 Introduction

In September 2018, teachers were given a hard copy of the Vocal Score for Massed Voices and a USB stick with a number of additional resources. In January 2019, further resources were distributed: more Vocal Audio Guides - separating different parts - and a Video Guide demonstrating the Makaton used in two songs. The additional Vocal Audio Guides were produced in response to requests from schools.

Composer Charlotte Harding organised the audio recordings of both the Vocal and Instrumental Guides at the at the Royal College of Music with members of the Tri-Borough Music Hub Vocal Team Sophia Allen, *Convo* Vocal Lead, recorded the additional Vocal Audio Guides and the Makaton Video Guide.

Charlotte worked with Mike Simpson of Inspire-works to produce a video guide for *Talking Drums*, a body percussion piece in the composition.

Royal College of Music produced all the scores, which were prepared by James Brady, including a Vocal Score for Massed Voices which does not include the songs which feature the three vocal ensembles; additional Lyric Sheets were included on the USB stick of resources.

Charlotte also created a specific Vocal Score and Lyric Sheets for the special schools participating in *Convo*.

In Survey 2, teachers and ensemble leaders were asked about how often they used a particular resource as well as how useful it was.

*“All resources were really useful and used consistently throughout school rehearsals.”*

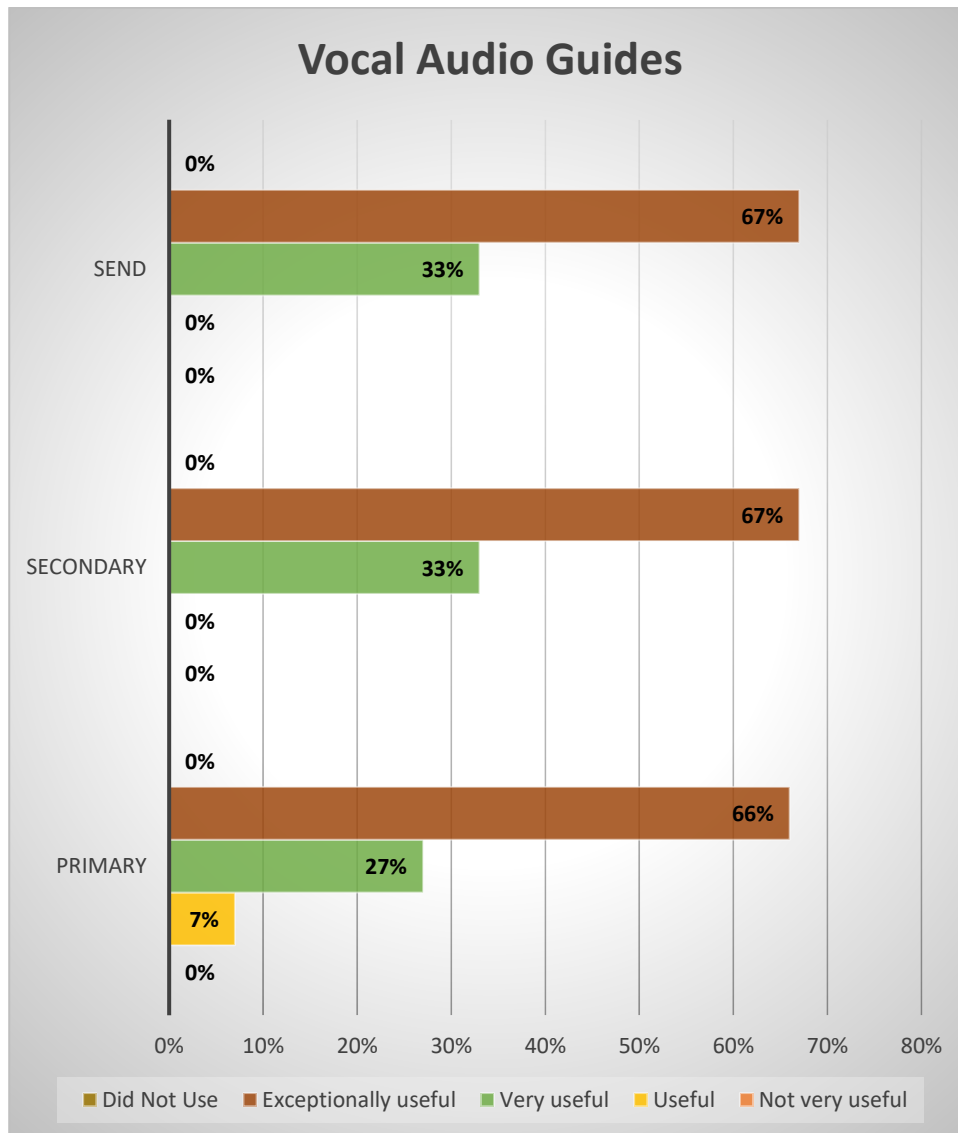
*“I think the audio guides and video guides were the most useful resources.”*

*“The quality of the resources were excellent. I could not have run the project without them.”*

Source: *Convo* Year 2: Teachers' Survey 2

## 3.2 Music Resources

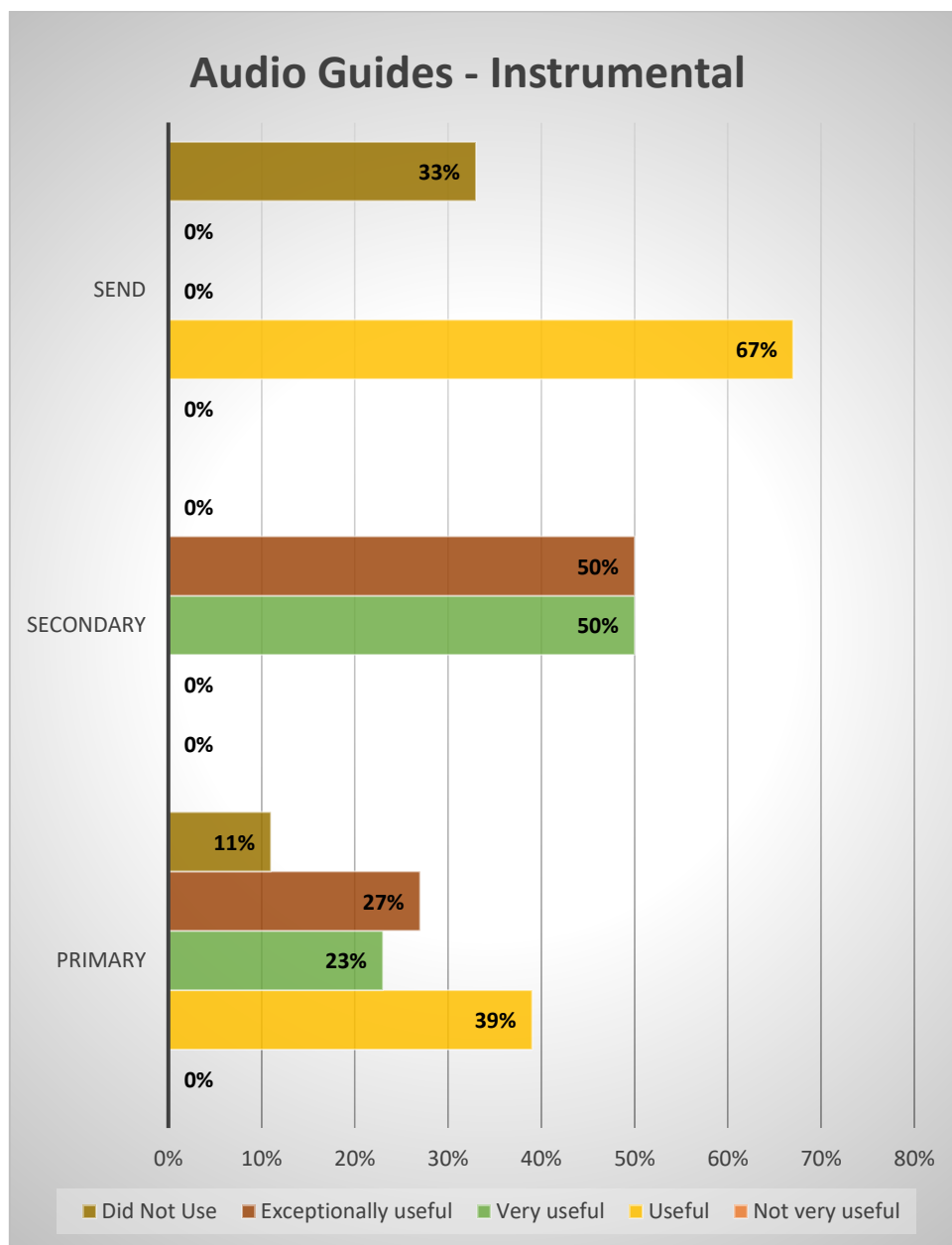
### Vocal Audio Guides



Source: Convo Year 2 – School Survey 2

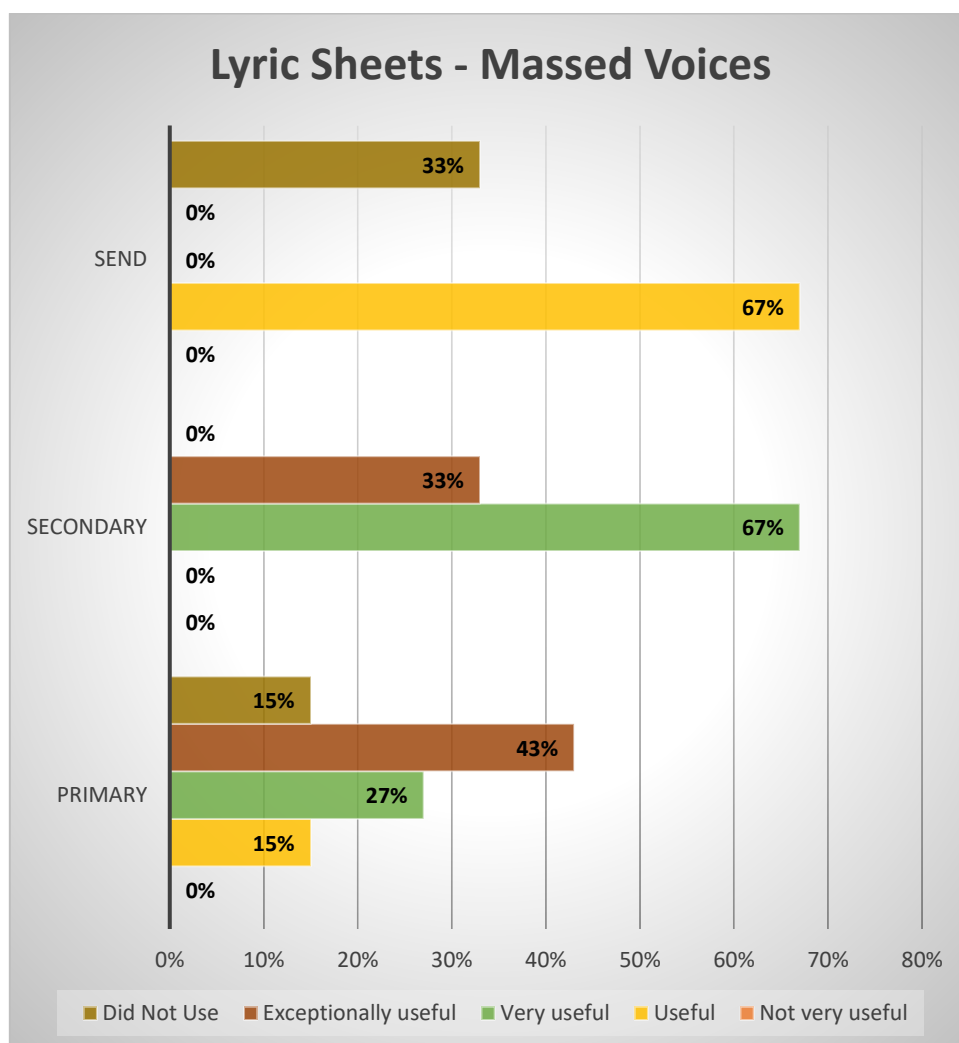
- **100% of primary teachers** found the **Vocal Audio Guide** useful, with **66%** saying it was **exceptionally useful**
- **100% of secondary teachers** found the **Vocal Audio Guide** useful, with **67%** saying it was **exceptionally useful**
- **100% of SEND teachers** found the **Vocal Audio Guide** useful, with **67%** saying it was **exceptionally useful**

Audio Guides – Instrumental



- **27% of primary teachers** said the Instrumental Audio Guide was **exceptionally useful**, and **23%** found it **very useful**, **11%** did not use it
- **50% of secondary teachers** said the Instrumental Audio Guide was **exceptionally useful**, and **50%** found it **very useful**
- **67% of SEND teachers** said the Instrumental Audio Guide was **useful**, **33%** did not use it

## Lyric Sheets – Massed Voices



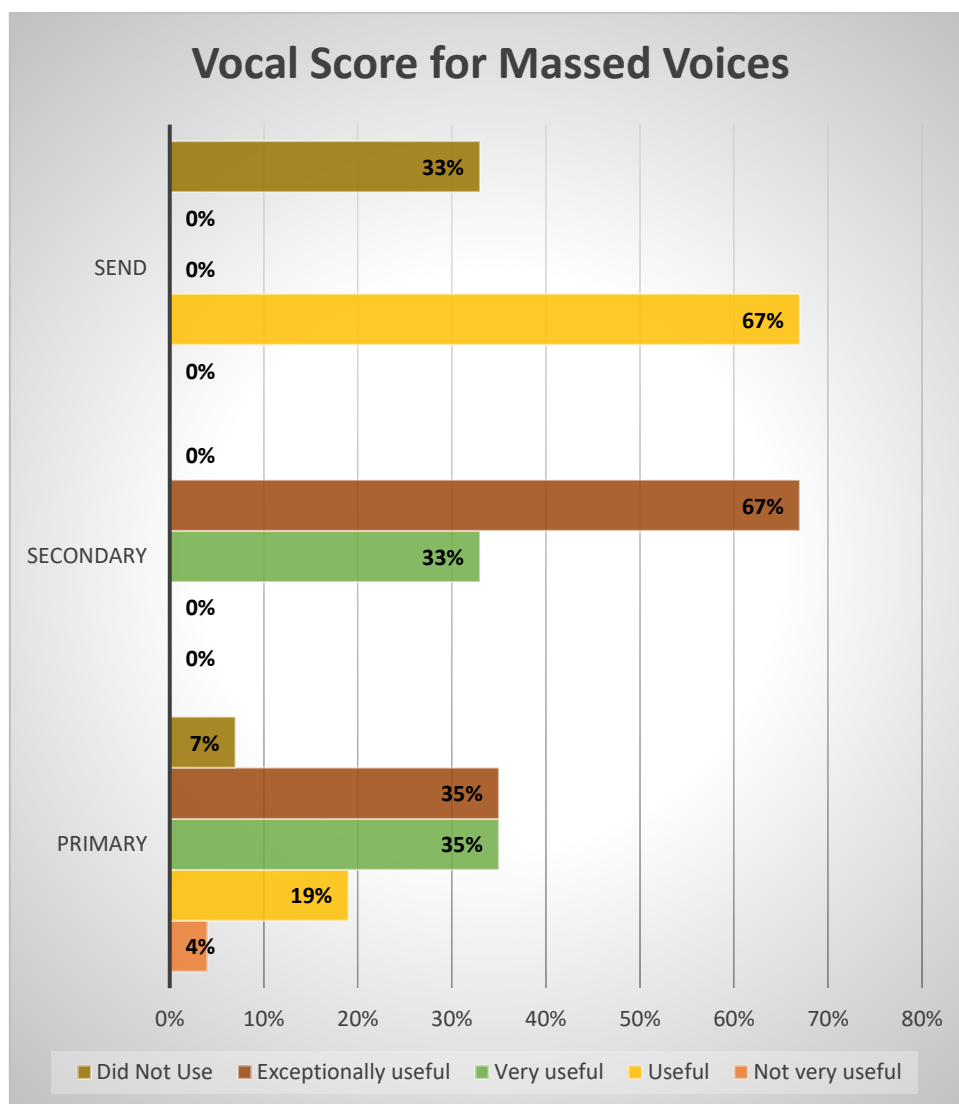
Source: Convo Year 2: Schools' Survey 2

- **85% of primary teachers found the Lyric Sheets – Massed Voices useful, with 43% saying it was exceptionally useful and 15% did not use it**
- **100% of secondary teachers found the Lyric Sheets – Massed Voices useful, with 33% saying it was exceptionally useful**
- **67% of SEND teachers found the Lyric Sheets – Massed Voices useful and 33% did not use it**

One primary school teacher told Partnership First that they had put all the audio and video resources plus lyric sheets on the school website and pupils were accessing these at home and doing their own practice. Other schools also mentioned young people practising in their own time at home.



### Vocal Score for Massed Voices



- **89% of primary teachers** found the **Vocal Score for Massed Voices** was **useful**. **35%** said it was **very useful** and a further **35%** said it was **exceptionally useful**
- **100% of secondary teachers** found the **Vocal Score for Massed Voices** was **useful**. **33%** said it was **very useful** and **67%** said it was **exceptionally useful**
- **67% of SEND teachers** rated the **Vocal Score for Massed Voices** as **useful**

Comments from primary teachers indicate that the score could have been made easier to read.

*“The score sheets were definitely not teacher friendly. I am a class teacher and not a music teacher; this meant that I was heavily dependent on my music coordinator for support. The audio guides saved my life!”*

*“It was difficult to use the scores with children and adults who did not read music.”*

Source: Convo Year 2: Teachers’ Survey 2

Several primary teachers offered suggestions on how the scores might be made more user-friendly, and linked to the audio and video guides:

*“Maybe some sort of 'Editor's Cut' for Dashes and Dots saying, 'OK, you've got three lots of “rah”'; now get ready for Aspire' etc”*

*“Is it possible for the lyrics and audio be sync and coloured as we read and sing along, somewhat like karaoke style for non-specialist teachers?”*

*“I ended up making additional resources for Avian and Dashes and Dots that were more visual /used pictures to help map out the whole piece.*

*The tracks (vocal audio) were hard to rehearse with for Avian and Dashes and Dots because they were long and had no markers for rehearsing (this was flagged up and a solution was provided, but it was a bit of a 'clunky' resource to use).”*

*“I always used the vocal guides because some of the pieces were so complex it was hard to identify where we came in (eg Song for Nikkal, Roots). It could possibly have been helpful if in the backing tracks there could have been a voice saying "letter xx" or "bar 105" to help teachers know we were getting close to the pupils singing part.”*

*“I made a IWB (interactive whiteboard) resource using Active Primary, but it could just as easily have been a powerpoint that could have been shared. Ideally the songs would be words and sound in a video - much easier to follow and use and could include word-cues etc.”*

Source: Convo Year 2 Teachers’ Survey 2

Other suggested resource developments were, from a secondary teacher:

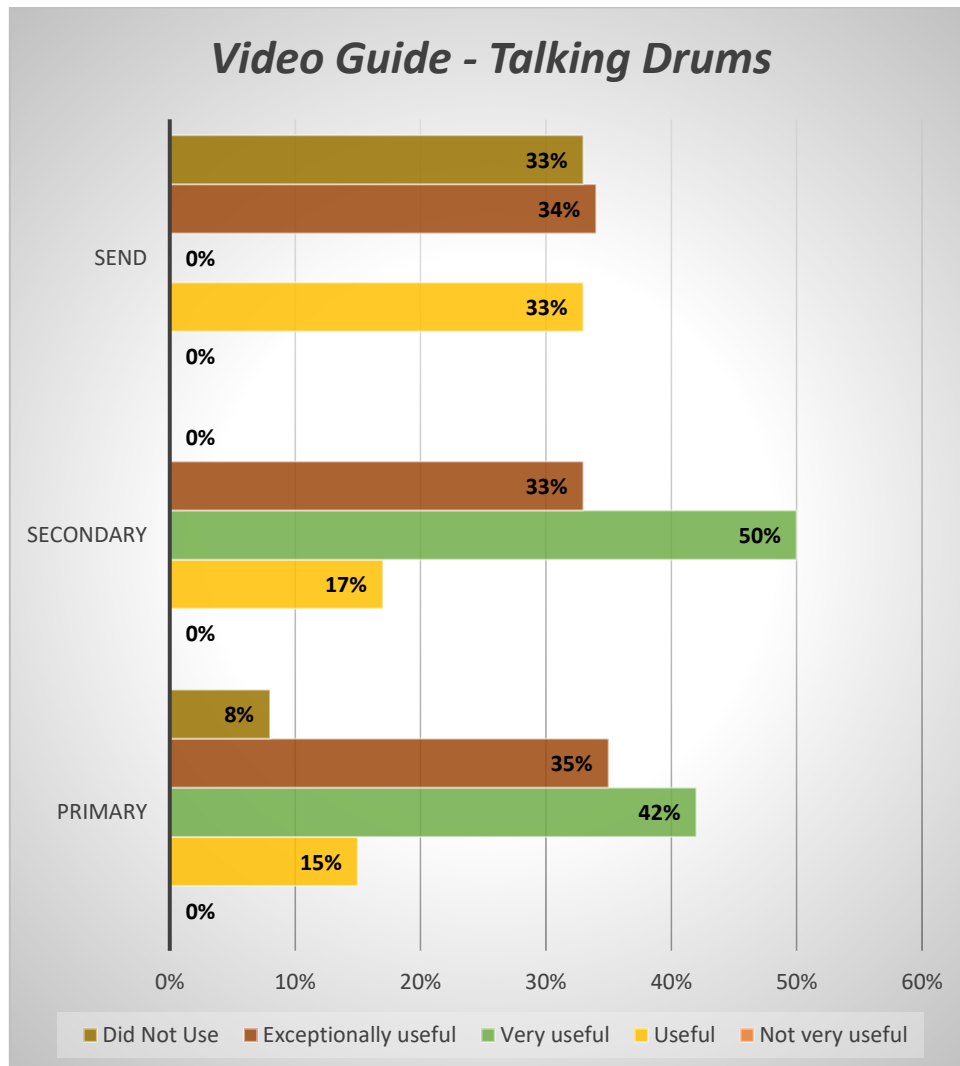
*“If possible ... a recording of all the parts together so we could hear how it would sound overall “*

And from an SEND teacher:

*“Tutorial videos for vocal parts. This helps our pupils who learn visually.”*

Source: Convo Year 2 Teachers’ Survey 2

Video Guide - Talking Drums



Source: Convo Year 2: Teachers' Survey 2

- **92% of primary teachers** rated the *Talking Drums Video Guide* as **useful**, with **42%** saying **very useful** and **35%** saying **exceptionally useful**
- **100% of secondary teachers** rated the *Talking Drums Video Guide* as **useful**, with **50%** saying **very useful** and **33%** **exceptionally useful**
- **67% of SEND teachers** rated *Talking Drums* as **useful**, with **34%** saying it was **exceptionally useful**

*“The Talking Drums guide was particularly useful as we could also see what we would be responding to and how the conversation would flow.”*

Source: Convo Year 2: Teachers' Survey 2

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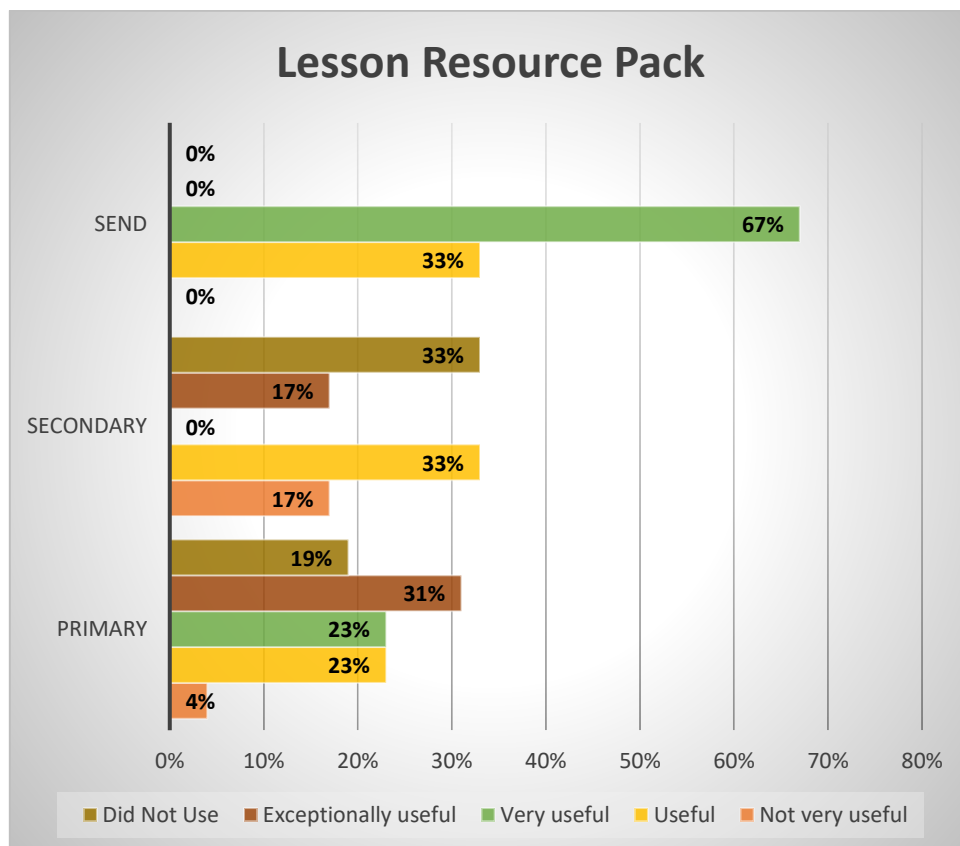
### 3.3 Additional Resources

Two Resource Packs were written by Charlotte Harding with additional content provided by TBMH partner organisations (English Folk Dance and Song Society, Sonic Pi and Inspire-works), as well as the Royal College of Music Museums and Library and the Royal Albert Hall Archives. The Royal College of Music edited, designed and produced these materials.

#### Lesson Resource Pack

This included exercises relating to composition, listening, lyric writing and group discussion based on the different sections and pieces that make up *Convo*. Each exercise includes variations for SEND, Primary and Secondary level students and most are suitable for both vocalists and instrumentalists.

There are also further ideas for connecting the piece and project to various other areas of the curriculum. Much of the material reflects the composition exercises that Charlotte used in her workshops with the Research and Development schools in Year 1 of *Convo* so, in effect, provided the composition process to the 31 schools which joined *Convo* in Year 2.



Source: *Convo* Year 2: Teachers' Survey 2

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- **31% of primary teachers** rated the Lesson Resource Pack as **exceptionally** useful and **21%** as useful. **19% didn't use the pack at all**
- **17% secondary teachers** rated the Lesson Resource Pack as **exceptionally useful** and **33%** as useful. **33% didn't use the pack at all**
- **67% of SEND teachers** rated the Lesson Resource Pack as **very useful**

*"I really value having the Lesson Resource pack and intend to use it - I just didn't have the time to do so before Convo."*

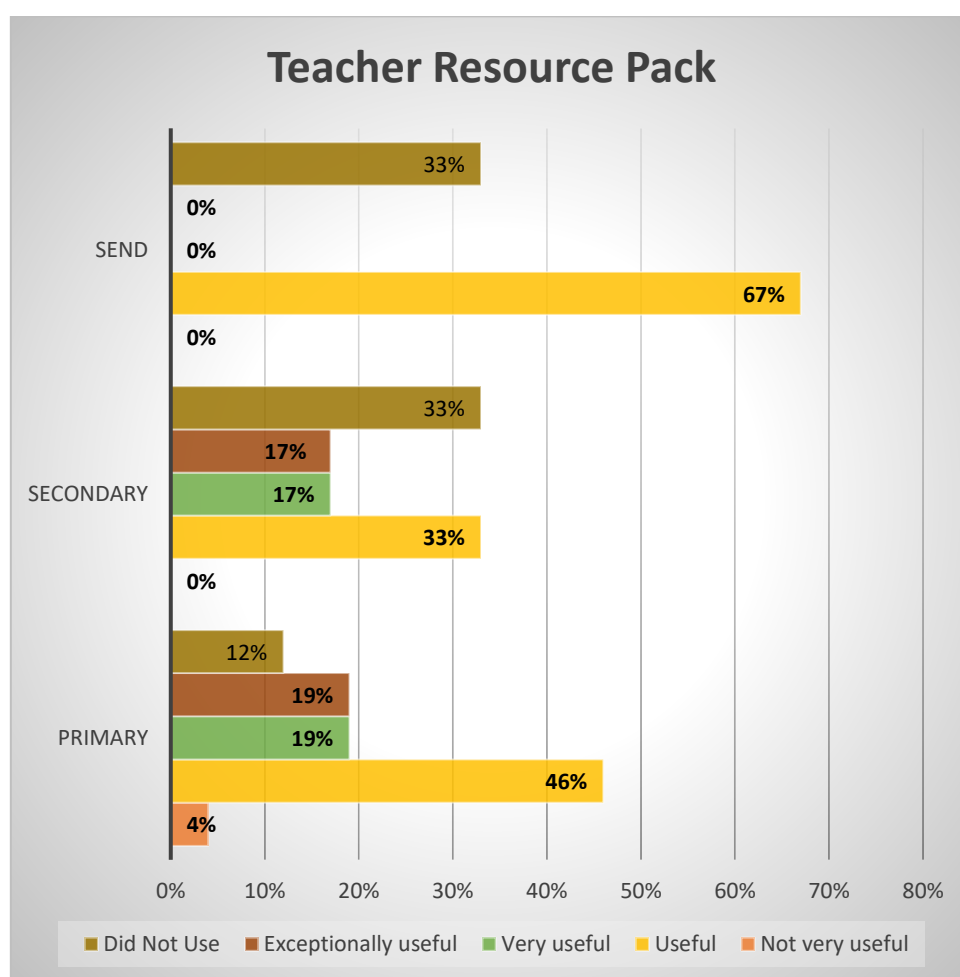
*"I would have liked to use the lesson resources but being limited to 18 pupils I could only pull the pupils out for rehearsals, not for whole lessons or exploration of the approach to CONVO."*

Source: Convo Year 2: Teachers' Survey 2

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### Teacher Resource Pack

Intended to be used in conjunction with the Lesson Resource Pack, it provided additional information about some aspects of *Convo* and ideas for further areas of study. It includes sections on instruments through time; talking drums; folk music; music coding; electricity, Morse code and films and music at the Royal Albert Hall; as well as offering ideas for cross-curriculum activities.



Source: *Convo* Year 2: Teachers' Survey 2

- **84% of primary teachers** said the **Teacher Resource Pack** was **useful**, with **19%** saying it was **exceptionally useful** and **19%** saying it was **very useful**
- **67% of secondary teachers** said the **Teacher Resource Pack** was **useful**, with **17%** saying it was **exceptionally useful** and **17%** saying it was **very useful**
- **67% of SEND teachers** said the **Teacher Resource Pack** was **useful**

*“The Morse Code - dots and dashes were a useful resource for discussing the code. The choir children taught the rap to their classes.”*

*“Our Year 6 class took the ideas from the 'talking drum' and are in the process of making their own talking drum pieces. Work in progress!” “I used Devices with a class that didn’t take part in Convo, for their Y6 Science Assembly. They loved it!”*

Source: Convo Year 2: Teachers’ Survey 2

Schools were asked about any additional cross-curricular activity that had taken place in support of Convo:

- **67% of SEND teachers** replied they **had used songs during transition time and enrichment sessions** and to explore jungle sounds
- **32% of primary teachers reported that activity had taken place**, a further **12% mentioned specific music activity**; 56% said there had been none thus far.

*“Some creative art lessons were linked to the themes of Convo and biographies of musicians and composers were read in guided reading.”*

*“Links with History, looking at different forms of communication, and the reproduction of sounds.”*

*“Linking PSHE ideas to the music in the sense of communication and togetherness in the school community.”*

Source: Convo Year 2: Teachers’ Survey 2

- One secondary school reported cross-curricular activity:

*“Linked with maths for Dashes & Dots – Morse code.*

*” Source: Convo Year 2: Teachers’ Survey 2*

### 3.4 Use of Resources post-Convo

The survey also asked teachers if they thought they would use the resources in the future. Both primary and secondary schools indicated they would teach some of the songs to other classes, and in school concerts /assemblies.

The special schools thought they would use *Talking Drums* Video Guide; with one reporting they had already used the Audio Guide to do a performance of one of the songs in assembly.

- **77% of primary teachers** said they **would use the resources again:**

*“We have used the song Voices ... in assembly and plan to keep singing this as the children love the song.”*

*“I will definitely use the instrumental audio and vocal audio.”*

*“Absolutely; we have plans to use the ideas from Avian to create our own jungle animals using the ideas shared in the workshops, the talking drum will be a regular feature and also expand on the morse code theme.”*

*“Talking Drums ideas already absorbed into Classroom activities with other Year Groups.”*

Source: Convo Year 2: Teachers' Survey 2

- **33% of secondary teachers** said they **would use the resources again** and **67% thought it possible**

*“Possibly I would perform some of the pieces in concert in future, or maybe the talking drum piece with Y7 if appropriate in a scheme of work.”*

*“Possibly Avian or Dashes and Dots, as a composition example”*

*“Potentially the 'Talking Drums' videos for body percussion warm ups in lessons.”*

Source: Convo Year 2: Teachers' Survey 2



### 3.5 Ensembles

The five ensembles were provided with hard copies of their own scores and parts as well as the same USB stick of resources given to schools.

None of the ensembles made use of the Lesson or Teacher Resource Packs, nor of the Video Guide to *Talking Drums*.

The three choirs used the **Vocal Score for All Voices** which they **rated** as **very or exceptionally useful**.

One choir leader suggested that the score could have been more user-friendly in places:

*“In the score, there were a few sections where it could have been written in a more straightforward way (e.g. the changing sections of Dashes and Dots) to make the learning easier and the children more confident.”*

Source: *Convo Year 2: Ensemble Leaders’ Survey 2*

**Two of the three choirs** used the **Vocal Audio Guides** and found them **useful**.

One choir leader commented that they would have liked a developed Vocal Audio Guide, from the beginning of the rehearsal:

*“Audio guides from the start ... which included other parts of the score to prepare the children for their entries.”*

Source: *Convo Year 2: Ensemble Leaders’ Survey 2*

**None of the choirs** used the Instrumental Audio Guides

*“We tended to only use the score for all of our rehearsals. As we have a piano accompanist, we didn’t need to use the audio/instrumental guides.”*

Source: *Convo Year 2: Ensemble Leaders’ Survey 2*

**Both instrumental ensemble leaders** found their ensemble score **useful**, **one very** and the **other exceptionally**.

They had no comments about improvement to existing resources or suggestions for additional resources.

*“The Convo project greatly benefitted from a comprehensive set of resources.”*

Source: *Convo Year 2: Ensemble Leaders’ Survey 2*

## 3.6 Conclusions

It was evident that Charlotte and the TBMH worked hard to produce a range of useful resources for teachers and ensemble leaders to use with the young singers and musicians. In January 2019 additional Audio Vocal Guides were provided as a result of requests from teachers.

Some of the criticisms of vocal scores may have been avoided by trialling resources with teachers / ensemble leaders to see whether they were appropriate for the skills of both the teachers and their pupils.

The Lesson Resource Pack aims to extend the composition element of the programme from Year 1 to the schools involved in Year 2; however, most schools indicated that they had not had the time to use this thus far, and not all intended to use them in future.

Consultation with schools would have identified if schools had a need for/interest in the additional resources.

### *Key Findings*

- **The resources** were an **excellent example of the range of resources required to deliver a performance like *Convo***
- There was **greater use of the musical resources** produced to support the young people's learning of *Convo* for performance **than the additional resources**
- **Primary teachers** reported greater use of the **Teachers Resource Pack** and the **Lesson Resource Pack** than did SEND and secondary schools
- **Primary teachers** are **more likely to make continued** use of **all the resources** provided
- **Special and secondary schools** were generally **more satisfied than primary schools** with the **musical resources** to teach *Convo*, this is explained to an extent by the range of skill and experience among primary teachers
- **Ensemble leaders** were **very satisfied** with the **scores and parts** composed **for their groups**

### *Recommendation*

- To create a focus group of ensemble leaders and different types of teacher to advise on and review all resources