



BIRMINGHAM CITY
University



Teach Through Music EVALUATION REPORT

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Introduction

“Teach Through Music is a year-long, fully subsidised professional development programme for KS3 music teachers in London schools (state and independent), supported by the London Schools Excellence Fund. Led by Trinity Laban Conservatoire of Music and Dance, with a partnership of world-class music education organisations, Teach Through Music sets out to create a Centre of Excellence for KS3 music teaching in London. It draws upon the expertise of teachers, the Higher Education community and cultural organisations. Teach Through Music is designed to complement the busy lives of teachers. It offers choice and flexibility, allowing teachers to select training which best meets their needs, and those of their school.”
(www.teachthroughmusic.org.uk)

This evaluative report details a variety of perspectives on the Teach Through Music (TTM) programme. It was undertaken by a research team from Birmingham City University. TTM represents a significant piece of work, and is one of the only major occurrences of subject-specific continuing professional development (CPD) in music for many years. TTM was funded by the Department for Education and the Mayor of London. It was delivered by Trinity Laban Conservatoire of Music and Dance, in partnership with Sound Connections, Trinity College London, The Barbican, Guildhall School of Music and Drama, and the University of Greenwich.

The philosophy underpinning TTM was set out in what was termed an “ethos statement”:

“Teach Through Music embodies the ethos of music as the dominant language of the classroom and teachers and pupils behaving as musicians, being empowered through creative ownership. We want to support teachers to invest in their leadership skills and subject knowledge. Through networking, debate, sharing and developing best practice, teachers discover new answers and approaches that are appropriate to their school. Our aim is to overcome the isolation of music teachers and invest in a community of practice where schools, hubs and music education partners draw on London’s unique cultural resources.” (ibid)

There were five principal aspects to TTM in terms of delivery components. These were:

- Launch Events
- Cultural Offer
- Inspire Events
- Short Courses
- Peer Mentoring

Launch events

“Launch events offer teachers dynamic music-making experiences in world class London venues, as well as opportunities to network, reflect on their practice and find out more about the programme.” (ibid)

Four launch events took place. These were

- At the Barbican Centre, in association with Barbican Creative Learning and Guildhall School of Music & Drama
- At Cecil Sharp House, in association with English Folk Dance and Song Society
- At Queen Elizabeth Hall, in association with Southbank Centre
- At Trinity Laban, Laban Building, in association with Trinity Laban Conservatoire of Music & Dance and London Philharmonic Orchestra

Cultural Offer

“Behind Teach Through Music is a partnership of cultural organisations who see KS3 music as a vital cultural entitlement for young people. Over 20 cultural partners have pledged exclusive offers to those teachers and schools who enrol in Teach Through Music. Enjoy free tickets and membership, special access to cultural venues, discounted workshops and much, much more.” (ibid)

A range of cultural partner offers were available to TTM teachers throughout the course of the programme.

Inspire Events

“Taking the form of seminars, conferences and networking, Inspire Events offer teachers and the wider music education community the chance to come together and share best practice and research around burning issues.” (ibid)

Six separate Inspire Events took place (plus one, as that on assessment was delivered twice). These were:

- *Preparing All Pupils for Key Stage 4*, Living Room, City Hall
- *Principles of Musical Assessment* (twice)
Paul Hamlyn Foundation
Queen Anne Court, University of Greenwich
- *London’s Cultural Offer*, Southbank Centre
- *Making the Case for Music in Schools*, Barbican Centre
- *Raising Musical Standards for All at Key Stage 3*, Royal Academy of Music
- *Final Conference*, Trinity Laban Conservatoire of Music and Dance

Short Courses

“Our Short Courses provide a forum for more in-depth training, offered over a number of sessions across one or two terms. Each course offers up to 12 hours of training, designed and delivered by leading educationalists in partnership with teachers and specialist music organisations. They focus on high standards of practical music-making by pupils, and aim to support teachers to develop their subject knowledge.” (ibid)

Five separate short courses took place:

- *Listen, Imagine, Compose*
Designed & delivered by Sound & Music, Birmingham City University and Birmingham Contemporary Music Group (BCMG)
- *Whose Music is it Anyway?*

Led by Trinity Laban Conservatoire of Music and Dance in partnership with Forest Hill Boys School

- *Ensembles Uncovered*
Delivered by Barbican Guildhall Creative Learning in partnership with THAMES and Morpeth School
- *Making Music in the Moment*
Delivered by Trinity Laban Conservatoire of Music & Dance
- *Voice Work: Getting Everyone Singing*
Delivered by Sound Connections

Peer Mentoring

“Each music teacher enrolled on the programme will be matched with a Teach Through Music Fellow – a trained mentor – and receive three hours of personalised support. Mentoring can be conducted face-to-face, online or via email, and scheduled across the academic year.” (ibid)

Teach Through Music teachers enrolled onto the programme were allocated a fellow whose role was to support them in their progression through various aspects of the programme.

Online Portal

A key aspect of the TTM communication and teacher reflection strategy was the use of an on-line presence, known as “the online portal”, which served a number of functions; it acted as Virtual Learning Environment (VLE), it served as a locus for teacher blogs and written reflections, it acted as an information dissemination centre, it was a message board, it allowed for asynchronous chat to occur, it allowed for the posting and responding to of think-pieces, and it enabled communication between participants and organisers.

Methodology

In order to investigate the TTM programme, a mixed methods approach was employed, involving both qualitative and quantitative approaches (Gorard & Taylor, 2004).

Undertaking an evaluation of this nature is a complex matter, involving multiple approaches and strands. As Creswell observes, “the problems addressed ... are complex, and the use of either quantitative or qualitative approaches by themselves is inadequate to address this complexity” (Creswell, 2009 p.203).

In this evaluation quantitative statistics from on-line surveys, are used in combination with qualitative data gained from interviews and free-text responses. This was done deliberately and purposefully, following the advice of Johnson & Onwuegbuzie that “...research approaches should be mixed in ways that offer the best opportunities for answering important research questions” (Johnson & Onwuegbuzie, 2004 p.16). However, it is also the case that employing a mixed methodology is “...more than simply collecting and analysing both kinds of data; it also involves the use of both approaches in tandem...” (Creswell, 2008 p.4), and this is what is done during the course of this evaluation.

Methods

In order to undertake this evaluation research, a series of on-line surveys was employed, investigating both qualitative and quantitative aspects of the programme. There were visits to schools, interviews with participating teachers, observation of sessions, telephone and Skype interviews, and monitoring of on-line discussions via the portal. Whilst much of this was done from an outsider perspective, in the sense that the research was undertaken by people external to London, nonetheless there was insider involvement too, in that the lead researcher, Professor Martin Fautley, was involved with delivering Principles of Musical Assessment Inspire Events, and had been a significant author of the *Listen, Imagine, Compose* materials. The notion of insider/outsider research is now well established in social science research, and in the case of this research being in a position where both stances were available was felt to be both useful and important, in that deep knowledge of process was possible. As Flick observes:

Being an insider and/or an outsider with regard to the field of research may be analysed in terms of the strangeness and familiarity of the researcher. Where you as a researcher locate yourself in this area of conflict between strangeness and familiarity will determine in the continuation of the research which concrete methods are chosen and also which part of the field under study will be accessible and inaccessible ... (Flick, 1998 p.112)

Also important in music education research is knowledge of the baggage and encumbrances that go with the field and the domain. Music education, possibly more than any other area, has a history of internal struggle, conflicting philosophies. Indeed, as the Henley review observed,

The Music Education world is fragmented and uncoordinated... the sheer number of representative bodies makes it almost impossible to hold a meaningful dialogue. While I have no doubt as to the passion for music and expertise in teaching of the membership of these organisations, when viewed on a macro level, as I have done during the process of undertaking this Review, their arguments can sometimes be both poorly made and contradictory. This is to the detriment of Music Education as a whole and is an issue which urgently needs to be grasped and rectified from within by Music Educators themselves (Henley, 2011 p.30-1)

An insider has the advantage of being inside these discussions, a disadvantage could be that they are part of the competing discourses. It is to be hoped that that is not the case here, and great care was taken with this aspect of the evaluation process.

Methodological Limitations of this evaluation

Having observed that this is a mixed methods piece of evaluative research, it is also worth considering the potential limitations of this. The principal *methodological* limitation is a phenomenographic one. What this means is that in undertaking an evaluation based on the perceptions of individuals, there can be a danger of confusing perceptions of reality, with reality. Whilst all evaluations to some extent rely on a tacit understanding of the interplay of Kant's (1781/2007) notions of the noumenal and the phenomenal worlds, nonetheless in a metric-driven world we need to find space to delineate the *qualities* of experiences too. In TTM we have many compelling accounts of the differences that TTM has made to classroom teaching

and learning. We know that for many teachers the reflective practice that TTM has engendered has made a significant difference to their work.

Evaluating the impact of TTM upon beneficiaries needs to be considered carefully from what is meant by the notion of those who benefit. TTM was aimed at addressing *teachers* and *teaching*, with the hopeful effect that this would work through to improved outcomes for learners. However, by its very nature the learners will not realize this, as they will not have appreciated the formation of the pre- and post-nature of the intervention. This means that although pupil voice is taken into account in this report, the pupils cannot be expected to have a view as to the totality of changes that have been effected.

Participants

Participants in the evaluation process fall into a number of cohorts. The principal cohort consists of the participating teachers. Participating teachers, however, are not a unitary grouping. They can be divided into three sub-cohorts:

- All music educators engaged with aspects of the TTM programme: There were 233 such people ($n=233$)
- Participating classroom music teachers who took part in some aspects of TTM: $n=120$
- Enrolled TTM teachers who signed up to the full programme: $n=71$.

The next cohort are the Fellows, who were drawn from the participating teachers. 30 teachers were recruited as Fellows and trained in coaching techniques and 27 went on to provide coaching to enrolled teachers.

Alongside these principal cohorts there were also the stakeholder organisations, listed above; arts organisations; short course and inspire event presenters; SLTs; and finally pupils at schools whose teachers were participating in TTM.

After the initial on-line survey (detailed below) had taken place, a series of interviews with stakeholders were undertaken. Altogether 19 interviews were conducted:

- 12 Individuals
- 4 Focus Groups of Teachers
- 3 Focus Groups of Pupils

As a normal part of the ethical requirements of educational research, and following guidelines established by the *British Education Research Association* (BERA), all participants in this evaluation were offered anonymity, and the right to withdraw at any time. This is important as participants were then free to comment on any aspects of the TTM programme they felt appropriate, without having to worry whether or not what they said could be directly attributable to them. This helps avoid any negative consequences that could ensue for such actions. In order to maintain this anonymity, all interviewees have been anonymised, and names of schools, boroughs, and hubs replaced with non-specific and gender-neutral terms. The generic term 'borough' has been substituted whenever anyone talked about their local area.

Text from these interviews is woven throughout this report. In common with normal academic transcription of the spoken word, the actual phraseology of the interviewees is reported here, and although they have occasionally been edited in

order to make sense, every effort has been made to be as faithful as possible to the original utterances.

Theory of change for TTM

As a part of the funding requirements, TTM produced a *theory of change*, which was encapsulated diagrammatically, shown in figure 1. This shows clearly the intentions, and the ways in which change would be effected, via the various components of TTM.

It is worth revisiting one of what might be regarded as one of the *Urtext* sources for theory of change (ToC), that of Connell *et al* (1995) and considering aspects of ToC in relation to this. To begin with, let us consider the way the ToC has been designed:

...tracing developments in mini-steps, from one phase to the next, helps to ensure that the [focus is] on real effects of the real program and that the often-unspoken assumptions hidden within the program are surfaced and tested. (Weiss, 1995 p.73)

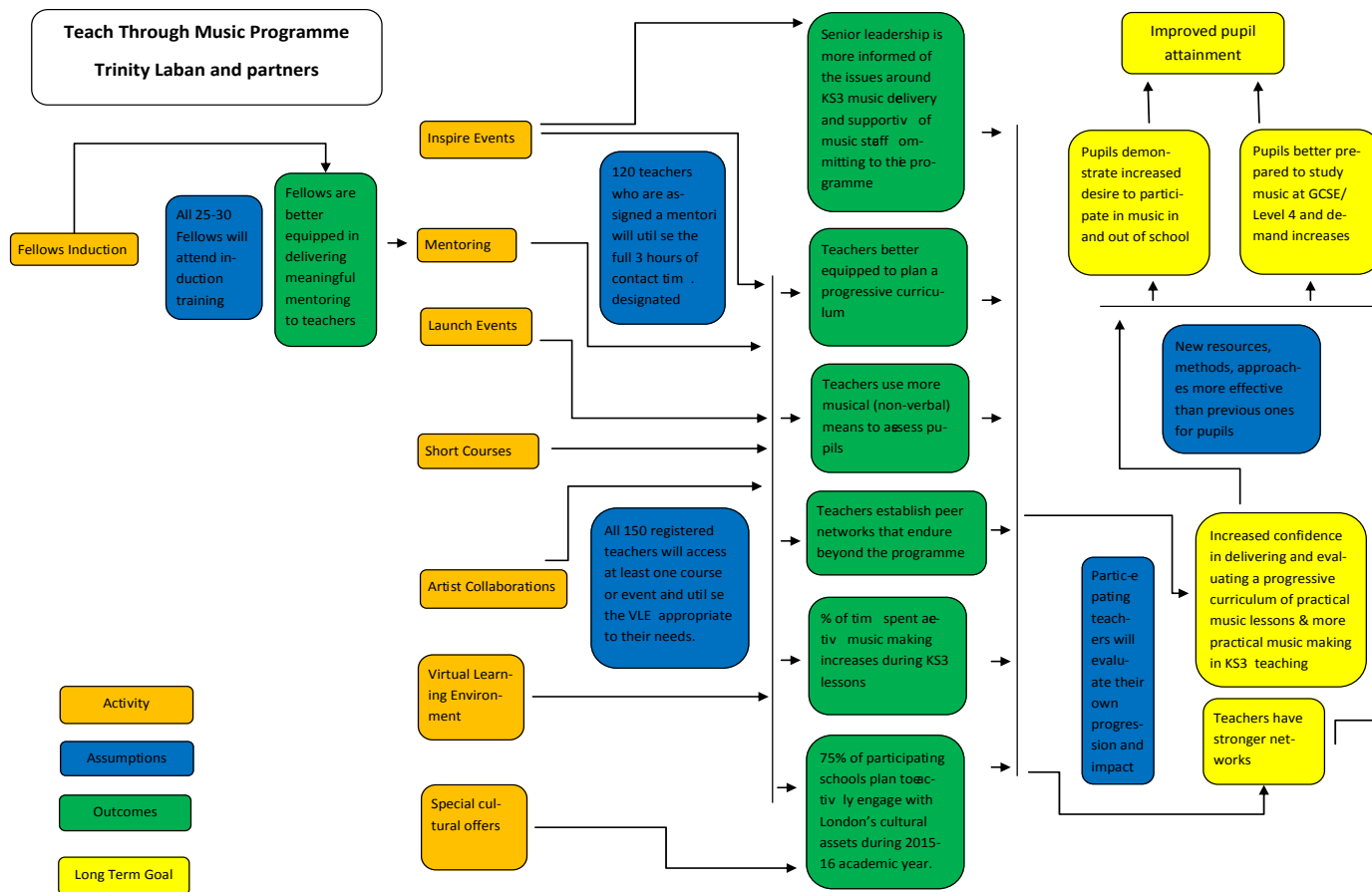
There is clear evidence from the TTM ToC that this had been clearly thought out in advance. The various stages of the planned intervention are both clear and logical, and show a progressive focus on personal development. The notion of 'often-unspoken assumptions' are worth considering here too. We know that the issue of confidence is notoriously difficult to measure, and is often bound up with matters of efficacy and self-efficacy (inter alia Gibson & Dembo, 1984; Tschannen-Moran & Hoy, 2001; Tschannen-Moran *et al.*, 1998). In this TTM evaluation, emphasis is placed on teachers self-reporting details of the impact that TTM had on them. Although this could be deemed to be potentially problematic, nonetheless the importance placed in TTM on the development of personal self-reflection means that these are an important source of information.

Multiple Theories

A program may operate with multiple theories. I do not mean that different actors each have their own theories, but that the program foresees several different routes by which the expected benefits of the program can materialize. (Weiss, 1995 p.83)

Classrooms are characterised by a range of factors, including Immediacy, multidimensionality, unpredictability, and simultaneity (Doyle, 1986; 1980). This is as true, if not more so, in music education as in many other school subjects. The TTM ToC allows for a variety of transit trajectories through the programme, as well as differentiated engagement with different aspects (short courses, inspire events, etc.), so Weiss's notion of 'different routes' can plainly be seen here. Also interesting to pursue in this respect is the notion of 'multiple theories'. The quintessential notion of TTM involved making KS3 music classrooms more musical. What it did *not* do, and this is definitely to its credit, is to try to dictate exactly what sorts of music it was seeking to promote during this. We know from the huge range of curricular and extra-curricular music-making (see below) that take place in London schools, that a wide range of styles, genres, and types of music are being made and learned about. A strength of TTM was that it was available to teachers and schools of all sorts, contexts, and musical predilections. The 'multiple theories', therefore enabled, as the TTM ToC states, "...practical music lessons and more practical music making in KS3 teaching" to be fostered *without* having to enter into potentially problematic discussions about the sorts of music that should be taught and learned. This has been a thorny issue in music education, certainly since Shepherd *et al* (1977) asked the question "whose music?".

Figure 1: TTM Theory of Change diagram



The final extract about theory of change to be considered from Weiss is this:

We do not know when expected results are apt to appear. Little experience has prepared us to understand how soon change will occur. All we know is that there will be a time lag of unknown duration before the effects of [initiatives] are manifested. This lack of knowledge makes interpretation of indicators chancy. (Weiss, 1995 p.86)

This is a singularly apposite quotation for TTM. The programme is being evaluated in the immediate aftermath of it ending. What would be interesting would be to do some follow-up work looking at what longer-term changes to teachers' professional lives had been changed as a result of participation in the TTM programme. This is clearly an area where more research would be both useful and interesting.

Programme Aims

To begin considering the efficacy and effectiveness of the Teach Through Music programme, it is useful to start by discussing its aims. Figure 2 maps the aims, as expressed in the brochure available to prospective participants, onto the outcome statements as delineated in the *theory of change* document.

Figure 2: Aims Mapping

What can I expect to gain from Teach Through Music?

We aim that, as a result of Teach Through Music, you will:

- Feel empowered to further develop your teaching and use music as the 'dominant language' of lessons
- Have deepened your subject knowledge in music, and feel more confident or creative in using your own musicianship in the classroom
- Be better connected within a community of expertise and able to draw on peer support, especially when making the case for music in school
- Be inspired and supported to devise and implement new curricula, and assess pupil progress musically
- Regularly draw on London's rich resources in your teaching
- Feel more able to develop in your career and refresh your teaching and musical practice

As a result, we anticipate that pupil attainment and progression in music will be enhanced, and specifically:

- Your pupils, not only those receiving instrumental lessons, will be better equipped to progress beyond KS3
- Pupils' enjoyment of music in school will increase and more young people will participate in active music making, in and out of school
- Feedback on pupils' progress in music will be relevant and meaningful
- Pupils will more confidently engage with London's rich cultural offer
- More young people will realise their creative potential

Finally, we believe that supporting Key Stage 3 music teachers will have beneficial outcomes for your school. These include:

- Improved Attainment 8 and Progress 8 outcomes
- Senior leaders increasingly recognising and supporting excellent teaching in music
- School partnerships with music organisations that support the music curriculum
- Increased sense of school pride and positive contribution to the community

Senior leadership is more informed of the issues around KS3 music delivery and supportive of music staff committing to the programme

Teachers better equipped to plan a progressive curriculum

Teachers use more musical (non-verbal) means to assess pupils

Teachers establish peer networks that endure beyond the programme

% of time spent actively music making increases during KS3 lessons

75% of participating schools plan to actively engage with London's cultural assets during 2015-16 academic year.

What is immediately apparent from this mapping exercise is that there is an overlapping complexity of multiple simultaneous aims which the project was endeavouring to achieve. However, what is also clear is that all of the aims in the *theory of change* map onto a number of aims as expressed to teachers. This can be viewed as an entirely normal process in

education, as it is helpful for all concerned if aims are unpacked into smaller, more discrete subsections. Indeed, this would be the normal *modus operandi* for writing lesson plans with which the teachers will be very familiar! It also means that for evaluation purposes concentrating attention on the *theory of change* aspects, the green boxes to the right of figure 2, will be the most straightforward way of proceeding.

What this means for the purposes of this evaluation is that it can be definitely stated that the aims of the TTM programme were embedded into the fabric of delivery, with activity fully supporting the rationale

Terminological note

The word 'progressive' has multiple meanings, and whilst it can be tedious to refer to dictionary definitions, with the consequent danger of committing the argument from authority, the *ad verecundiam*, fallacy, nonetheless in this instance it is actually helpful to consider some of these meanings. The Oxford English Dictionary lists multiple definitions for the term 'progressive', from which the most apposite have been extracted and are presented here:

Progressive:

2. Characterized by continuous progress or advancement.
 - 2a. Of persons, communities, etc.: developing, changing, progressing; esp. advancing in or gaining some desirable attribute or quality; improving, or able to improve.
 - 2b. Of circumstances, attributes, ideas, conditions, etc.: characterized by, relating to, or involving gradual change or advancement, esp. for the better; growing, increasing, developing; marked by continuous improvement
3. Proceeding by steps or stages.
4. Favouring or characterized by innovation or reform.
 - 4a. Characterized by change, innovation, or experiment, or by enthusiasm for or advocacy of this; advanced, innovative, avant-garde.
 - 4c Educ. Of a school, teaching method, educational system, etc.: relating to or advocating educational reform; (in later use) spec. rejecting the formalism of traditional methods of education and aiming to develop the individual, rather than to achieve standardized results;
 - 4d Music. Of music: experimental, innovative; avant-garde, modern.
- 5b An advocate or practitioner of 'progressive' educational methods (see sense 4c).
(Oxford English Dictionary, 2007)

The reason for this lexicographical pedantry is that there is potentially a danger in education for some to assume that 'progressive' takes on a pejorative meaning, 4c in the OED, of 'trendy', and therefore bad. In TTM the notion of a progressive curriculum takes on all these multiple meanings, and, in addition, one which is used less frequently in educational discussion, *progressional*:

Progressional:

Of, relating to, or involving progression (in various senses); progressing, progressive.
(Oxford English Dictionary)

These distinctions are important, as they link to the TTM aims of making music lessons more musical, and of increasing focus on teaching and learning in the target language of music.

Moving from this brief consideration of the aims, we now turn to unpicking aspects of the TTM programme itself.

On line surveys

A total of seven on-line surveys were employed. There were five for participants in the TTM programme, and a further two for the stakeholder groups affected by TTM, pupils and Senior Leadership Teams (SLT). The breakdown of respondents to these surveys is as follows:

Participant surveys:

Initial Surveys

| | |
|---|----------------|
| Teach Through Music GLA Teacher Efficacy Survey 1 | 82 Respondents |
| Teach Through Music Baseline Survey | 84 Respondents |

Endpoint Surveys:

| | |
|---|----------------|
| Teach Through Music GLA Teacher Efficacy Survey 2 | 8 Respondents |
| Teach Through Music Final Participant Survey | 15 Respondents |

Non-participant surveys:

| | |
|------------------------------------|----------------|
| TTM Pupil Survey Summer 2015 FINAL | 21 Respondents |
| TTM SLT FINAL | 1 Respondent |

What this means is that only 9.76% of teachers who took the initial GLA teacher efficiency survey completed the final one, and that 17.86% of teachers who took the TTM baseline survey completed the final survey. There are many reasons for this. Enrollment in the full range of TTM opportunities, including mentoring and offers from cultural partners, was conditional upon taking the earlier surveys and clearly no such conditionality can be placed on final surveys. For many classroom music teachers in secondary schools the reality of day-to-day classroom life means that however high-quality an intervention project may be, there will still be many other calls and demands on the teacher's time, with the urgent often overtaking the important in terms of prioritisation. In addition, the surveys were conducted at the end of a school year, and we now know that this was particularly difficult year for teachers, with one recent poll showing that over 50% of teachers wish to leave the profession (<http://www.teachers.org.uk/node/24849>). Even though many of the teachers interviewed on TTM were keen, enthusiastic, and optimistic about the future, their workloads, and their colleagues, may have contributed to them feeling too overburdened to be able to complete another survey at the end of what had been a very busy year for them.

Although this means that statistically there are caveats to be placed on completion date comparisons, there is still a significant amount of qualitative evidence that has been collected from participants that shows the impact of TTM on their professional practice, and it is to that that we now turn.

Baseline Data

Participants

There are 180 state-funded secondary schools in Inner London, and a further 299 in Outer London, making a total of 479 altogether (Gov.uk website). As can be seen in the theory of change diagram above, the original intention of TTM was to recruit 150 teachers to enrol to the full programme. While 152 teachers registered to start enrolment, only 71 completed the process, which required completion of two baseline surveys and submission of a Schools Letter of Agreement signed by a senior leader. This means that the 'full programme' only recruited to 47% of capacity. However, it was always the intention that others would be able to partake of activities on a more 'ad hoc' basis, by booking individual events without enrolment. As was stated above, 233 music educators were involved with aspects of the TTM programme, in total, against an initial target of 230, meaning that involvement on this level ran at 101%. Of those who participants who did complete full enrolment, 49 were school employed teachers. This means that in terms of school employed teachers taking part in any aspect of the programme, TTM ran at 80% of capacity. These differentiated engagement statistics need to be borne in mind when considering the relative efficacy of the TTM programme.

Other programmes running under the same funding stream in London at the same time encountered not dissimilar problems of teacher recruitment. Reasons for non-access are difficult to establish, as it is hard to interview people who have *not* registered for a programme. Despite endeavouring to find such teachers, the only evidence base that could be found was anecdotal. The anecdotal reasons given for non-take up included:

- Being new in-post
- Being a Newly qualified teacher (NQT)
- Worries about workload
- Concerns for release from school
- Lack of willingness to engage

However, as none of these can be substantiated with hard data, they will have to remain with the health-warning that they are anecdotal only, albeit often supplied by participating teachers. What we can say with certainty is that there is still a large number of classroom music teachers who have been untouched by either TTM, or its stable-mate, *Peer-to-peer*, which was running concurrently under the same funding stream. However, what we *are* able to say with some certainty is that the respondents to the first survey offer us a good picture of the range of musical teaching and learning which is taking place in London schools, and that respondents to other surveys, limited in number though they may be, also allow us significant insights into what takes place on a daily basis in music lessons in the capital.

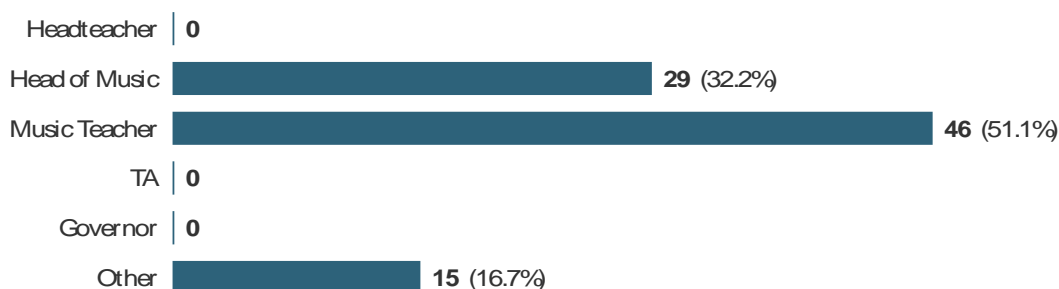
Amongst school employed teachers, the programme engaged a broad spectrum at differing stages in their professional development, and this has been a strength of the programme. Teach Through Music Fellows (mentors) varied from 3 to over 30 years in teaching, and this diversity is reflected in the overall profile of participating teachers, of whom 24% have been teaching for 8+ years. Participation by NQTs appears to be relatively high at 23% and a total of 40% of the TTM cohort have been teaching for 3 years or less.

Key Stage 3 Music in participating schools

84 respondents completed this baseline survey, although some did not go on to complete enrolment, and so statistical data in this section is derived using this figure. From this survey we can gather a great deal of useful information about the state of music education at KS3 in

London schools. The initial survey respondents represent the TTM cohort and the schools in which they teach vary considerably, from inner London to outer London, with the whole gamut of socio-economic and ethnicity variances that we can expect from schools in the capital.

Respondents were asked what the nature of their roles was in schools. 83.3% of respondents were either heads of music, or classroom music teachers:



Of the 15 'other' respondents 14 were also music teachers, and one had previously been one:

- Music service employee
- Director of Performing Arts and Lead Practitioner
- Senior Music Specialist
- Teacher of Music, leading the Music department
- Assistant Head of Music
- Peripatetic music (peri) teacher (X 3)
- Also teaching philosophy, G and T coordinator and UCAS coordinator
- Head of Expressive Arts
- Director of Community Music
- Music Teacher and KS5 Co-ordinator for Music
- Teacher in charge of performance
- Previously a music teacher
- School Direct Student¹

Adding these to the previous figures, we can say that 95.2% of participants were classroom based music teachers, and 3.57% were peripatetic visiting instrumental/vocal music teachers.

The next set of questions appertained to the schools in which the TTM teachers were working. Teachers were asked how many full-time equivalent (FTE) classroom teachers were teaching music in their schools. Schools obviously differ in size, so we would expect a degree of variability here.

Number of music teachers in department:

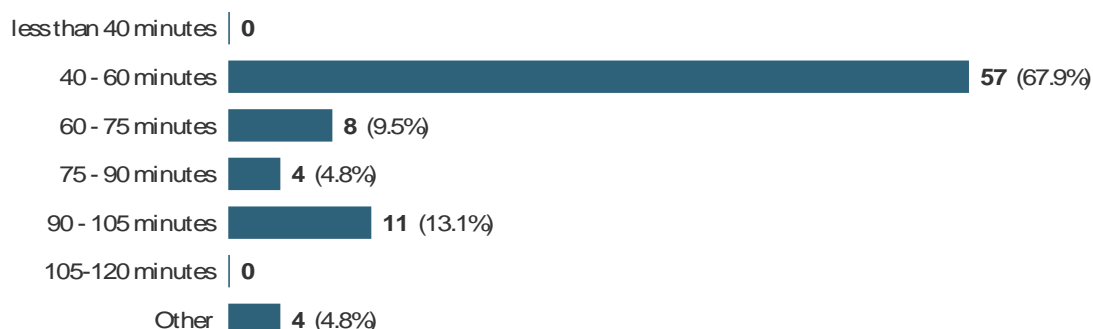
| | |
|---------|-------------|
| Average | 2.5 |
| Mode | 2 |
| Range | 0.5 to 5.05 |

¹ 'School Direct' is an employment-based school located training route leading to Qualified Teacher Status (QTS)

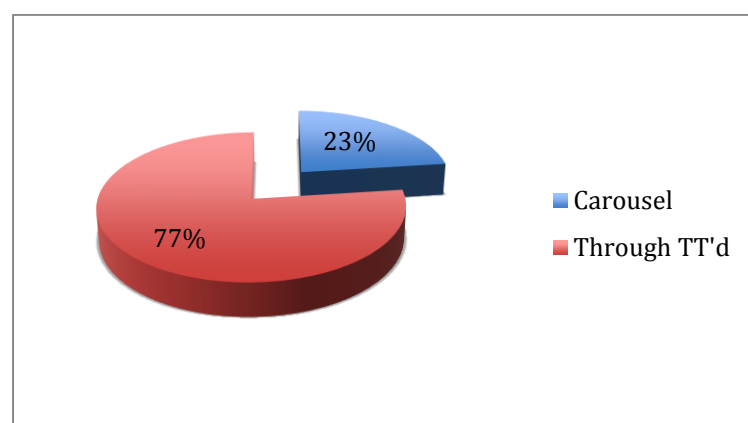
We find that the mean average number of teachers in London schools is 2.5 music teachers per school. The modal answer was 2, and the number of FTE staff ranges between 0.5 of a teacher as the smallest, to the largest at 5.05, these two figures being significant outliers in the range of responses. Knowing that the average number of classroom teachers in London schools is 2.5 is actually quite significant for TTM, and any subsequent CPD programmes. What this means is that for most music teachers, they have only 1.5 significant others with whom they can discuss matters of classroom teaching and learning, pedagogy, syllabus content, and so on. This means that any offers which widen the numbers of professional acquaintances for these teachers are likely to have major ramifications in terms of broadening the professional circles of these teachers.

The teachers were asked next about the length of music lessons:

Length of lesson in minutes



This, however, is not the whole story. Teachers were asked next whether their KS3 music was on a 'carousel' type arrangement, or through timetabled. In a carousel arrangement pupils rotate through a range of subjects, often the other arts, but other subjects too at times. Clearly this means that under such arrangements pupils are doing music for much less time than they would be if through timetabled (TT'd), in other words than if they were to be receiving regular music lessons throughout the academic year.

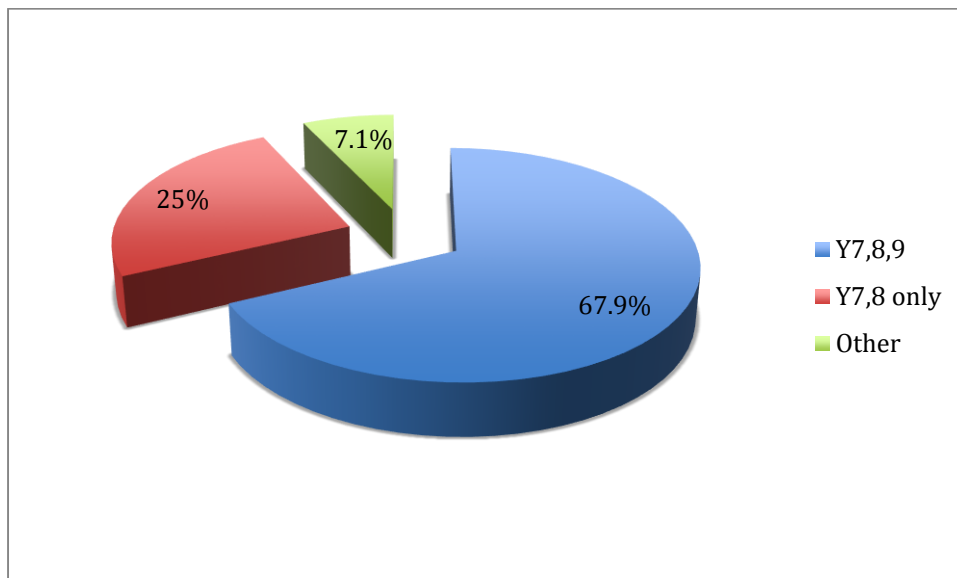


What was interesting here was that 23% of respondents, nearly a quarter of participating music teachers, said that in their schools some sort of timetabling carousel was in operation. Some teachers took the opportunity of a free text response box in the on-line survey to explain how the carousel operated in their school. The results show a wide range of variability even within this system, which already has some variability built in:

- Two lessons per week for one term per year. i.e. Year 7 and 8 pupils have two lessons of music per week from Sept- Dec OR Jan-Apr OR Apr-July.
- Only in Yr9. 7 Yr9 classes are split into 8 groups that rotate between Art, Dance, Drama and Music. Lessons three times a week for approx. two rotations of 5 weeks.

- Year 7 - Full classes rotate 1 lesson of Performing Arts a week, Music or Drama, and swap every half term. Year 8 - (As Drama was not offered on our curriculum at all), Head of Faculty decided to split classes into 15. Each half will then either have Music or Drama for half a term, then swap. Year 9 - This year Y8 also took semi-options and so there is only one music class in the whole year 9 group now. They will have a double lesson of music per week
- On a carousel with drama, students at KS3 have 1 lesson of music or drama per week which swaps each half term
- for year 7 and 8, they are on a carousel. For half the year they do music, for the other half they do drama. Year 9 is timetabled for music all year as they chose it at the end of year 8.
- Year 9 spend Term 1 doing music / drama, then swap for the next term, then swap again for a final half term in each subject.
- Carousel within the Expressive Arts faculty on a half-termly basis.

Added to this already complicated situation is one which is becoming increasingly common, that of telescoping KS3 into two years instead of the more usual three. The responses to this question show that 25% of schools in London have shortened their KS3 time into two years, years 7 and 8, rather than the more usual three.

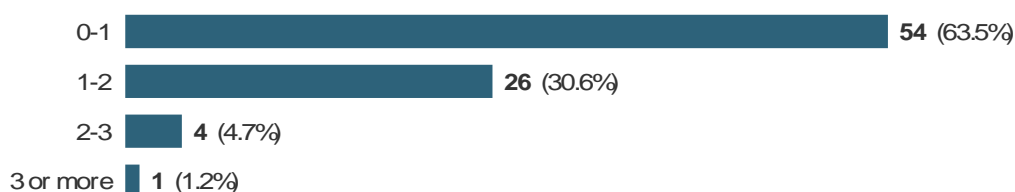


The 'other' responses here refer to newly opening schools who do not yet have their full complement of students, or variations on the telescoped KS3.

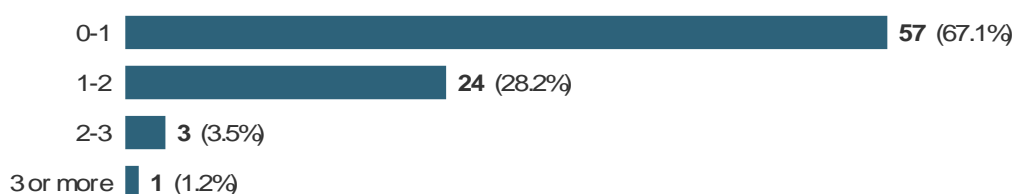
For many schools the telescoping of KS3 in this way is likely to have the effect of reducing the curriculum time available to music at this stage, especially in those schools where option choice of subjects to study to examination level is made at the end of year 8.

Some of the effects of this can be seen in answers to the next question. Teachers were asked "how many classroom music lessons a week do pupils get in each of the following years of KS3 (if on fortnightly timetable please average per week, so 1 lesson a fortnight = 0.5 a week, 2 lessons a fortnight = 1 a week, etc.)". Here are their responses for each year group:

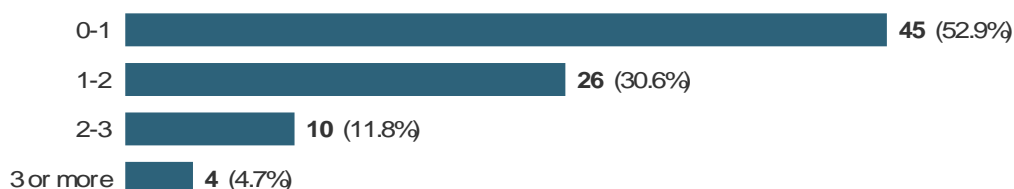
Year 7



Year 8



Year 9



The increased number of lessons in some school in Y9 can be taken here to represent the effects of option grouping at this stage. What is also interesting here is the variation between year groups, with a slight increase in music lessons in year 8. Once again the opportunity for free text responses produced a wide range of responses to this question, many of which are both interesting and revealing:

- Yr 7 and 8 = 1 100minute lesson per fortnight Yr 9 (KS4) - 3 100minute lessons per week
- Yr 7 also have a singing lesson as a whole year group.
- Yes - in addition to one classroom music lesson per week, students in year 7 can opt into an additional 4 lessons of specialist music school (during the school day) and year 8 can opt into an additional 2 lessons of specialist school provision.
- years 7,8 and 9 get 2 lessons a week.
- Year 9 music is GCSE music so students choose their options at the end of year 8
- Year 9 is KS4 at our Academy - these pupils have opted for Music.
- Year 9 do an Early GCSE. Year 7s and Year 8s have the option to do 'Music Specialist School' in addition to their curriculum lessons. For Year 7s this means an additional 4 lessons per week, and for Year 8s an additional 2 lessons.
- Year 8 and 9 - 80 mins per fortnight.
- Year 7 get 1 classroom music lesson a week, and two additional lessons: 1 lesson on instrumental tuition (in groups) and 1 lesson as a whole school orchestra. Year 9 get 1 classroom music lesson a week, plus one on whole class instrumental tuition.
- Year 7 can choose to have an additional 4 50 minute sessions a week through Specialist Curriculum; Year 8s get an additional two 50 minutes session through Specialist Curriculum
- year 7 & 8 get one 50 min lesson a week year 9 have three 50 min lessons a week (GCSE option)
- y7 - 3 lessons a fortnight y8+9 - 2 lessons a fortnight

- We have started KS4 in Year 9 which is why they have more lessons than the other year groups.
- One lesson per week - double period (1hr40)
- No KS3 in Year 9- this becomes KS4 with an optional non examined course, which is one day a week
- Music becomes an option from year 9, student who opt to take music have 4 74 min lessons per fortnight
- Lessons are 50 minutes long and each KS3 class has one per week.
- KS3 lesson are timetable one hour per week.
- KS3 get a double lesson (100 mins) for a half-term, before they then have half-term's lessons in another Expressive Arts subject.
- In year 7 students have one curriculum music lesson per week, plus a Performing Arts lesson every week. Performing Arts lessons are run by the music department and consist of singing and whole class performing. They are also used as a vehicle through which to teach the PLTS/learning characteristics to students in year 7.
- GCSE provision starts at Year 9. Students can choose 2 non exam music courses as options in year 9.
- GCSE in year 9 which gives them 2 lessons per week
- 7 Year 7, 6 Year 8 and 4 year 9 classes.
- 45 minutes per week at KS3
- 3 50 minute lessons over a period of 2 weeks for year 7&8 and 1 lesson a week at year 9.
- 2 hours per week
- 1 session of 100 minutes every other week
- 1 lesson per week but sometimes they have 2 in a week and 0 the following due to new 2 week timetable.

The variability here is of concern. What emerges in a number of cases are worries about consistency of provision of music education. The fact that some pupils can go considerable periods of time without having a music lesson means that progression and development of musical knowledge, skills, and understanding are bound to be affected.

Also in this free text section, one teacher also added a *cri de coeur* concerning the way curriculum changes were being implemented in their school:

- This may not be relevant, but I'll just say we were not consulted on these changes although we have tried to defend the performing arts and its allocated time at KS3.

This is also of some concern. Curriculum changes that adversely affect music do need to be explained and understood by the whole staff. Doubtless SLTs have good reasons for the curriculum and implementation decisions they have to make, but if staff do not appreciate these, and, worse, if the net effect is that music and the arts suffer, then the hoped-for developments in provision that Teach Through Music and other programmes are seeking to effect just will not happen.

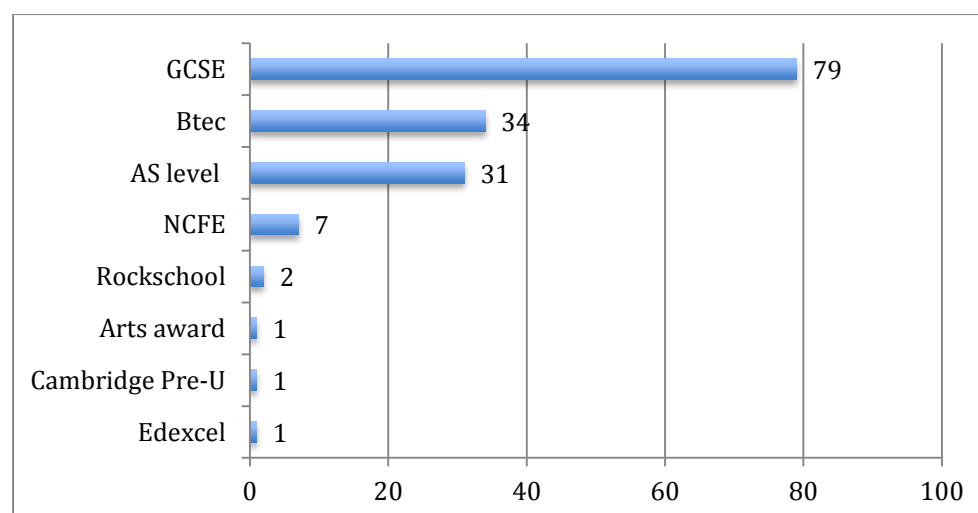
Taken together what we can take from these statistics and responses about school timetabling provision for music, carousel arrangements, and the telescoping of KS3 from three into two years, is that there is a highly variable provision for music in London schools. It is also the case that these changes are likely to continue for some time. The reasons for telescoping KS3, for example, were not pursued during the course of TTM. However, we know from other research that there can be issues for music in following this plan:

...44 per cent of pupils who followed an accelerated music course [i.e. 2 year KS3] in Years 7 and 8 no longer studied the subject in Year 9 (Noden et al., 2007 p.27)

What this means is that for nearly half of the pupils concerned, their last contact with formal music lessons in school would occur at the end of year 8, when they were approximately 13 years of age. This seems a shame.

Examination Entry

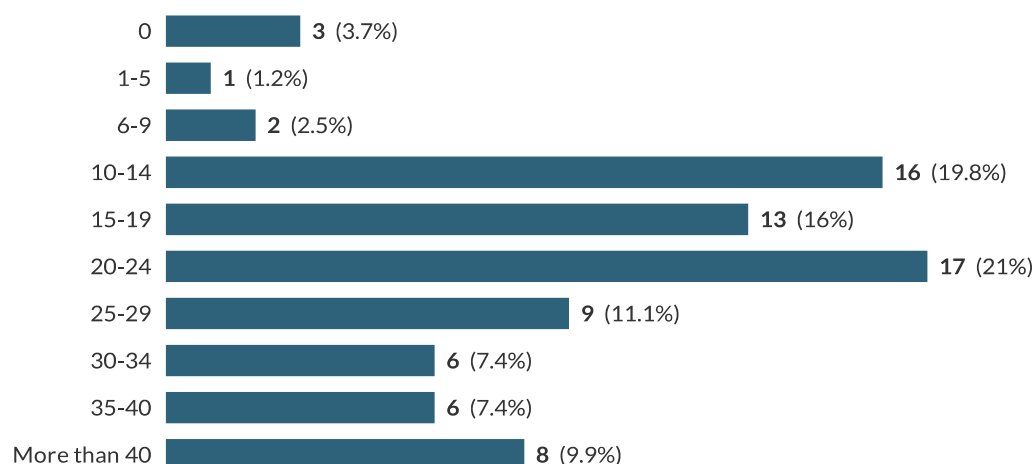
Although focussing primarily on KS3, in order to try and gain a more rounded picture of school music, the next question asked about examination entry:



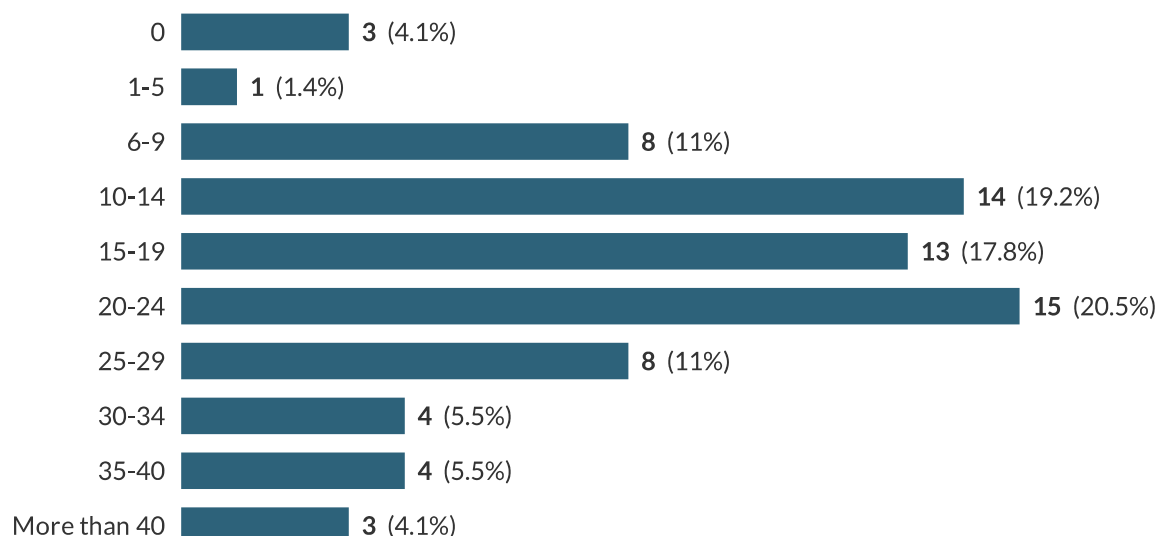
Possibly unsurprisingly, what this shows is that the largest single examination entry is for GCSE, with BTEC following a way behind this. However, there were a significant few who added other examinations, notable the NCFE (formerly the National Council for Further Education) qualifications.

The teachers were asked next about the numbers of pupils studying for examinations in years 10 and 11. Here there are some schools with very respectable group sizes:

Year 10



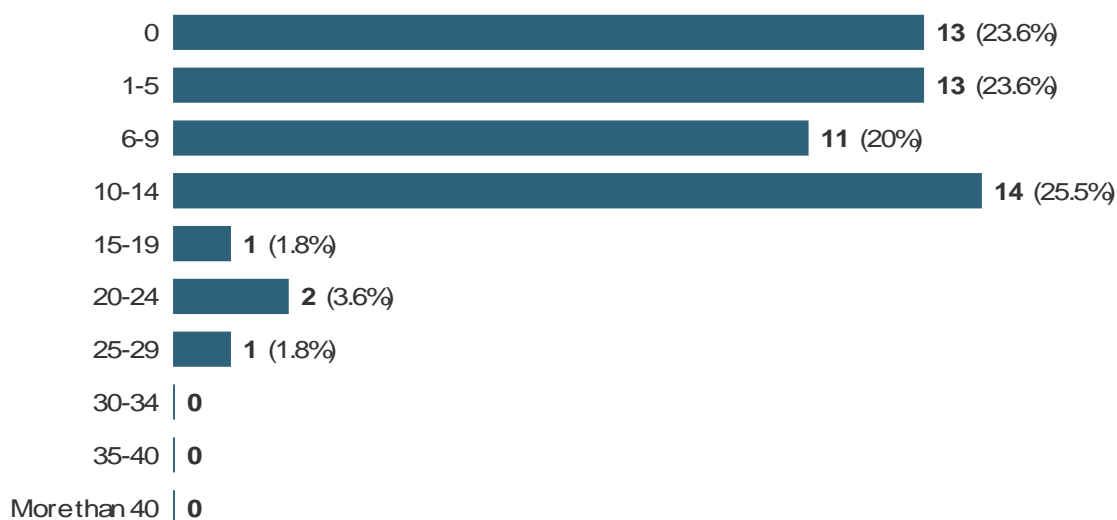
Year 11



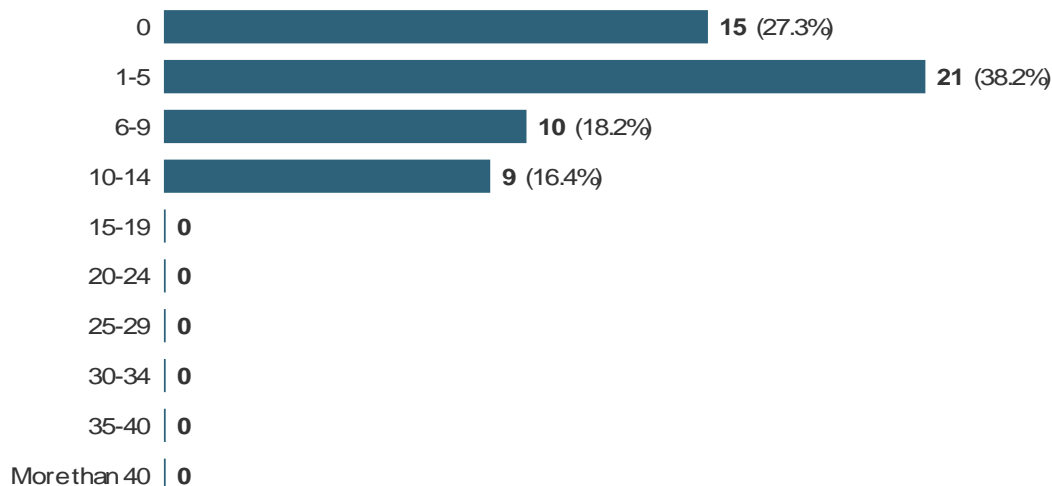
However, at the other end of the spectrum we have 17.5% of respondent schools where there are option groups in year 11 containing at the most 9 pupils, with a worrying 4.1% of schools where there is no year 11 group, and 3.7% where there is no year 10 group. Nationally we know that there is a take up rate of about 7% for GCSE music in year 10. These statistics will need to be monitored in the coming years in the light of the EBacc and other curricular amendments.

When it comes to years 12 and 13 the national figure for A level take is about 1% of entries. However, a number of TTM respondents have sixth form groups well into double figures:

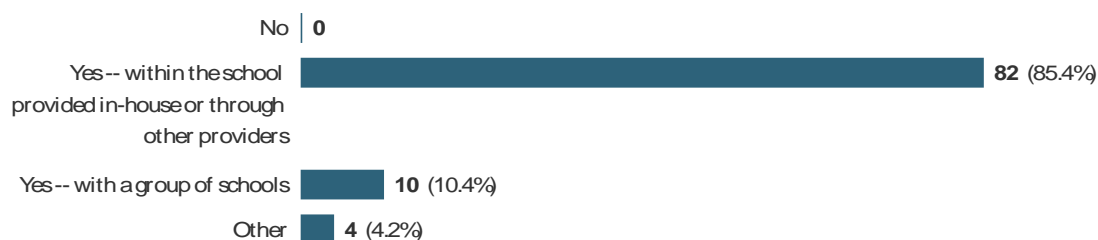
Year 12 (Lower 6th)



Year 13 (Upper 6th)



Turning away from examination groups, the next questions were concerned with extra-curricular music provision. Teachers were asked about the extra-curricular music on offer in their schools, and how it was organized:



It is heartening to find that there are no schools which do not offer some form of extra-curricular music provision. The 'other' category here included the peripatetic music teachers, and others who described particular local variations on this topic.

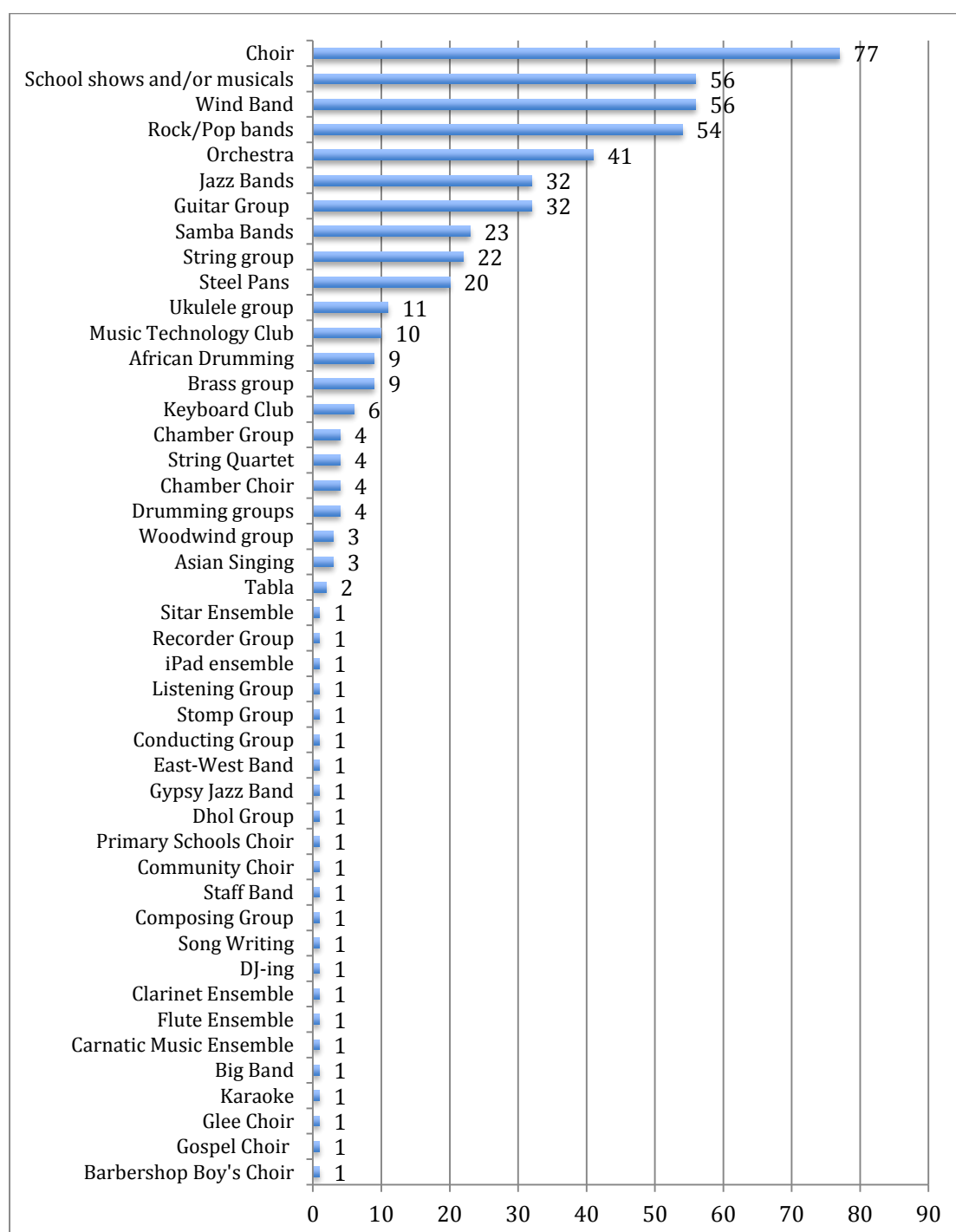
The teachers were asked next about the range of extra-curricular music activities on offer in their schools. The results show the wealth of musical activities taking place on a regular basis in London schools.

Interestingly, despite constant concerns about the state of singing in secondary schools, choirs are the most popular musical activity, followed closely by shows and musicals, then wind bands. Rock and pop bands are popular too, as are orchestras. The range of big number items are encouraging, but there is marked tail-off towards the activities only undertaken by a few schools. There are a large number of such extra-curricular musical activities which are only undertaken by a handful of schools, in some cases one. This is a cause for concern. We already know that performativity measures are causing some teachers to have difficulties with finding time to undertake out-of-lesson musical activities:

In England orchestras, bands, and choirs are run voluntarily by teachers outside of core work hours. Many teachers report they no longer have time to do this due to the pressure of performativity and supplying assessment data. (Fautley, 2012 p.162)

This is another area that will need to be watched carefully to ensure time is available for musical activity outside of the classroom, as well as during timetabled lessons.

Figure 2 - Extra-curricular music activities reported by TTM teachers (out of 84 responses)



Teachers were then asked “have pupils in your school benefited from participation in large scale music making events in the last three years?” 47 teachers, some 56%, responded that this was the case for their pupils, with a number of teachers reporting on many such events. These events included hub-based activities, with Camden being mentioned a number of times; academy chain events, with ARK academies were named more than once; as well as specific venue events, such as The Royal Opera House, the Barbican, and the Royal Albert Hall.

Teachers were asked next if they had any fruitful links with arts organisations. 55 teachers reported that they did, some 65% of respondents. This is a significant number, and shows that already there are good connections made with a whole range of arts organisations,

across a variety of styles and genres of music, and types or organisations. Here is a list, in alphabetical order of the organisations mentioned by teachers. The column to the right of the listing records the number of times different teachers mentioned that particular organisation, if the number is greater than one.

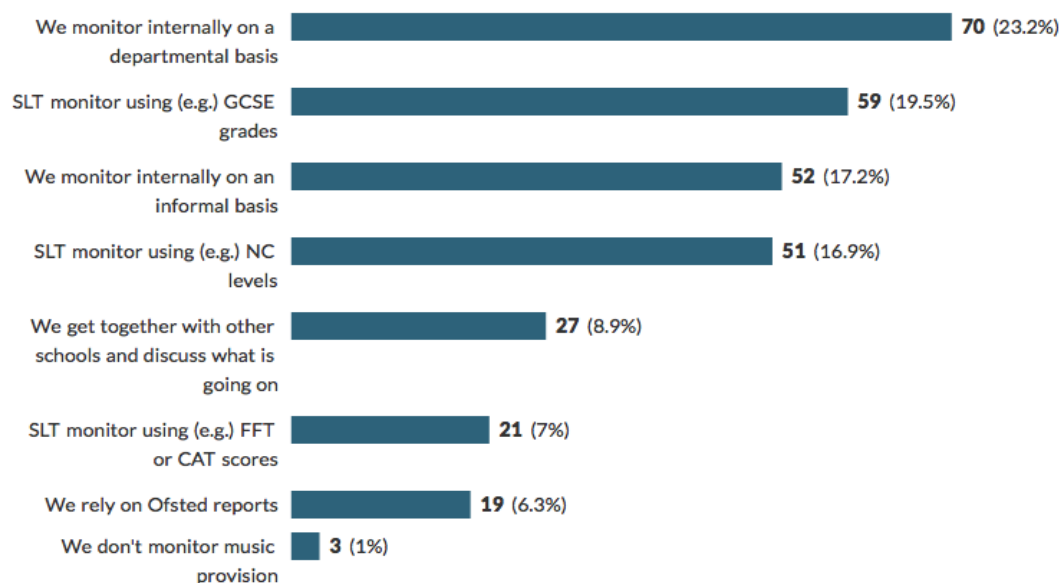
| | | | | |
|---|---|-----------------------------------|---------------------------------|---|
| Acts 29 | | Guildhall School of Music & Drama | Roland Champion Schools | |
| Animate Orchestra (Trinity Laban & LPO) | 2 | International School Hague | Roundhouse | |
| ArtTrain | | IOE | Royal Opera House | |
| Aurora Orchestra | | Kinetika Bloco | RPO | |
| Barbican | 3 | London Museum | Serious | 3 |
| BBC Concert Orchestra | | London Urban Arts | Solomon's Knot | |
| BBC Proms Learning | | London Youth Choir | Sound Connections | |
| BFI | | LPO | Southbank Centre | |
| Bird College | 2 | LSO | Sparrow Schools South Africa | |
| BME | | Mousetrap Theatre Projects | Street Vibes | |
| BRIT school | | Music and the Deaf | Taylor guitars | |
| Britten Sinfonia | | Music in Secondary Schools Trust | Tomorrow's Warriors | |
| Conductive Music | 2 | NOFA | Trinity Laban | 2 |
| Conductors For Change | | October Gallery | University of Greenwich | |
| Digital village | | Oompah Brass Band | Voces8 | |
| DJMC | | Passaporte Cultural | Voicelab | |
| Drake Music | | Premises Studios | West Cork Music Festival | |
| Drumworks | 3 | Princes Teaching Institute. | Wigmore Hall | 3 |
| ENO | 2 | RFH | XLP | |
| Every Child a Musician | | Richmond Music Trust | Worshipful Company of Musicians | |

This table shows that TTM schools report connections with 60 different arts organisations, the majority of whom are London based, but with some that are wider afield too. This represents a significant tapping into London's rich cultural offer.

Music in the Curriculum

One of the key focuses for TTM was the development of musical learning in the curriculum. In order to think about this further, teachers were asked how the quality of music provision in their school was monitored.

There is a range of responses, but, interestingly, only 8.9% of respondents said that they "...get together with other schools and discuss what is going on". This, when added to the issue discussed earlier, of teachers only having on average only 1.5 subject-specific colleagues with whom to discuss curricular matters, means that quality control could well prove to be an issue.



Drilling down further into this data, teachers were offered a free text response opportunity in this question. There are some interesting responses:

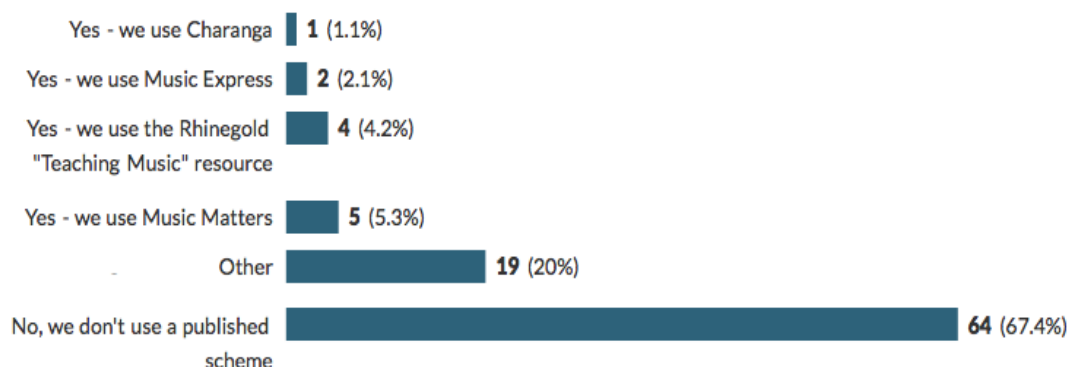
- We have started to have learning walks which have a theme each time. I find this difficult as although they say 'don't change your lesson' you feel like you have to when the theme is 'challenge' during coursework times. 3 members of SLT come in together - sometimes this can be intimidating.
- This applies more to how monitored in hub, different schools have their own processes.
- As of this year SLT recognise that levels are unnecessary and so I will be allowed to assess using different language and will be sharing this with other non-baccalaureate subjects. It will be based on a traffic light model. We will then use this to monitor the quality of provision. Another big thing we use departmentally is student voice and responding to informal feedback from pupils.
- SLT are never going to question a 6C vs a 6B in music for a particular student, or ask us to define what it is on a clarinet v Violin. We're piloting the ISM KS3 assessment model
- I worked very little as a teacher of music and I don't have any experience in monitoring music provision. The answers given are based on my assumptions of what the director of music has done before leaving.
- The HoD watches lessons but no feedback is provided
- There is some tension between, and some stress produced by the different modes of monitoring.

There was also this refreshingly direct response:

- To be honest, I'm not sure!

The fact that SLT are monitoring using exam grades and CAT scores may be a source of comfort for some, but there seems to be a big opportunity for inter-school collaboration and cooperation. If much of the monitoring is being done using what might be the potentially dubious proxy of examination grades, then there is work to be done here, especially as it not clear how this impacts upon KS3 monitoring. This is an area where the potential exists for music hubs could step in, although broader pan-London solutions are likely to be more effective, given the small size of some of the London music hubs.

The nature of the curriculum at KS3, what is taught and learned, is an area of major interest for Teach Through Music. Teachers were asked whether or not they used a published scheme of work. In many ways their answers are unsurprising:

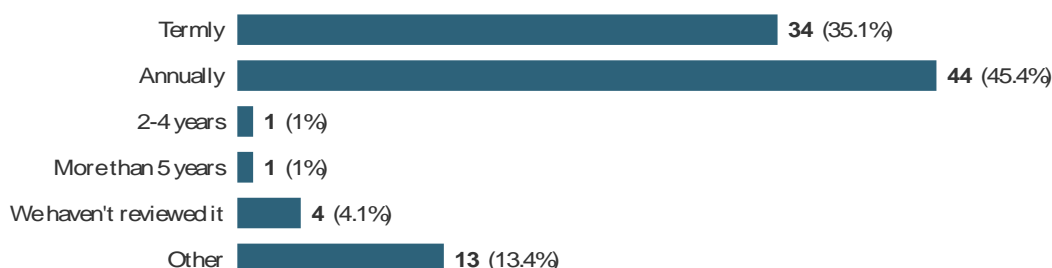


We see from this that the vast majority of music teachers do not use a published scheme. In the 'other' response box, the majority said they did not use a published scheme, but sometimes drew ideas, inspiration or resources from other places, some of these being named:

- Music Matters 3 (these are separate from the table above)
- Musical Futures 3
- Musical contexts 4

What can be drawn from these answers depends on the standpoint. Some might see it as useful proof that classroom music teachers are tailoring their resources to fit the local needs of their school, and differentiating so as to meet the wants and needs of their children and young people. Publishers might see it as a potentially lucrative opportunity to fill a market gap, as it would seem that whatever is currently published is not suiting the majority of teachers. Either way, music teachers all over London, and if these statistics can be extrapolated further, all over the country, are spending a considerable proportion of their planning time writing and producing their own schemes of work. Of course, viewed through the first perspective outlined above, this can be seen to be a good thing! What is certain is that a lot of time and effort is going into this work.

Having considered how the curriculum is produced, the teachers were asked next about the frequency with which the curriculum was reviewed:



'Other' responses here were variations on one of three themes:

- A new teacher has produced a new curriculum
- The curriculum is constantly reviewed as it is taught and learned
- The concept of curriculum revision is not one which is recognised in the department

Answers to this question show that a significant 80.5% of TTM teachers are reviewing their curriculum at least annually. This is interesting, as it shows that there is a dynamic engagement with curriculum content, which the previous question showed is by and large produced by the teachers themselves anyway. One implication of this is that curriculum development, which lies at the heart of the whole Teach Through Music conceptualisation, ought, in theory, to be relatively straightforward to put into practice, as the teachers concerned will be thinking about their curriculum and teaching and learning on an ongoing basis anyway. This finding augurs well for developmental CPD aspects of TTM being put into play in the classroom in the relatively near future.

Music Curriculum Organisation at KS3

Anecdotally we know that many KS3 teachers operate what might be termed a topic or project based curriculum at KS3. When asked if they do this, the TTM respondents' answers confirmed this impression:



These responses show that 94.1% of teachers do indeed operate some sort of project or topic based curriculum at KS3. This is a high proportion, and backs up the anecdotal evidence we have from school visits. This modality of KS3 delivery seems to have become the norm, although there is no prescription for it in the National Curriculum. Neither do Ofsted have any preferred or recommended format for curriculum organisation. What seems to have happened is that teaching KS3 music in this manner fits with Bruner's notion of a 'folk pedagogy' (Bruner, 1996). This way of working may be due to expedience, for example of having to share limited resources with colleagues, or from needing to accommodate teaching and learning plans with carousel arrangements. What is clear is that this modality of curriculum organisation is the norm in the vast majority of London schools.

Having established that a project-based curriculum is normal, the teachers were asked to choose from a range of common topics, as to whether they taught them. Figure 2 shows analysis of their answers, which has grouped more-or-less cognate topics under a single heading for ease of reading.

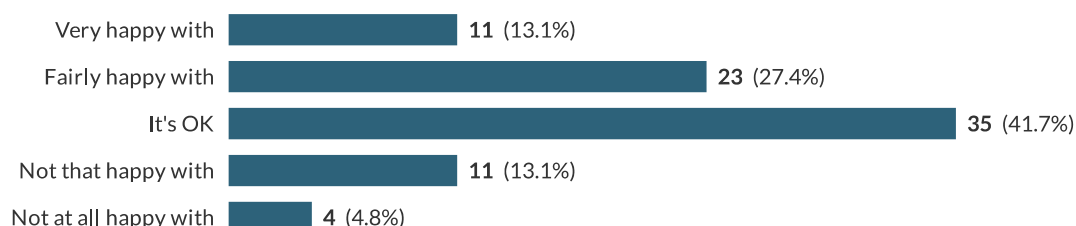
It is probably unsurprising that the commonest topic taught at KS3 is the blues. What is interesting, though, is the large variation in other topics which are taught at KS3. From 84 respondents we have garnered 76 discrete topics, almost as many topics as teachers. One implication of this is that we are probably unable to make any assumptions about commonality of curriculum at KS3, other than that some topics are likely to be there, the blues, film music, and songwriting being top of such a list, whereas there is a plethora of other topics that are to be found in a few schools, or in some cases, only in one. Some seem unusual, for example "Axis of Awesome", which is concerned with songs using chord sequence I VI IV V, others might be expected to be more common, such as World Music, whilst others, such the Viennese Waltz, seem to anticipate GCSE areas of study.

The diversity of this list has all sorts of ramifications for the way in which KS3 music can be conceptualised. It is safe to say that there is not, and seems unlikely to be, a unitarily constructed view as to what KS3 entails in any given school. This has implications for the notion of a pan-London curriculum, as there is unlikely to be much commonality between schools, even when those schools may be physically nearby in geographical proximity.

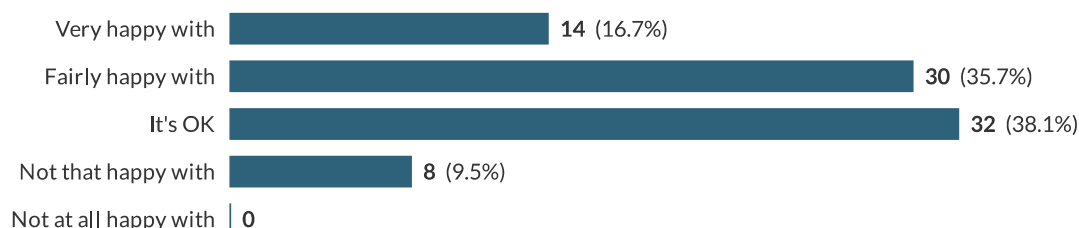
Figure 3 - Topics taught at KS3



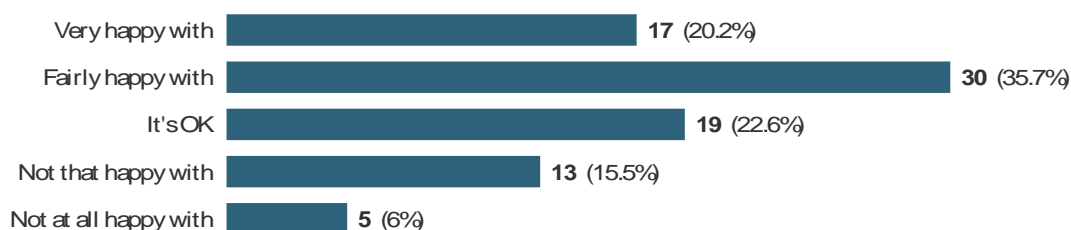
The initial on-line survey then refocused its attention onto matters which were of importance to classroom music teachers in their day-to-day jobs. A series of questions asked teachers how happy they were with a range of aspects of their work. The first question was about assessment:



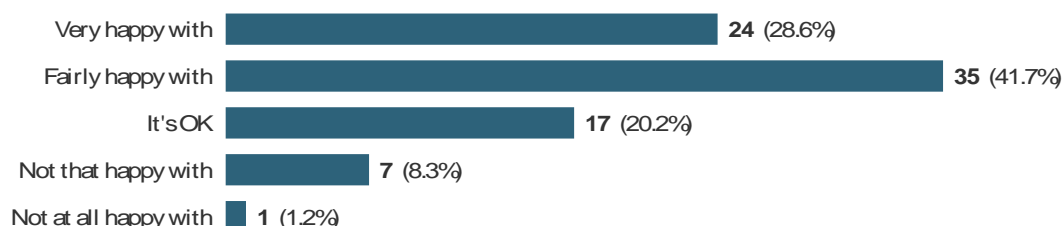
Assessment has been a bugbear for teachers for some years, and so the majority thinking that the best they could say about their practices were that "it's OK" show that there is still a great deal of work to be done here. However, to be offset against this, a number of teachers (40.5%) were happy with their assessment practices, and so this is refreshing to hear. Often closely tied in with assessment are issues associated with progression, and so it is interesting to note here that a 52.4% of teachers are also happy or fairly happy with this aspect of teaching and learning:



Music Technology can be a divisive topic in music education, the responses to a question about this shows that London teachers again tend to be fairly happy with this aspect of their work, with 55.9% of teachers saying that this was the case for them:

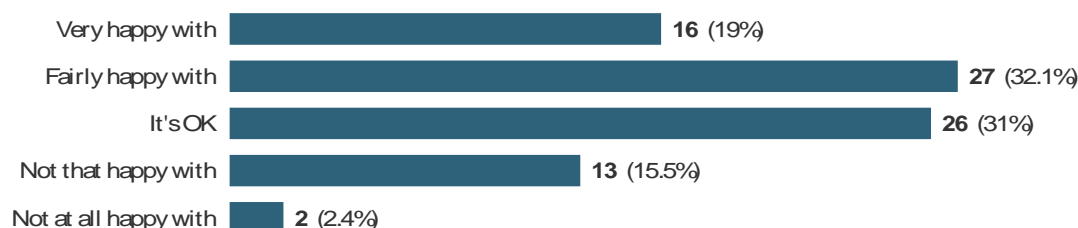


There has been a lot of work done on singing in schools in recent years. 'Sing Up' (www.singup.org), 'find your voice' (<http://www.musicalfutures.org/resource-type/find-your-voice>), and the development of a number of regional singing strategies have all played a part in this. Possibly as a result of such attention, singing now seems to be in healthy position in many London schools.

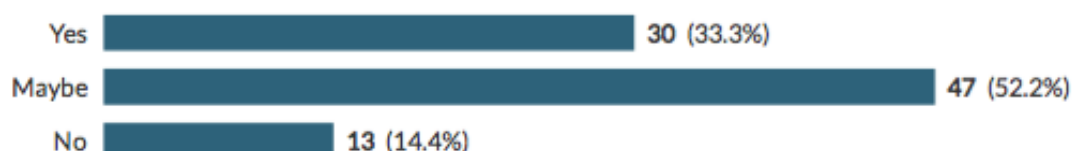


There is still room for improvement as far as a number of respondents were concerned, but it does seem to be building on firm foundations, as 70.3% of respondents are happy to some degree with this aspect of their provision.

For a number of years, teachers have reported that they find the teaching of composing to be a challenge (Berkley, 2001; Fautley, 2014). In this research there were a number of teachers who were happy or fairly happy with this (51.1%), but also a good number for whom it was just “OK”:



Finally in this section teachers were asked the question “Do you feel the teacher(s) responsible for music in your school is/are currently adequately supported in terms of music-specific CPD?” In many ways this gets to the heart of the purpose of Teach Through Music.



Interestingly the biggest response here was in the “maybe” category. It is to be remembered that this survey was undertaken before teachers had started the TTM programme, where many teachers were later to comment they had not had subject-specific CPD of any meaningful sort beforehand, so this could well be a case of teachers not knowing what they did not know.

Programme Evaluation

Teacher Voice

Having considered the very rich baseline data which the initial on-line survey has given us, we now turn to a consideration of the TTM programme itself, and the effect it has had on its participants.

As stated previously, there has not been a great deal of subject-specific CPD in music education in recent years. It is safe to say that the CPD that there is, has been focussed on what might be termed instrumental (but not in the musical sense) matters of curriculum and delivery. There have been CPD programmes associated with the National Curriculum, especially when it was introduced, and when changes were made to it. There are frequent courses for teachers concerned with examination specifications at GCSE and A level. The last time KS3 was the central focus of attention was probably the then Key Stage 3 strategy which began in 1997:

The National Strategies were delivered by a national team of experts and a regional field force that worked with and supported local authorities in providing training and support to schools and settings. Local authorities (LAs) in turn were funded to employ some 2000 consultants to help to deliver the National Strategies' training locally. (DfE, 2011 p.2)

But even the KS3 strategy was frequently delivered by a 'cascade' model, so by the time it reached classroom practitioners it was often somewhat diluted in both content and impact. The only other area where widespread CPD has existed recently in music education has been through the Musical Futures programme. Musical Futures is "... a movement to reshape music education driven by teachers for teachers. At its heart is a set of pedagogies that bring non-formal teaching and informal learning approaches into more formal contexts, in an attempt to provide engaging, sustainable and relevant music making activities for all young people" (Musical Futures Website). This means that Musical Futures has a specific focus, purpose and intention, which stands in contrast to the broader brushstroke approach adopted by TTM. This is not to decry or be in any way pejorative about Musical Futures, simply to observe that it not the same as the CPD offered by TTM.

Other music specific CPD has been offered by commercial organisations, who clearly run courses which they hope will be of widespread interest, as they have a financial interest in so doing. With the demise of Local Authority music advisers, regional music hubs are increasingly taking on a CPD role, and some universities are also offering accredited and non-accredited CPD as part of their outreach portfolios. Many music organisations, orchestras, community music groups, also offer CPD for teachers, often related to their core activities.

What all this means is that the activities offered by TTM, although confined to London in terms of geographical specificity, nonetheless offer one of, if not the most significant broad-based subject-specific music CPD programmes in the professional lifetimes of most teachers now working. This has major implications for what happens next. Music teachers all over the country outside of London have looked on enviously as TTM has taken place in the capital, and many are 'champing at the bit' for their opportunity to avail themselves of a quality CPD programme in music education.

The intention of TTM was not simply to *address* classroom pedagogy at KS3, though, it wanted to make a real difference to practice. With the dearth of subject-specific CPD in music education, it is hardly surprising that the participating London teachers had a lot of good things to say about it, as one teacher observed:

It's been awesome!

The principal highlight for many of the participating teachers was attendance at one or more of the short courses or inspire events, as these comments from different teachers show:

I think the highlights were ... the inspire events that I went to...preparing pupils for key stage 4, it was also just quite good to have a forum which was really talking about the relevance of the GCSE curriculum, the progression in music, particularly at key stage 3 and where it should go. And just all these things about what can be done in a school, in a music curriculum, that was really interesting.

Yeah the very best thing for me was a bit of a fluke, I went to one of the vocal workshops, it was awesome! it took me right outside my comfort zone, really helped me to get over a hurdle that has been quite a sort of a long term hurdle in terms of singing. Singing in front of people, taking any direction, trying something out and being coached. So having that opportunity was amazing... it's really helped me to get a clearer idea and a clearer methodology in terms of how I work with singing and producing resources and that kind of thing. So that was the highlight for me.

And then the really good one was the assessment one ... that I found really, really influential. And I'd looked into a bit of the stuff around it before anyway, but it was nice to have like a full on session that kind of crystallised where we're at with music assessment. Perhaps the only thing that I felt, and I feel a lot of other teachers feel is that we're still not, we still haven't got a cemented idea of what's, what we can do with it ...yeah that was a really, really good session.

I think the highlight for me [was] I really enjoyed the session on assessment, it's given me some ideas, and we've used some of those ideas the short course that I did, which was about independent learning in the classroom, that was really good the Listen Imagine .. I went into it feeling like it was going to be kind of discussions, skills development and workshopping and coming away with ideas and that kind of thing. ...the lady who was delivering it, she brought research for us to take away, which was great 'cos I wouldn't have gone anywhere near it without that...

...the short course called 'whose music is it anyway', which was really nice. It was just nice to be working with the two people who led it, who were really good. Particularly because they were both music teachers. And we could really get involved in lots of the kind of issues around it

...the short course, I thought was really useful, that's the Listen Imagine Compose one, 'cos that's really relevant to my own action research project I've had to do at school this year, so it tied in really nicely, that was a definite plus.

So my experiences ... have been that the short courses and the inspire events have been fantastic

I like that one at the Barbican 'cos there was time to break out and discuss, it's nice to play music, but it's nice to have a conversation which is a bit more open, sometimes just a little bit, but add some discussion time. We haven't got time anymore in schools. each of those questions ... and provocations could be kind of talked about a bit more, looked at and fed back, and there was a bit of music in there as well, I liked that

These comments make clear the main sources of satisfaction for the participating teachers came from their attendance at short courses and inspire events. This is appropriate as these

were significant in the minds of the architects of the TTM programme, as is discussed later on in this report.

The only thing approaching a negative comment about the inspire events and the short courses was this

...sometimes I felt like it could be a bit of a whinge-fest between teachers. You know you're trying to be there trying to be positive and then you get a bunch of teachers together and sometimes things become negative quite quickly, so that was a bit annoying sometimes.

This comment is not about the TTM events themselves though, but is a reflection of the nature putting a group of music teachers together in the same room! However, these comments were not echoed widely, and in the sessions which were observed for evaluation purposes, very few "whinge-fests" were actually observed!

Another area which was significant in the planning of TTM was that of the role of mentoring – or in TTM language, coaching – from TTM Fellows. Interviewed teachers were asked about this aspect. Their responses are mostly positive, with very few being either neutral or non-committal. There were few directly negative comments; where there were concerns they were usually related to issues of manageability, or of just being able to get in contact in the first instance, or of many unanswered emails, or of difficulties with the portal.

Here are some of the positive responses:

[Mentoring has] made me more reflective I think. And it's forced me into that situation, even though we're all squeezed for time, there is no time to do extra, but this has made me do it. It's forced me to think about it, and I think sometimes if you want teachers to be reflective you have to force them into doing that, because given the option, being honest, you don't want to, 'cos there's a lack of time

I think one of the highlights was having a mentor that I could email my ideas about my action research project... yeah really useful, really useful. One of the most useful things I think. I think just having someone outside of your own school, completely unbiased

This teacher manages to cover a range of opinions in the same response:

I think it was necessary in that [my mentor] made me do my paperwork, s/he made me do my planning, s/he made me think about it and s/he's also kind of put other opportunities in front of me. S/he sent me some resources through, they've got a senior specialist in their music hub, and so s/he sent me some resources that s/he had put together. S/he talked to me about what they were planning, which gave me an idea of how I might do things slightly differently, or continue to do things the way I was doing them. And think that's been positive... I think what's happened is s/he's made me do things I need to do, but I've still done them pretty much, I've still done them by myself. We did talk quite a lot about sort of what my plans were and stuff initially, and s/he's talked me through the paperwork, s/he brought the paperwork for me 'cos I couldn't find it on the website. And that was really helpful, but in terms a coaching model or a mentoring model I'm not sure that that's what happened... I think it's more, I think it was more of a facilitation, you need to get this stuff done so lets sit down at this point and you can do that stuff. When I come and see I'm going to need that stuff to be done. And actually I needed that because I was completely swamped with all sorts of things at that point and that was what I needed. We did talk about different approaches to things, we kind of talked about practical things, but I'm not sure that I would say mentoring and if that was what they had in mind, I don't

think that's what happened in this instance. But equally I'm not sure that's a negative thing

Whereas the most negative any of the teachers was in dialogue was probably this comment:

Personally, I would rather have opted out of the mentoring system

In amongst these observations, a number of teachers talked about the lack of contact they had had, or not had. Comments like this were not untypical:

I'm a Fellow as well, but that side of it doesn't seem to have panned out as it should have done. I have as a Fellow have been trying to get hold of my mentees for ages, gone on for months and months. I've got their school email, the online thing, I've not been able to get hold of them at all, I've had zero response every time I've tried. ... And the person whoever it is supposed to be mentoring me, you know again I went on the forum and my details on it, and I've had some contact from them but very minimal.

I haven't met [the person I am mentoring], but apparently s/he's been to lots of the events, but I don't think I've actually bumped into him/her. But whenever I try contacting him/her, s/he's like 'really busy, really busy, can't do it, can't do it, can't do it' and we just put it off. Even the idea of Skype seems hard for him/her, 'can't think about that now'.

I did struggle to actually get together with [my mentor], from my fault more than theirs, just in terms of finding time, but we did make it happen and s/he came over here this week, which also, which was great. I don't know how much actual mentoring is taking place though.

The success of mentoring in TTM can probably best be described as being variable. As with so many aspects of human endeavour, there is a total dependence on interpersonal relationships, and sometimes these went well, and sometimes they did not. The mentoring aspect, when it worked well, did make a real difference to the professional development of the teachers concerned, and this is an aspect of TTM which in future iterations of this, or other CPD programmes, is something which it is recommended should be maintained.

These comments take us to an area that was widely reckoned to be a major bone of contention, and this was the online portal. Here is a selection of the many comments regarding concerns with it:

I don't think the portal is particularly good... the online portal is I think a little bit far from where peoples normal convenient methods of interacting are

I think if you're going to use things like [the portal] you should integrate it in to already existing social media, twitter, Facebook, there should be a Facebook page, just because there's no point re-inventing the wheel

...the main thing that I've found a problem with the programme itself is the website which I think is not very effective. I think it's very difficult to navigate and I think it's supposed to be quite simple

However, once the idiosyncrasies of the portal had been mastered, a number of teachers found this to be a positive thing:

The Teach Through Music website was really great for conversations and support.

The teachers who were interviewed were asked about the sorts of actions they had undertaken themselves in pursuit of their own professional, musical, and personal development. These show a range of different impacts have been achieved, and that TTM has had a wide variety of differing effects on different participants. Here is a selection of their responses:

The one thing I really did take it upon myself this year was to, was to properly examine and deliver the musical futures content because in the setting and the type of school that I'm in, I felt that musical futures had not really been explored perhaps because there's less of the sort of traditional pop, rock student, it's a little bit more of an urban context and so, it hadn't really been done, so I made a real effort to spend an entire term exploring musical futures in various forms, particularly the "in at the deep end" model, and seeing how that would work in the context of our school. That has been a good way of doing it.

Another thing has been the impact on assessment, so I've just completely done away with the traditional model of assessment, and the new model is now in for formulation or under review

...it's made me a bit more adventurous ... what can I do with this in the classroom, what can I do with this when I go back to work. And I wouldn't have done any of that, so it's been really positive for the specific thing that I needed it for. So I think it's been, it's had a big impact on me as a teacher

I've perhaps experimented a lot more this year. If I had to be honest... just sort of essentially trying to do a bit more that's outside of my comfort zone and really experiment

It's really shown me that all students learn in a variety of different ways, and particularly in a school where you've streamed key stage 3 classes, I think there's certain learning styles, or I suppose, teaching methods that I've got that have worked with some groups and just haven't worked with other groups, and so in that sense just made me realise that there is still like, you can do anything but don't be too disheartened if it doesn't work!

I think it's how I gather evidence for assessment...in this process that I give students iPads, iPods, flipcams, whatever, and they log their practice whilst they're rehearsing, because it's basically group composition I've been doing. Sending off into groups of 5 and 6, and by doing that I can then, rather than just barging in every five minutes, I can leave them to it and I can watch this footage back. And it's interesting 'cos I've got tons of footage ... loads of where kids essentially are telling each other off. You know there's one brilliant clip where a student sort of going 'you were out of time', and just sort of in their own way trying to dissect it and work out what's wrong and what they need to do to make it better, without me having to come in and sort it out for them. And I just think now when I get students to do work like that, I'm going to give them that tool again, 'cos then they know you're going to watch it, you know, they know you're going to see it. I think it makes them focus a bit better as well

[as a result of TTM] we basically have stopped using [assessment] levels, we don't talk about levels in lessons at all anymore.

...now we've started using [an assessment] grid which is kind of taken from the ISM document, the idea of 'working towards'. And we've trialled that all year with year 7s, 8s and 9s, and that's been new this year, and that's been really interesting and really useful... So we made one grid for each scheme so it was just about 6 items, and we made sure there was something in each one around performing, around composing,

and around social. And so we used those, and teachers have used them differently and we've been reviewing how to use them. So they've been used within lessons a little bit, like thinking about what does 'well' look like. And the kids use them for homework, like they had them stuck in their book and for homework they had to because we don't really like doing writing in lessons, but we have to set homework. So one of the things they've done is like use the grid and then reviewing your progress basically, use the grid to help it trigger you noticing what you're doing well at...it's been really useful, the kids have said that they like the clarity that it brings

So one way is that the key stage 3 to 4 musical progression session inspired me. I actually found it really encouraging because although we're fairly young, I've been in my department 6 years, so in some ways fairly young department, starting out really in lots of ways, I found it really encouraging to find, to realise that we do have a really big uptake of music. That is a good thing to realise you are doing something right and that actually kids, the kids are saying good things and they are grateful for what you are doing, like that's a really, really important thing I think in developing my practice as a teacher and as a head of department. ... So that was encouraging, you know that stats around the uptake of music and realising we are way above that was pretty encouraging. And then in terms of the assessment stuff, we have had to at school do, do like a long term plan for this year and target processes. What are the knowledge skills and understanding that we want children to learn by the time they get to the end, and then how do we pull that in to each then across the years.

I feel like there's a tension between whole school systems and whole government policy systems, and actually we're teaching, what's really important about this, and it's important as a head of department and as a musician to hold that tension really carefully. And then Teach Through Music this year has helped me to hold onto that musical and musician side of it, and also have not just me saying to my headteacher, 'well I think this about music', but actually being able to say 'here are all the people and here's what they think about it'.

What we have here is a wide range of effects taking place. The tracing of impact can clearly be seen in these responses, and in many cases traced *directly* back to Inspire Events or Short Courses that the participating teachers attended. This is important, as we can see that these events have found their outworking in the ways in which the teachers are thinking, and, importantly, *acting* in their classrooms. This is directly attributable to TTM, and, it is safe to say, would not have happened without it.

A number of the teachers commented on the impact that TTM had on them, this comment being a good example thereof:

Is it [TTM] going to continue? What's, going to happen in the future? 'Cos yeah I've found it really useful. And I'd like to go on another short course if I could.

Whilst some teachers spoke with regret about how they had not managed to fit on everything which they would have liked:

Interviewer: Have you had any involvement with cultural organisations?

Teacher: No and that's entirely my fault. Contacting cultural organisations and making time for it, it's not alright, it's an amazing opportunity that I just didn't manage to do it. But I'm aware that's my fault, that's nothing to do with Teach Through Music

Some teachers talked about TTM in terms of the effect it had had on them, and how significant in their personal and professional life TTM had been, such as this teacher:

I think that it's been really great, I mean, although there's been lots of things that haven't worked perfectly, Yes I think it's been really great, how I feel. I'm not from London...and I never went to see, I mean my parents did take me, but I never went to see an orchestra or anything, or have other musicians come into my school. I did one music workshop once and it was amazing and I will never forget, I was 11 years old, and now I feel constantly grateful for being in London and being able to go to events and be connected to things like this, it's actually incredible ...I just think actually Teach Through Music's an amazing thing, I'm sure there are ways that we could make it better, but we're really lucky to have it.

The issue of take-up, and of the numbers of teachers who had not signed up for either TTM or peer-to-peer are mentioned a number of times during this report. Some of the participating teachers who were interviewed raised this as a topic of conversation. For example:

I think its very sad there weren't more teachers signed up on it. Because actually as I said I think the short courses and inspire events were very, very good and useful and I think people get concerned, you know, 'cos everyone's struggling in terms of time, and people are concerned its going to take up too much time and then don't turn up to these things, and I think that's where a lot of bad practice comes from, it's not necessarily from the people who signed up to these courses, its from the people who don't

This is an important point. The teachers who have participated in TTM have received high quality CPD, but a lot of teachers have not signed up, and have not consequently had the benefit. Maybe these are the very teachers who would have benefited significantly from it?

This teacher talked about running an INSET event for the borough in which they work, and how surprised they were that none of the teachers was registered on either this or the Music Mark programme.

You need to get, it's getting teachers to come in and talk about. We run a borough INSET day here, we have a collegiate day for all the schools in the borough, and we run the music session and we ran a musical futures session and did all sorts of things and its amazing how the teachers in the borough, lots of people have got good ideas, but nobody else was involved with Music Mark, no-one else was involved with Teach Through Music

Teachers were asked about why they thought that some of their colleagues had not enrolled on either of the London programmes. They did not have any insights into what could be done to access the hard-to-reach teachers, which we know has been an issue for many years in music education. There are the usual reasons of being busy as a music teacher:

Actually it's not necessarily easy for us to get out of school for a day. There's times when it's like, well I've got my A-level class, their coursework's due, especially things in the spring term. ... we've got whole school diploma events And performances just about, every day, which is my role I've obviously got to be a part of

And, as we know:

With all music education things, time is an issue

Timings of sessions may (or may not) be an issue:

I think teachers find it easier to get out for evening events than they do necessarily to get out for a whole day.

But, on the other hand:

It's more straightforward to get out for a day than rush off after school to somewhere in London you've never been.

One answer which was given probably shows a concern of the respondent:

Researcher: Would you have any suggestions about how to get to these hard to reach teachers?

Teacher: Free food!

TTM tried that, and even 'free food' did not tempt some teachers to come to events laid on for them. It seems to be forever the case that it is difficult to get some teachers to come to things. Many hubs have been trying all sorts of ways to address this particular problem, including, as TTM did, paying cover costs, providing catering, and holding events at different times in different places. It seems reasonable to assume that with all the collective energy that has been put into this aspect, if there should prove to be a logical and straightforward answer, we would know it by now!

In amongst the interview responses, there were a number of plaudits for TTM from teachers:

It's been a wonderful forum for just thinking about and indulging in the art of music education, and I find that really interesting

...just great job, well done and it's been a really, really good, really good thing to do.

What does seem to be the case is that for those teachers who undertook the TTM programme and who engaged with it, significant transformational professional learning and development took place.

The qualitative responses reported in this section made by the interviewed teachers are echoed by triangulating two other data sources; evaluation forms completed by participants after events, and the final end-point on line survey completed by a subset of participating teachers, both of which are considered in separate sections of this report.

Inspire Events

Having considered semi-structured interview responses from teachers in the previous section, the focus of attention now shifts to teachers' responses and views concerning the Inspire Events that were, as we have seen, a significant part of the TTM offer. Data for this section are drawn from a variety of sources.

Data arising from the Inspire Events show a general high level of satisfaction from the teacher participants. Evaluation forms were completed by participants which included a range of question, some of which were asked of all events and reflected the programmes ethos and aims, others of which were specific to the learning outcomes of that event.

Inspire Events – London's Cultural Offer

The Inspire Event on *London's Cultural Offer* had evaluation forms which were completed by 17 teachers. Teachers were asked to respond to the question "to what extent did this event:"



These response were also triangulated by responses to a question about the extent to which the event met participant expectations:



Participating teachers were asked the question “what’s the main thing you’ll take away from this event?” A number of their responses are interesting, here is a selection:

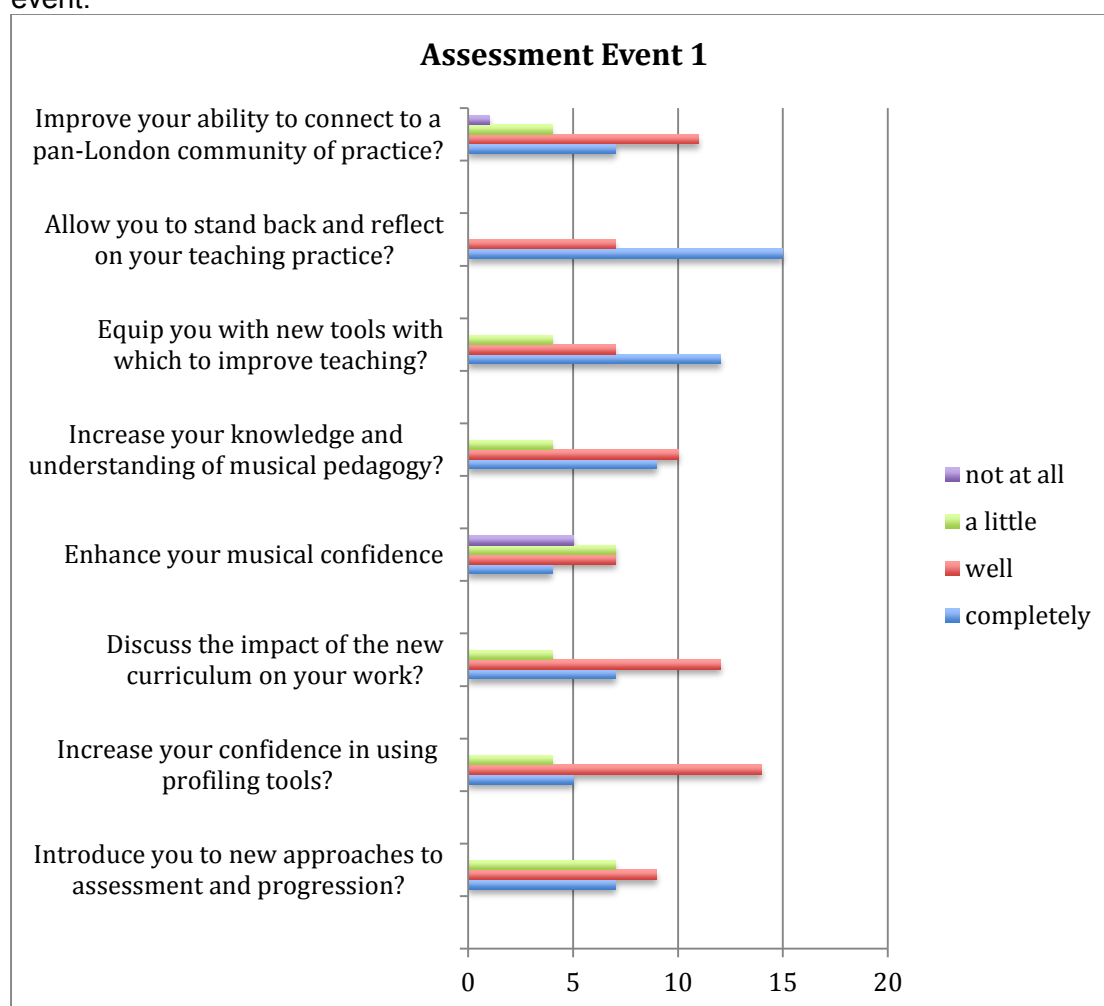
- Pan-London leadership is vital! That’s why the work of Sound Connections is vital. The GLA could do more.
- Awareness of importance of connections outside the school environment in stimulating learning for students
- We need to keep going despite the challenges
- The importance of hubs in brokering partnerships, funding and making things happen
- How the partnership between school head teachers (and their perception of music and the arts) and cultural organisations needs to be cemented with better communication

- A sense of belonging to an incredible community of people, passionate to change lives through music and artistic expression.
- A question for reflection: whose responsibility is it to speak in a language that inspires and reassures Head Teachers that making music in school (with inspirational music teachers and artists) will raise standards across the board?
- Young people need projects with role models they can identify with and aspire to. Arts projects designed for schools need to be designed with schools (I knew that, but it's always good to be remembered of the importance of pre-planning and long run-ins for projects). ... A way to link schools and arts orgs across London would be great – so we can share what we are doing and what we want to do!

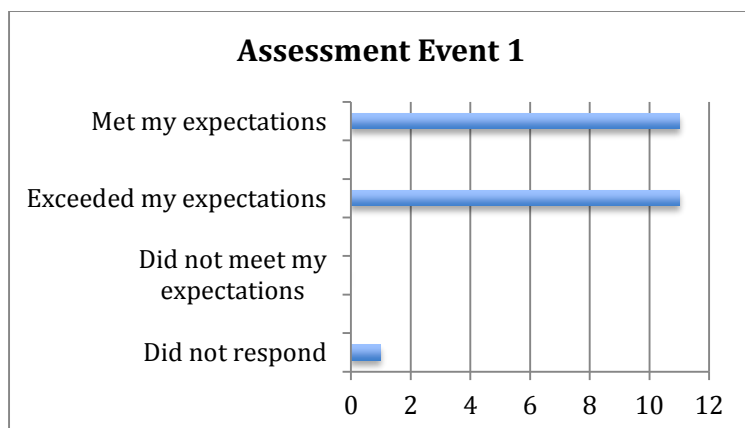
There are a number of items of thematic interest here. The notion of a pan-London view of music education is one which may well prove worth following up, and is picked up in the 'recommendations' section at the end of this report. On a more local basis, attitudes and values of SLTs was a recurring theme in discussions during TTM. In schools where SLTs are supportive, music is an entirely different experience for both pupils and teachers. This point is also picked up later in this report.

Inspire Events – Principles of Musical Assessment

The first of the two assessment inspire events had evaluation forms completed by 23 respondents. Again, teachers were asked to respond to the question "to what extent did this event:"



In terms of meeting expectations, this event seems to have been successful too:



Once again there was the opportunity for teachers to comment on the event. Here are some of the things that were said:

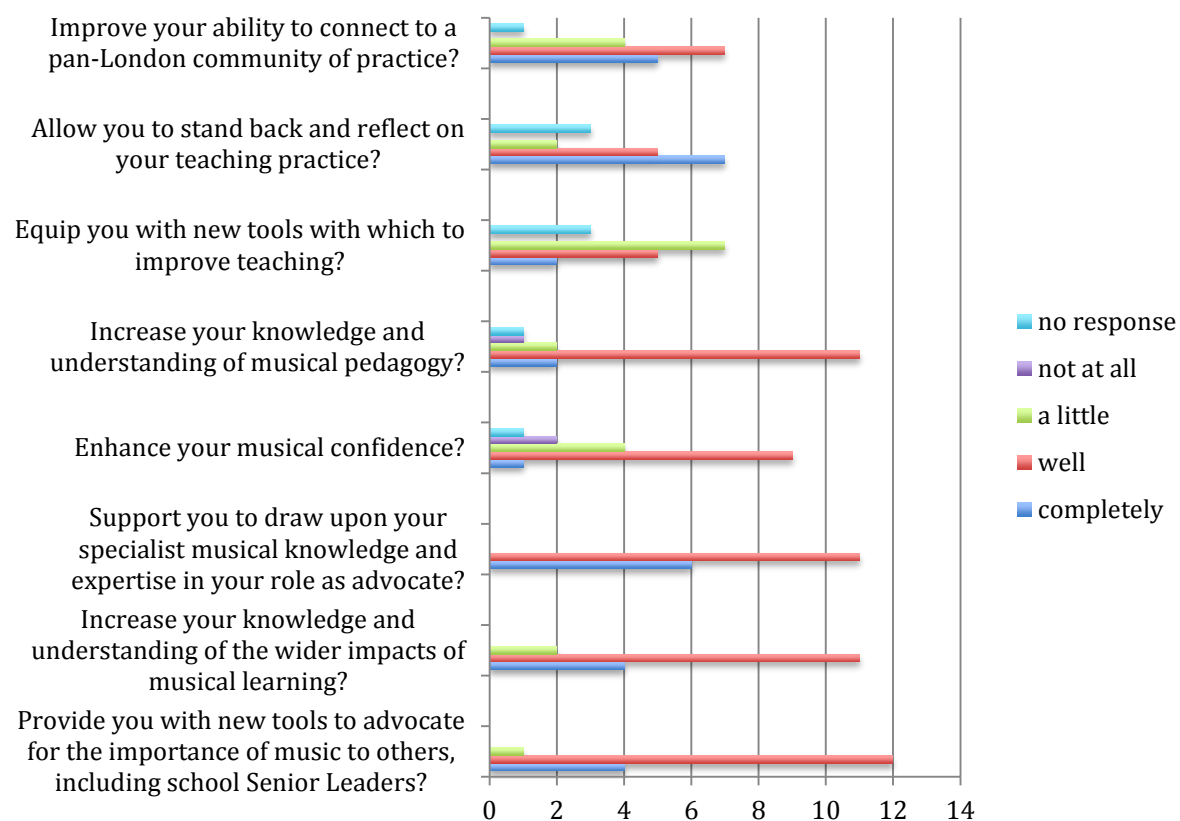
- If this session was given again I would force my HoD to attend and drag a member of the SLT
- Great opportunity to discuss issues honestly we may not have at school
- Up-to-date information. This could help you to really evaluate the quality of your own teaching & your teaching environment
- This event had speakers at the very forefront of the field who provided insightful points for reflection and a forum to connect with other practitioners
- To (possibly) throw all the lingo out the window & focus on helping students become better musicians!
- Profiling – other ways of assessment that are useful for children and less time consuming than individual written feedback.
- That I need to look again at my SoW in terms of assessment. I think this is my TTM priority!
- Assessment to inform planning and teaching, not just for reporting attainment.
- Reviewing my values & assessment procedures/frameworks
- Confirms that a flexible approach to engaging kids in music-making is very successful as long as there are some ways to evidence their achievements
- Questions! More questions for me to think about!
- Arguments to take to SLT on why music assessment should be different to other subjects and what Ofsted want to see
- Ensuring your assessment is integrated & embedded within your planning as a whole
- Excellent tools for designing a curriculum

Many of these are topic-specific to the area of assessment, which we know is problematic for many classroom music teachers. Positive affirmations for this session show that TTM was making a difference here for the teachers.

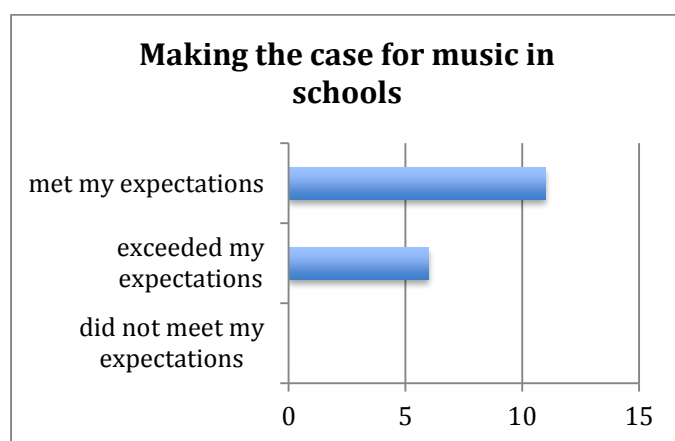
Inspire Events – Making the Case for Music in Schools

17 teachers completed a session evaluation form, responding to the question “to what extent did this event:”

Making the case for music in schools



This session also at least met, and in a number of cases exceeded participant expectations:



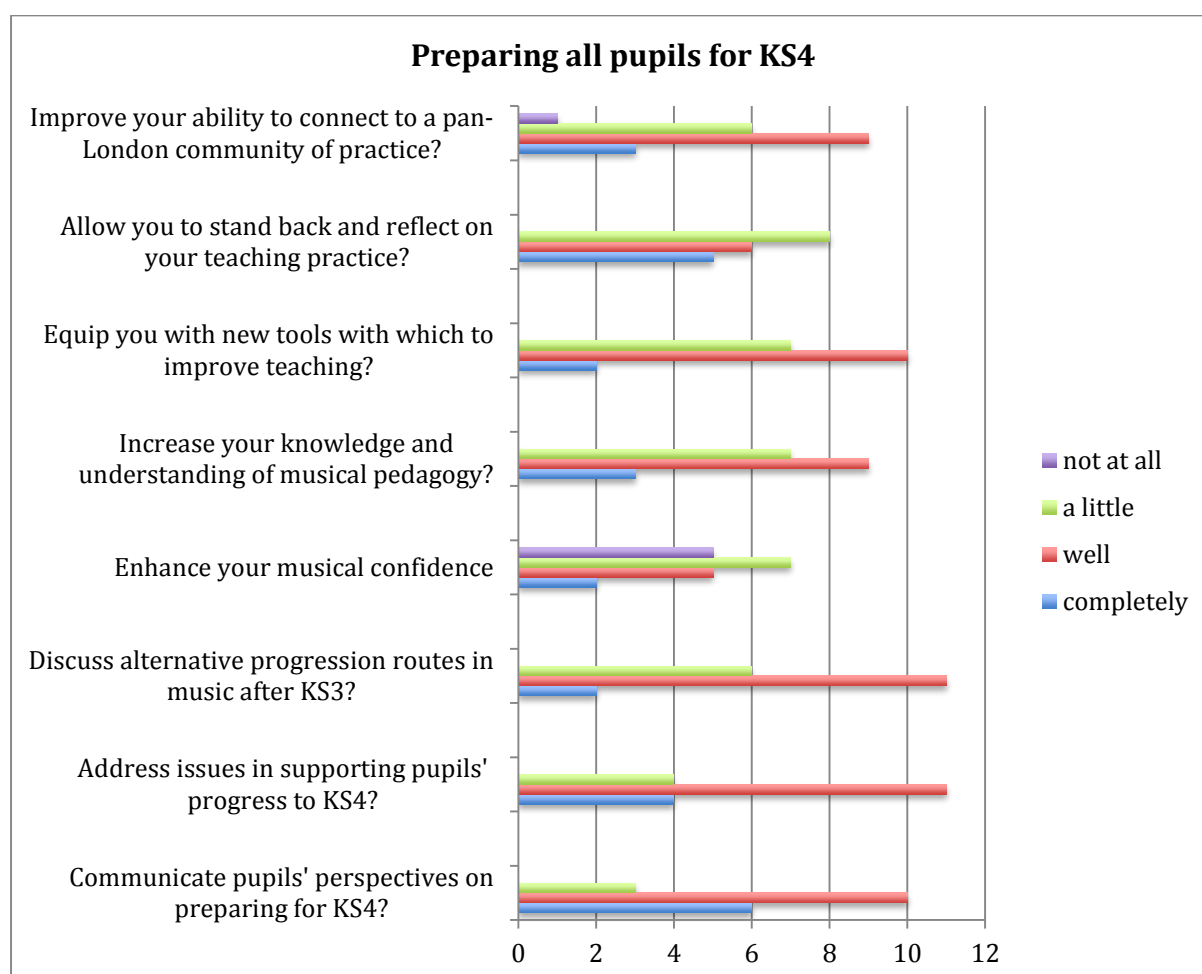
The open responses once again contain some interesting viewpoints. Here are some of these:

- A fantastic opportunity for teachers, SLT, cultural organisations and practitioners to come together to share and develop practice, ideas and perspectives on music education
- Go and take a headteacher to hear the positive impact of music provision
- It's a wonderful opportunity to network, tap into the current views and thinking on the subject of music education and take space to reflect on good practice within a community of other practitioners
- New contacts; affirmation of ideas; 'feel good' factor – most positive event yet, more please!

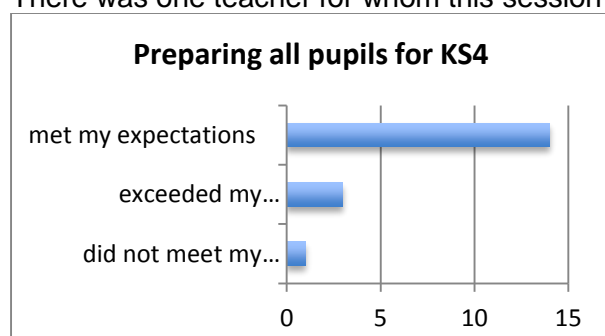
- Fascinating debate, developed my own thoughts/perspective on music education, and will inform my practice and plans of the organisation I work for
- Positive thinking: looking at barriers with solutions and the importance of networking
- The difficulties faced by secondary students & staff, lack of provision, funding, curriculum, apathy
- Be aware of context with school or borough, huge potential for misrepresentation
- A reminder that we can never stay still, never say or think we've arrived, never think that what we learn today will apply tomorrow, nor yesterday apply today.

Inspire events – preparing all pupils for KS4

19 participating teachers completed a session evaluation, responding to the question “to what extent did this event...”:



There was one teacher for whom this session was not what was wanted:



But this was an isolated view. Interestingly, the free text comments for this session feature a dichotomy of views, maybe this was the teacher who found this session not to their liking, these two highly contrasting statements showing this:

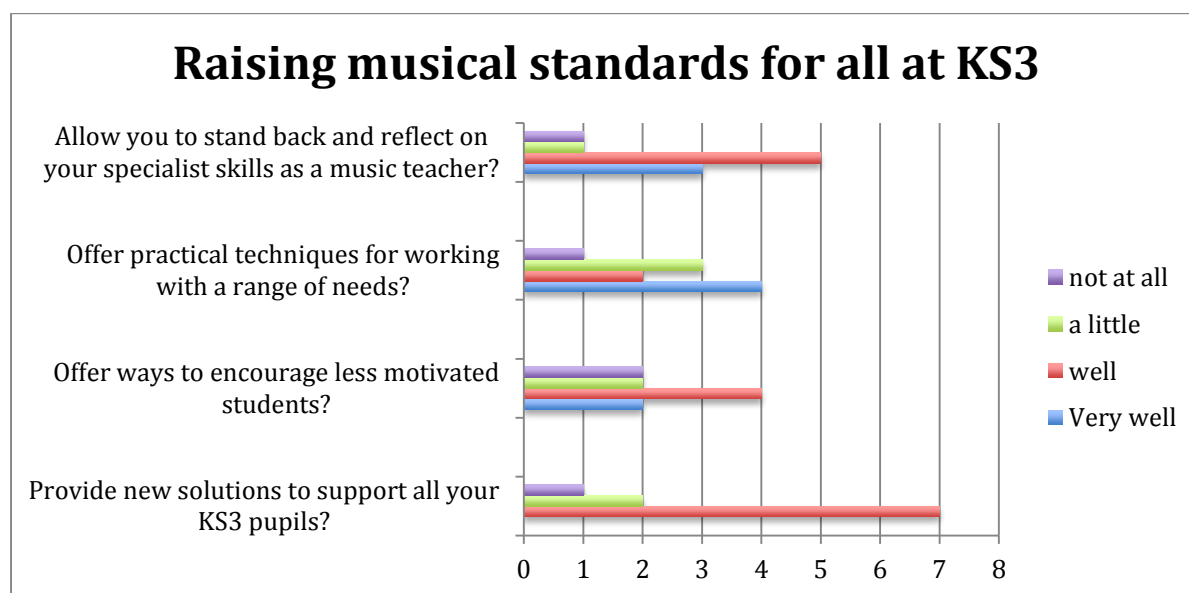
- A lot of chat about the same old issues; if you're already a confident, successful practitioner how do you benefit (other than networking)?
- I would recommend the event. It was informative and provided invaluable opportunities to discuss music teaching with other practitioners

Other comments worthy of sharing here include these:

- Thoughts about teaching methods, research the music curriculum in more depth, how to really engage students & share/ignite passion for music
- The future of music GCSE could be bleak without changes to the course that allow for more variety and a modular approach
- That I need to make students feel like they can access KS4 music
- Some of the advice on delivering an outstanding music lesson was very informative
- Ideas about teaching performance at KS3 more like KS4, and teaching composition at KS4 more like KS3

Inspire Events - Raising Musical Standards for all at KS3

This event had evaluation forms completed by 10 participating teachers with responses to the question "to what extent did this event...".



One of the free text responses here contains an element that was clearly of concern to that particular respondent:

- OK if you're an NQT. Not useful for experienced music teachers.

However, this was more than counterbalanced by other comments, of which these are a representative sample:

- An excellent way to gain a new perspective on your teaching and share experiences with other practitioners
- Practical ideas on how to develop my practice to engage all learners
- Good to network with other teachers and get ideas for KS3 teaching.

- I've missed out by missing others
- I think the delivery was excellent and the range of topics very exciting
- Some refreshing ideas
- Excellent practical ideas for use in the classroom

Inspire events – overall views

Although somewhat unscientific, it is possible to gain an overall impression of how the participating teachers viewed the Inspire Events which they attended by summing and averaging their responses to the “to what extent did this event” question. Doing so gives these results:

| <i>Response</i> | <i>Numbers</i> | <i>%</i> |
|-----------------|----------------|----------|
| Completely | 142 | 22.61% |
| Well | 297 | 47.29% |
| A little | 150 | 23.89% |
| Not at all | 25 | 3.98% |

These responses are calculated out of the total response figure 628 usable responses. By summing the ‘completely/very well’ and ‘well’ sections we find that 69.9% of respondents fall into this category, a significant result. What is also important to note here is the very small number of teachers in the ‘not at all’ category, 3.98%. This represents only 25 responses, which is remarkable given the range, scope, and breadth of the TTM programme, and the fact that music teachers are often represented anecdotally as being a ‘grumpy bunch’! The positive comments about the Inspire Events were also added to by people noting the high calibre of the speakers they had met. Anonymity having been promised, it seems iniquitous to single out any individual, however, one teacher did observe that “Chris Philpott changed my life”!, in a positive way, it should be hastily added! Other presenters and figures were name-checked too, and the high profile of the speakers and session leaders was felt to afford significant kudos to the programme.

Case Studies

A potentially interesting aspect of the TTM programme was that participating teachers were required to undertake case studies. In the case of those teachers who took the *Listen, Imagine, Compose* short course, this process was specifically incorporated and based on their participation. For others, Case Studies drew more broadly on any combination of TTM ideas and activities and were supported by Fellows. There were 8 *Listen, Imagine, Compose* (LIC) case studies, and 10 from other participants.

The LIC participants delivered their case studies as presentations at the final LIC session. The titles of the LIC case studies were:

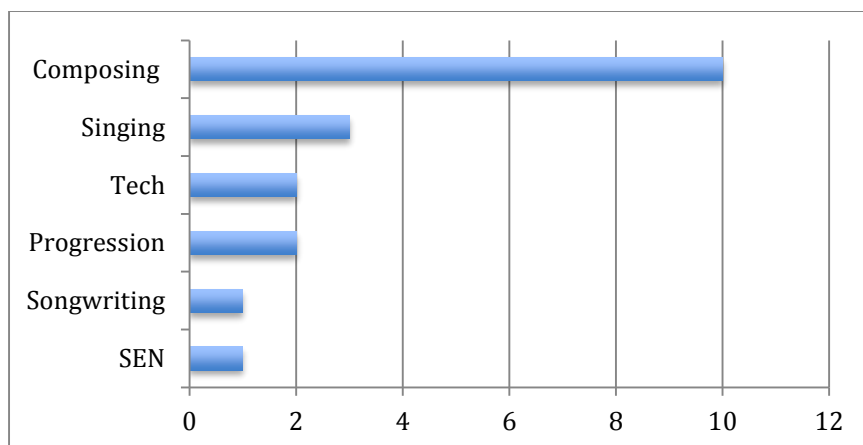
| |
|--|
| If I provide year 8 students with a specific composition toolkit, will this enable students to play with possibilities and tolerate uncertainty whilst developing their own compositional voice? |
| When pupils are composing, what can help to break down barriers such as a lack of confidence, an “I can’t” approach and lack of routes into musical ideas? |
| Exploring the use of technology: will it enhance composition? |
| How to enable pupils to 'go deeper' in Composition?' All in order for them to create more imaginative; sophisticated; highly creative pieces. |

| |
|---|
| How effective is it to use improvisation as a starting point and development tool in composition? |
| How do teacher- and pupil-centred approaches influence the process and product of a soundscape composition? |
| How does improvisation inform the composing process? |
| What effect does classroom workshopping have on the quality of independent student composition? |

The non LIC case studies investigated the following topics:

| Topic | Classification |
|--|-----------------------|
| A study of class band method | Class band |
| Pupils to be more imaginative and independent in composition work | Composing |
| Composition Skills | Composing |
| Peer learning and teaching | Peer learning |
| Evidencing musical progress over time | Progress |
| Individualised Provision for SEN pupils | SEN |
| Singing Strategy | Singing |
| How to engage unbroken voices pupils in high-quality singing as a male teacher | Singing |
| Developing Singing at Key Stage 3 | Singing |
| Song writing. | Songwriting |
| Using technology to monitor and track students progress at KS3 | Tech & Progress |

The requirement to submit a case study for the LIC short case means that there are a larger number of case studies which focus on composing as their topic than on any other area. Nonetheless the spread of topics investigated by teachers gives some insights into the range of priorities which they had:



There are not enough respondents to make any significant judgements from this, and the numbers from LIC clearly skew the responses, but nonetheless, this is useful to consider in terms of priority areas for teachers to address, as the whole point of the case studies was for TTM participants to choose an something to investigate which would be of personal interest, and that would contribute to their own professional development.

Case Studies – Teacher Voice

Observations made by the teachers in the writing up of their case studies show a range of reflective practitioners really thinking about what they are doing, and working to make sense of their own music curriculum. Here are some examples:

Over the course of the project it was really positive to see students working together in new ways, sharing ideas and enjoying the process of being creative.

Provided an opportunity to engage in meaningful dialogue with students about lesson learning. I feel I know my students better for taking time to engage in this way

The students became very reflective learners and were able to increasingly identify strengths and weaknesses in their own and others' work.

It has shown me that not all musical units of work need to build towards a final performance or product; sometimes the learning journey is more important than the destination.

My confidence when teaching singing has improved dramatically.

The music I have delivered has been much more appropriate and therefore much more successful!

They come into the space in an organised and positive frame of mind and respond well to the songs I have presented to them.

Saving time and less paperwork – moving monitoring and feedback to online took time to set up but saved me time in the long run

Students retained information from previous lesson and had a chance to listen back to their class work during the week. The answers they gave in their reflections were much more detailed and they were able to act on this when returning to class. They appeared to be more focussed and understood what they needed to do to improve.

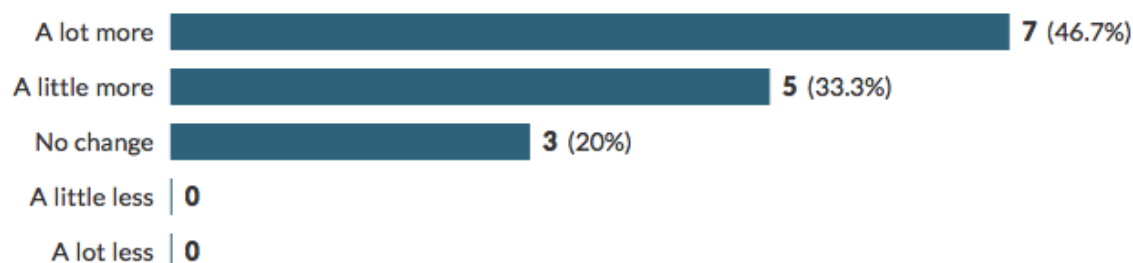
There are a number of pertinent observations made here, and when linked with the end survey material, considered below, show clear impact from the TTM programme upon ways in which participating teachers both conceptualise and operationalise their KS3 teaching and learning in music.

End survey

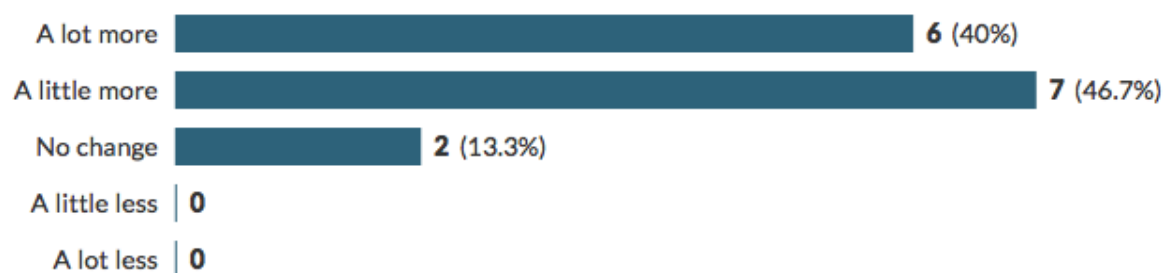
What we can tell from the admittedly limited number of responses ($n=15$) to the final survey is that the impact that TTM has made to teaching and learning music in London schools has been quite significant. This issue is worth exploring in some detail.

Participating TTM teachers were asked in the e-survey a series of question starting with the stem “As a result of my participation in the Teach Through Music programme I now...”. The subsequent statement, and the teachers responses, show some of the depth of positive impact which TTM has had.

The first question which the teachers were asked was “as a result of my participation in the Teach Through Music programme I now feel empowered to further develop my teaching”. Here are their responses:

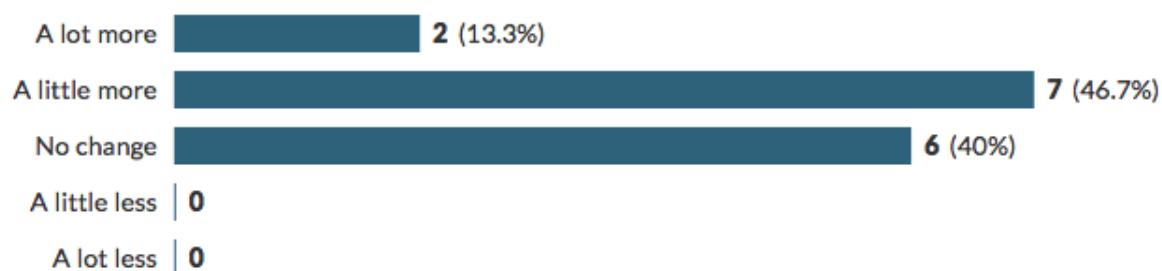


This is an encouraging result for the TTM team, as this means that 80% of participating teachers report that participation has empowered them in this fashion. Responses to the next question, “as a result of my participation in the Teach Through Music programme I now use music as the dominant language of the classroom”, also show a significant impact:



Here 86.7% of teachers report that they now use music as ‘the dominant language of the classroom’. This aspect was a key aim for TTM.

The next question was “As a result of my participation in the Teach Through Music programme I now have deepened my subject knowledge in music”



This was the case for 60% of respondents, whereas the next question, “as a result of my participation in the Teach Through Music programme I now feel refreshed in my personal music practice”:



was the case for 73.3%, meaning that this aspect mattered for nearly three-quarters of participating music teachers. This is significant, as opportunities to refresh and revisit one’s own personal musical practice are often not readily available to classroom music teachers, meaning that this opportunity was not only effective, it was also welcomed by them.

Another area where there has been a highly significant impact is in connecting teachers to a pan-London community of musical expertise. This can be clearly seen in responses to the next question, “as a result of my participation in the Teach Through Music programme I now am better connected to a community of music expertise”:



With 100% of teachers reporting that this is the case for them, this is clearly a highly significant result. This relates strongly to the next question, “as a result of my participation in the Teach Through Music programme I now know more music teachers in London”, which also scored a response rating of 100%

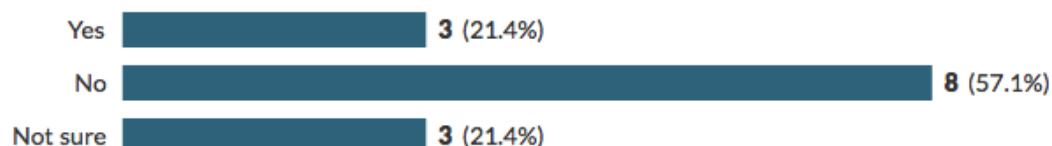


Where there was slightly less success was in engaging with “London’s rich cultural offer”, as only 42.9% of schools said that this has increased for them as a result of TTM



However, for reasons explored elsewhere, this could be because the teachers are being asked to report on change, they may well have already been working with arrange of London cultural partners beforehand.

This links to the next question, which asked teachers “Have pupils in your school benefited from participation in any of the cultural partner offers from Teach Through Music this year?”.



It is interesting that some teachers did not know this information, so this presumably means that there were no formal links made as a result of TTM. However, as one of the teachers observed, “we have good links at several organisations and so offers come to us directly”, as was observed above, it may well be the case that schools are already well connected in this domain, and so further improvement is likely to be negligible as a result.

A greater success, however, is to be found when participating teachers were asked specifically about what aspects of their professional practice they had altered as a result of participating in TTM. One of the key elements of TTM was the nature of the KS3 teaching and learning programme which teachers write, produce, and deliver, and how this could be made more musical. Here are some responses:

- We are including more singing, and trying to do more instrumental work
- I have added new schemes of work
- Feel more confident in allowing music to happen without framing it with objectives and PowerPoints
- I have reviewed specific units of work at KS3 and included greater creative music making activities.

- I am now reshaping it in order to ensure that pupils progress in composition develops tools that they will be able to use at the end/after KS3 to create their own pieces confidently.
- Audited KS3 curriculum to look particularly at progression and assessment, a few changes made to schemes of work as a result.
- I have started a brand new singing programme out of curriculum hours for all Year 7 students. Rather than having an early finish on a Wednesday with the rest of the school, they will stay and take part in this singing programme.
- Changes to assessment and more independent learning

What is interesting about these comments is that they arise directly from TTM. As we have explored previously, the contents of the curriculum at KS3 are contested arenas, and the purpose of TTM interventions was to enable classroom music teachers to really get to grips with the sorts of things that they were including in this. Notable in this was the role of the TTM Short Courses and Inspire Events. As described elsewhere, there were five Short Courses:

- Listen, Imagine, Compose
- Whose Music is it Anyway?
- Ensembles Uncovered
- Making Music in the Moment
- Voice Work: Getting Everyone Singing

As well as the six Inspire Events:

- Preparing All Pupils for Key Stage 4?
- Principles of Musical Assessment (twice)
- London's Cultural Offer
- Making the Case for Music in Schools
- Raising Musical Standards for all at Key Stage 3
- Final Conference

What is interesting and significant about these events is that when asked the question "If you have attended a TTM activity, are you able to say if it has made a difference to your KS3 teaching please?" 100% of the respondents reported that they had made a considerable difference. This is a statistically significant finding, and represents a successful outcome for TTM in terms of affecting day-to-day classroom practice. As this teacher noted:

"I now feel much more confident when encouraging students to participate in whole class music making as well as working with ensemble groups."

In a similar vein, another participating teacher said that as a result of TTM, they now had:

"A much more musically creative approach to Key Stage 3 teaching, more composition, and less 'one size fits all' teaching."

These comments are replicated through many other interviews and, importantly, 'off-the-cuff' comments made by participating teachers concerning the high regard in which they held TTM. It has already been noted that music education in general, and KS3 music in particular has suffered from a limited availability of high-quality CPD for classroom practitioners, this fact was mentioned in a number of interviews with TTM teachers. One teacher in an interview observed that for them, "Teach Through Music has been awesome", which was notwithstanding hyperbole and informality, a reference to the lack of subject specific CPD. Another teacher simply said of TTM that "it's a great programme".

Pupil Voice

With music you go to a different land – you block out everything. You don't care about the people in life who actually have been hurting you, you don't really think about that because it's like your happy place. It just takes you away from everything that's been happening to you – good or bad – and just makes you feel better.

The powerful quotation above comes from a year 9 pupil in one of the TTM schools, interviewed as part of a focus group activity. This one statement sums up the power of music lessons in schools, and of the differences that this subject can make in the lives of pupils. This section of the report considers responses from pupils in focus groups interviews, and from responses to the on-line surveys, the latter being completed by pupils from four TTM schools.

Obviously there are problematic methodological and evaluative issues with asking pupils to think about their own music education in comparative terms, as they will not be aware of anything other than their own lived experience. This is also true of trying to use pupil responses to think about changes in the ways teaching and learning may have altered as a result of TTM. This is not only because they will be unable to compare how the same topic may have been taught previously by the teacher, but also because it is possible to apply the notion of 'signature pedagogies' (Shulman, 2005) to topics in music education. Looking at the complex list of these shown previously, the pedagogy for a topic on the Viennese Waltz is likely to be very different from a project in songwriting, for example. We also need to bear in mind the warnings of *inter alia*, Nixon *et al*:

The pupil testimony is not privileged as more 'true' than the accounts of teachers and advisers, but it provides a crucial element... (Nixon *et al.*, 1996 p.220)

However, even allowing for these issues, what the pupils have to say about their music lessons is interesting.

Here are some responses from pupils to the question "what makes a good music lesson?"

Doing practicals. I would say mostly practical because I want to have fun, but to do mostly practical, also having some class work so we're still having the education part of it.

Music shouldn't involve handwriting.

I think it's the things that are provided for us, so like the instruments, the different practice rooms.

Taking in to consideration what certain people want, basically know if there's a few who want to play guitar, if there's a few who want to do piano, there's a few that want to sing or something, and to take in to consideration what everyone likes.

I like being in bands and doing work like that, if it's composing your own music and performing a song that's already made I like that kind of stuff.

Unsurprisingly, practical music is popular with the young people. Interesting amongst these responses is the notion of challenge, with one pupil saying this:

Challenging people. If I know they can play something, do something I think they'll find challenging so at the end of the lesson they'll know something new.

This seems to be a good argument for personalisation and differentiation, with pupils being challenged to work in this way.

Pupils were asked what they thought about their music lessons, and along with the quotation which starts this section, a number of other pupils had some quite profound things to say about this:

I think I prefer music to all my lessons, because it makes me feel something. Geography and history you can't really feel something except from sad, say, because someone died in history or something like that. It doesn't really make you feel anything, like English and poetry but it's not the same as music because music is just different and it's part of your life. And I don't know anyone who doesn't listen to music – they might dislike certain genres but I don't think anyone dislikes music overall.

I like music over all my subjects because you're doing something physical, well in PE you're doing something physical but all you do is just sweat, but in music there's a meaning to it and you're getting more than just muscles out of it, so it's just better.

Music is basically about you – it's about expressing yourself, but maths you're not really expressing yourself, you're calculating things. Music is in your personal life.

With music you feel like you're not alone – you hear people singing about what you're going through right now so it's like you're not alone and you're not the only one

As discussed above, asking pupils about what may be different in their music lessons this year is not a straightforward process, but some offered some helpful observations:

I'm more fluent

This comment is interesting for two reasons, firstly because of the content involved, that of recognising that the pupil has become more fluent, but secondly because of the utilisation of the word *fluent* itself, which itself may well have its origins in the ways in which TTM discusses music education.

Another comment was:

We use instruments a lot more.

Which seems to imply that there is an increase in the amount of practical music making which is taking place. Then this one:

The genres of music were vastly different from last year as they were not as modern.

Again, we cannot tell if this would have happened anyway, simply by dint of different topics being on the syllabus for this year, or whether this was as a result of the teacher having attended TTM events, and having altered the curriculum accordingly.

When asked what they have enjoyed in music lessons, a range of answers were provided:

- We get to do our own thing and try new things
- Composition work
- I liked creating our own songs
- Performing and writing our own pop songs
- I enjoyed creating my own jingle.

All of these might be useful for teachers to know in syllabus design.

Impact on Music Hubs

Three music hub leaders were interviewed about the TTM programme, and its influence on their hubs. The role of hubs in the delivery of the KS3 curriculum is a complex one, and space precludes detailed discussion of its vagaries here, but it is important to say that hubs are at different stages of their relationships both with secondary schools, and the KS3 music curriculum. These differences were reflected in the ways the various hub leaders spoke about involvement in TTM, both of themselves, and of their teachers.

We've got three teachers who are Fellows on the Teach Through Music programme. I've received all of the documentation from the Teach Through Music team at Trinity (Laban)...and I regularly get updates on various conferences or insets that are happening for teachers and I understand over a period of time they come together for these afterschool, or school INSETS [in-service education and training] where they look at particular issues.

Another hub leader said this:

It's certainly the people that are strong that have been able to develop because they've been mentored. There's been I think probably two or three mentors from [my borough]. I've tried to support it in my management. In my network meetings I have actually highlighted key stage 3, pinpointed somebody to lead it ... I haven't been able to get into too much detail because you know its one job of many that were doing.

Whereas another said:

I can't even bring to mind which schools did it, I think

When asked about TTM, the hub leaders were pleased that it exists:

The fact that somebody has at last pinpointed that as a problem area that needed to be looked at. So whatever does happen at the end of these and however it's gone, you know you can't take away that was pinpointed and that's got to be a plus.

Another observed:

I know it's all about key stage 3, because key stage 3 music has been, an issue, I think, we talked to the Mayors office. When I say we, the heads of service, and that's obviously for years been a weak point for hubs.

What was harder for hub leaders to do, at the point of this evaluation, was to gauge a feeling as to what the impact of TTM had been on their schools and teachers:

I think it would be fair to say not in my hub area. But I would be able to say that I think it's made a difference to the teachers that I've been in contact ... at the Barbican. And I think it would also be fair to say there's been quite a buzz at those on those occasions, where everybody get together just like teachers do when they go to INSET. And they're able to share ideas and talk on quite an advanced level about the things that are happening in their school. But that's made more of an impact. Interestingly at those events I've seen teachers [from our borough] at those event, but I haven't at this point in time utilised there being Fellows with teachers in [the borough], and that maybe be something that is a gap at the moment and we need to be thinking about.

As we see repeatedly in the evaluation, one of the issues with TTM, as with Peer-to-Peer, was take up. The number of classroom based music teachers who actually participated in both programmes was fewer than had originally been envisaged. The hub leaders were asked about what they thought about accessing those teachers who might be categorised as 'hard to reach'. Here is one of the hub leaders:

Well that's what I've tried to do, somehow to try and replicate by putting the two people that went to this to try and feedback to the rest of the group, who again I'm trying to get them, all the hard to reach ones that don't come ... but I did reach a few more because it's a local setting. It goes up and down, sometimes I get a good turnout, sometimes I don't. Never a good time, I go through, should I have it, I offer them, I'm offering them £100 now to do a visit, which is what the Arts Council invented to go in and see key stage 3. Offered direct to the music department from my budget, is that what they want? Some of them are so desperately short of money, they don't have money for instruments, that could buy a tambourine or something. I'm offering them money from my budget if they do a performance for me in the local area. So I'm not sure, I know ... we did talk about whether they could be given money. But I'm not sure how much and whether that was enough. I think maybe, had there been more time, and this is not at all, I'm not criticising because it was done so well and effectively in the time given, but maybe we should have really thought about the link to schools more. There was a lot of thought to we're going to have this person and this artist here, and were going to invite them and were going to put it on the website. There maybe should have been right we're going to go here and were going to offer them to make sure these people come to this school ... But that takes time and it's all about relationships, which is what obviously I'm trying to do. And part of my remit is, because I am ok with that, because I was the head of music in that area, so I do kind of use my contacts, but it's hard if you weren't. ... Probably more groundwork should have been done to get that, but you can't. It's not in anyway a criticism... it's just something to think about really and I don't think I've got the answers because, but money is always attractive, money and time, and putting someone else in. It's all very well going out, but when you come back [to school] it's complete disarray unless you have somebody who can stand up, you can put in there. And one of the reasons that I had a really successful music department for many, many years was supportive headteacher, line-managed by the headteacher actually, that doesn't necessarily have to be. But if you have these senior leaders who really clearly don't really know, that has to be bypassed, it's the head you need, up to the head you need an open door because music makes so much difference if you have that... if it's all the responsibility of one person, you know there's another person, if there's just one [music teacher] in the whole of the school, she does everything. Although she's good, I can't really ask her to do anything outside the classroom because that would just completely stress her out, she'd be off for a month. So it's all about, one person can't do it.

Here is another:

I think we try, so [one of our staff] is on a round now of visiting. What we do is, the way we offer it, we say "what do you want to know about? We will get some experts in and we'll give you 5 days, and so we'll show you the CPD through working with children and young people". And obviously it's not fair, it has to be a CPD otherwise these kids get and those don't, you know 'cos it depends if you go on a Monday or Tuesday. But that's the way we communicate, it's not easy, but that's the way.

This same hub leader went on to say:

My feeling on the evidence of the one I went to was that it wasn't really getting to the people they want to get here, and the people who needed it are those people stuck

on their own and they're not the ones being allowed out for a day, I don't know what it's like elsewhere, but getting a day out at school in secondary at all is like, God!

The points made about accessing hard-to-reach teachers and being released from schools are returned to and amplified in later sections of this report.

When asked about the highlights of the TTM programme, hub leaders had a varied range of responses. For this hub leader, the London-centric nature of TTM was a major factor in its favour:

Well the fact that obviously its all London has tapped onto what's on offer in London. I am London centric myself, it's a fabulous place to be, that's why I came here, I'm someone who went to college in London, I stayed in London because of the music, I'm sure it's good elsewhere. But it's people who are in schools, very, fairly insular. ... on the whole it's very insular in the school, you might link up to your primaries, but you don't really link up to your other secondaries. You certainly don't link up to go into London on a school night, you're too busy marking your books or whatever you're supposed to be doing, marking, another big problem. So the fact that they had these high level things, fabulous. When I asked them at the last meeting they said they liked the virtual website, the way they could speak, then I've heard them also say it's nice to go for a coffee once in a while. So I think there's probably, both is good, but some kind of linking up with other people that do the same job as you, that's the thing they've got to be doing the same job as you. That's all got to be good. Obviously this one was you didn't have to be the main teachers, it was more open than the other one wasn't it. I think there's nothing wrong with that, as long as you're also really directing that person in the classroom, because that's the person who's doing the core of the work, it's not the others. But I like the idea of opening it out.

Whereas the other hub leaders couldn't comment at all, although one did observe that the fact that s/he could comment was possibly their own fault:

I don't think I can because probably that's my fault, for not really keeping in my head a kind of ebb and flow of the various things over a period of time. And I think that's probably more difficult to do. It might be in part of your questions later on, what might be working, what could work better, it could be that maybe I just needed a little booklet that just said these are the things that are happening over a period of time, these are the particular focuses on these particular times, so I'm able to see it in its entirety. And it's possible that does exist but it maybe that I've not made the effort to see it

The role of music hubs is one which is evolving, and one of the notions of pan-London-ness is the fact that across the capital there are a large number of hubs of differing sizes, and that thinking in a joined-up fashion is not something which may have yet appeared to be part of their remit, or, importantly, part of the activity system for which they are funded.

Organisers' Voices

Behind Teach Through Music was a partnership of music and education organisations. These were Trinity Laban Conservatoire of Music & Dance, Sound Connections, Barbican/Guildhall School of Music & Drama, Trinity College London and University of Greenwich. Each partner contributed to the steering group and programme design as well as delivering one or more aspects of the programme. Two partners also took roles in project management and direction.

As a part of the evaluation process, a number of the key organising figures from within the partnership were interviewed. There are significant viewpoints here, and this section is considerably longer than some of the others, because of the important things these people had to say. It is important to note the methodology for this was that the same semi-structured interview questions were employed throughout, and that none of the organisers were interviewed together, nor were they aware of what the others had said. Knowing this helps to explain some of the convergences and divergences which this important group of people evidence in their responses. This section deliberately does not say how many people in this category were interviewed, as an integral part of the research protocols all respondents were afforded the same degree of anonymity, and for those 'in the know' tracing comments to individuals may prove to be harder not knowing who was interviewed. For the sake of simplicity these people are referred to throughout as 'organisers', a terminology which simultaneously both over-simplifies and under-emphasises their individual roles.

The first question that was asked concerned the background to the Teach Through Music programme.

I think there was certainly a lot of work in terms of looking at data and from Ofsted, transfer between key stage 3 and 4, the Ofsted inspection data, our own intuitive sense of what was going on, and our own involvement with all of our partners, where it was clearly an issue with a focus on musical pedagogy and musical assessment within the classroom.

The original intention behind Teach Through Music developed out of the Ofsted report where there's an identification of the level of teaching and support in key stage 3 music not being adequate enough. Therefore the programme was developed as a potential solution to that. So it was developed in response to a need, I think it's probably the simplest way in which to say it

In a nutshell I think it was to look at how we could develop, influence, and support classroom based pedagogy in music. And specifically, I think, so that's kind of the core practical thing, but I think there was something else, more kind of philosophical, about giving a focus on key stage 3. After a period of time in which I've certainly felt key stage 3 is kind of the poor relation of other areas of music education, where it had little focus strategically and from a policy point of view. And was almost a no go area in a lot...of the discussions I've had around music education... it's been kind of like key stage 3 is so problematic that it's something that will never change. So I guess it was almost taking the opportunity to just spend some time and resource in the sector. Get some resources for all of us to look at that and see if there was anything that could be done to better support teachers in making changes in the classroom

These answers show that a coherent philosophy was evident from the outset in terms of what was being looked at, and what could be done about it. These answers are significant, because as was observed at the outset, very little attention historically has been given to CPD in terms of KS3 practice. The TTM core team endeavoured to work on a coherent philosophy and ideology, and produce a programme that would address these issues. The answers given by the organisers show a consistency and coherence which evidences that the production of TTM was more than a rhetorical flourish, it was a clearly conceptualised answer to a problem that had been identified by Ofsted, amongst others.

The next area of attention was the ways in which the various stakeholders were coordinated, and how they functioned as a team:

Once the partners were established, there was quite a lot of intense work done at the beginning. In terms of the steering group and the curriculum group, [they] were working very closely together, in terms of designing, well first of all looking for a philosophical underpinning, a rationale for what we were doing and why we were doing it, and agreeing that. There was a lot of collaborative work done. And then collaborative work on thinking “well how are we going to achieve these aims?”.

The partnership through Teach Through Music developed quite pragmatically in a sense. Sound Connections were approached by Trinity Laban, whenever the London Schools Excellence Fund was launched and it was seen as favourable if a music CPD offer was put in for funding around that. So the original 2 partners were Trinity Laban and Sound Connections. The conversations then started to develop across the sector and it was apparent that there were a number of different music bids being developed at the same time and therefore it was felt that it would be sensible for there to be a single music CPD bid, and therefore the other organisations who were involved in developing bids came together. Out of that, to cut a long story short, the consortium bid of Teach Through Music was developed with partners which were Trinity Laban and Sound Connections as the main partners and supported by the University of Greenwich, Trinity College London and the Barbican Guildhall. Which we then started referring to as a world class arts education partnership, which I truly think it is

There were clear roles and responsibilities set out at the beginnings of programme, looking to organisations particular strengths I suppose, and therefore Trinity Laban were coming at it very much from a curriculum point of view, through the development of the ethos and the core of teaching and learning, which is central to that. Sound Connections were brought in for their experience around the PR, marketing and communications, as well as leading on the Inspire Events; so the large public facing events, very much in partnership with cultural organisations and teachers and therefore the wider constituency that Teach Through Music represents. The University of Greenwich very much brought its understanding of initial teacher training and pedagogy, and it was very important that this was underpinned by robust research within that area. Trinity College London had developed a portal as part of their key stage 2 programme a number of years ago, and therefore they were providing the online resource. And then finally the Barbican Guildhall was very much a world class arts organisation, and made that link with music and cultural organisations, beyond the teaching sphere, bringing us into contact with different projects and different ways of cultural organisations and schools working together

It was a very pragmatic thing, I think. This is a very unusual process because the Mayor’s music education group kind of came up with this idea for a key stage 3 CPD programme. They wrote a 4 page document outlining exactly what it should be and what qualities it should have. And I think lots of us in the sector then looked at that and thought “ooh that’s really interesting, that’s something we’d like to be involved in”, but not one of us, I think, felt able to go for it on our own. So there was a series of conversations, pragmatic ones about “are you going for it?”, and “this is what I could bring to the table”... And I think we very quickly felt that there was a kind of shared ethos and ambition there so that was the final cog in the relationship. So it was quite a big partnership, but I think it was a necessary partnership, ‘cos I don’t think any of us would even have even felt able to write a bid without having the others at the table

We have a steering group and a curriculum group which have effectively merged after the first phase into a single group, through which kind of monitor and oversee the delivery on behalf of the partnership. But in reality those members around the table are people we pick the phone up to. We went through a whole phase at the beginning looking at how each partner saw themselves being involved and what they

would contribute and agreeing that, so it's different for every partner. We all deliver some aspect of the training, we've all delivered a short course in some way or another. So we're all there as training providers, but then there's a whole other level on which networks and contacts and ideas have been brought together, but through being a partnership. And particularly I think the curriculum development group was important to that 'cos we were all at the table deciding ... about our ethos, what it was we stood for and wanted to achieve. ... [T]he kind of central structures and ideas and things like the list of short courses, what they were, have come through and come from a partnership

Given the large numbers of stakeholders involved, again, there is strong internal consistency evidenced through these answers. The variety of stakeholders, some with experience of KS3, others with knowledge of initial teacher education (ITE) and music education research, others with a strong track record in events and management, and those with an international reputation for music, marks this out as very strong. Given the circumstances and almost 'shotgun wedding' like nature of the partnership in a very short timescale, as one of the interviewees observed:

...unfortunately the partnership timescale didn't allow for what you might like to have done.

Meaning that things had to be achieved very quickly, as one of the respondents observed:

...we wrote the initial bid in 2 weeks, ...and then we were given 2 months in the summer, but during that time we spent 6 weeks of that just trying to sort out the complicated partnership issues and then we wrote the bid in 2 weeks.

Given the short lead-time and complex partnership issues the programme has achieved a remarkable degree of both internal and external coherence. We can say, in assessment terms, that the TTM programme evidences a great deal of face validity, as well as content validity and construct validity. This is another area which is returned to later.

The next aspect to be the focus of questioning concerned those components of the Teach Through Music programme which the organisers felt to have been its highlights.

Well the proof of the pudding I think will be after the event in many ways. The potential highlights, within a year project, to say it or not, highlights might be highlights, but the lights might go out after that and they will never shine again. But I think what the potential highlight, if it's sustainable, has been the community dimension. A sense of community now between what our world class partnership has, it's got top orchestras involved in this, got the Barbican, you've got Trinity Laban, there's some top, top partners involved in this. They've been working with teachers from schools, and teachers on the ground from schools. So there's been that sort of real importance of a triangle of relationships between the partners and the Fellows and the teachers in schools. That's a real highlight, potential highlight *if* it becomes sustainable and goes on, that would be my view. But also for me I think highlights have been just the folk that have been willing to get involved, it's been a real willingness to buy in to the whole concept, which has been a highlight. You know some quite big names have been involved and wanted to be associated with it. And I think that's probably the highlight really, because there have been some really quite exciting offers... But what'll happen in practice is a different matter, but I hope the activities that have been laid on have been exciting, they've been creative, they've been run by some really good folk and I think they've been very participatory from my perspective on the outside. And have every right to have the potential for creating that community and creating impact

I think there've been lots of highlights actually, probably the Fellows, the recruitment of the fellows. The fellows number around thirty, what we would call expert music teachers or music educators, all of them in order to be eligible had to be teaching for five years or more. So we wanted people who had experience of the classroom. And I remember bringing the fellows together for one of the very early meetings and just being inspired by the expertise. It's that often used phrase, "the answers are in the room", and actually when you have thirty fellows, thirty really experienced music educators, you realise there are a phenomenal amount of answers in the room. And I think that really gave us the bedrock to build the work out of. That's been a particular success.

I think the content that's been developed through the short courses, which has been very much driven by the needs analysis that we did originally. There's been an incredibly high standard and the partnerships we've developed through those short courses and the Inspire Events, again have been very, very high standards. So just for example the Sound and Music 'Listen, Imagine, Compose' element is really cutting edge, relevant development of material and thinking, they've been important around that. Then the work that Martin and Ali have done around assessment, again something which is current and contentious and makes people think, has been very important. And then I suppose within the Inspire Events, what was a particular highlight was around cultural organisations and schools and teachers together, and looking at what the synergies are and the opportunities are for cultural organisations and teachers to work together to offer young people opportunities which they would not otherwise be able to access

The highlights, for me, well it's on two levels. My first response is the individual interactions I've had with teachers which have been incredibly meaningful and enlightening, and I have seen individual teachers who have really got passionately involved and put huge energy into developing their teaching and taking the opportunity to be ... supported to be reflective practitioners and to draw on any bit of inspiration and advice they can possibly get to take their teaching forward. So it's little micro individual stories which I think are the real highlight for me. And also on a personal level I think there's been something incredibly heartening about the way the partnership has worked and also the cultural partners. We have twenty cultural partners who really, really came on board wanting to do something significant for key stage 3 and saying "we've spent years having no idea how to do anything to support key stage 3". So I think there's something about a sector really thinking this is really important and we will put our time and money and resources in any way we can in to helping, so the spirit I think...

Once again, although we have a range of answers from the various organisers, there is considerable overlap between them. It is interesting to compare these answers with those from the participating teachers, for whom the highlights were invariably short courses and inspire events. Here, in the responses of the organisers, we see a considerably broader *weltanschauung*, taking a range of aspects, from delivery though to partnership as being significant.

Having considered the highlights, the next stage of interviewing the organisers of TTM went on to look at any problems which they could identify. Here are a selection of their responses:

The nature of this sort of bid, it's short term, one year, get on with it, you've got a year to sort it out. That's no way to run a professional development in any walk of life, let alone education. And so that short termism, quick, short, sharp impact, they've been the problems for the organisers in particular, who have needed to show impact in a very short space of time, in ways in which have often been incongruent with the philosophical aims of the programme itself. The measures have not been congruent

with the philosophy of the programme, the *musical* philosophy of the programme. So I think it's that short-termism and it's the ways in which the accountability is fixed. I think [we've] negotiated [our] way through that brilliantly, but they were always the worries for this curriculum and steering group.

...the extent to which teachers have found themselves able to buy into this lock stock and barrel. And there are a lot of reasons for that, it could be to do with their own backgrounds in schools and such like.

As with any large programme there are a number of issues and obstacles that have had to be overcome. As far as putting the programme together, I think one of the key ones has been around not teacher recruitment, because we've actually exceeded our targets in terms of those set by LSEF, but it's actually once teachers are signed up to it, is getting them there. It's getting them out of the classroom and getting them engaged, there's no lack of enthusiasm. What there seems to be is a lack of motivation or opportunity to actually get teachers out and I think we've really had to battle with that and that's been a struggle as well. So I think that's probably for me, been the key issue. The other ones have just been purely organisational, complex partnerships, having time to plan things ... we consistently feel like we're playing catch up all of the time

Now that's a longer question. It's been massively problematic. The fundamental problems, they're complicated. The headline one is actually just the teachers having capacity to engage. I would say that what we've done is we've tried to run a 3 year CPD programme in 1 year and it's 3 years simply to do with the capacity of teachers to engage, they just don't have the time. And even if they had there's another level of issue around not having the time and their very busy working lives, but also not having the support to make the time in their busy working lives to invest in their CPD. So given that they've only got a certain amount of headspace and time, they need to do a little of CPD of a long period of time, not a massive amount in 1 year. So we've been pushing things uphill really, and there's just been a huge amount of work with communicating with the teachers, there aren't strong networks out there through which to communicate. And then trying to really kind of individually hand hold and support teachers to be involved in anyway has been a huge, huge problem. I think underlying that is ... another level of problem and challenge, which is both teachers and schools and the sector recognising the importance of music specific CPD and the development of musical pedagogy as being anything that might be vaguely important. Because it feels like there's a lot of whole school CPD going on, the teachers are doing through whole school inset days and that tends to be the philosophy of CPD which I see as being more commonly held and about a school having a homogenous group and team approach to its education which I'm sure is very important, but that whole issue about teachers being isolated and not having opportunities with other music teachers seems very significant. But what also came through our original research was when we asked teachers, we asked a number of different questions framed in different ways about what their CPD needs were. One was about skills and musical teaching skills in particular musical areas and one was about overcoming challenges. And the skills development was all medium to low priority right across the board, so there were very small nuances between the ones that seem more important or less but nothing was above kind of middling on the priority. The high priorities were all about overcoming systemic problems and I think what hadn't necessarily, and doesn't necessarily come together in a way that people are thinking about their teaching, is that musical pedagogy might be the solution to the systemic issues in a sense that the systems are being imposed. And at very worst teachers have been saying well there's no point in me developing an understanding of that particular pedagogy or approach because I wouldn't be able to do it anyway because of the systemic barriers. Now my worry is that even if

someone waved the magic wand tomorrow and got rid of all the systemic barriers, teachers have not been developing their pedagogy, pedagogical knowledge or they've limited it down and if we took everything away and said go for it teachers, teach exactly as you want, I'm not sure teachers would feel, they might have lost their confidence and sense of empowerment to teach in other ways. So actually there's a real fundamental lack of thinking that musical pedagogy might be where we need to invest or that there's just any point in it and what does that mean for the workforce overtime

This last answer is important and significant, and represents a profound analysis of the problems with CPD as it is currently conceived and operationalised in England. This is a profoundly disturbing, and yet very real issue concerning what is going on in schools today. It is likely to be not only music teachers who are suffering from these issues, but others too. Indeed, what we see in this response is the essence of the collaboration *versus* competition debate, which is the result of the complexities of neoliberal policies in education, as Ainscow and West noted:

On the one hand, it seems that policymakers believe competition to be an essential ingredient if the much needed 'transformation' of the education system is to be realised. On the other, the situation has become increasingly complicated by the introduction of a number of separate policy initiatives that have sought to bring about collaboration between schools... This means that the current policy context is governed by a complex pattern of attempts to develop collaborative practices within an environment that remains essentially competitive. Inevitably this situation has led to a range of tensions and dilemmas... (Ainscow & West, 2006 p.6)

The same authors, this time writing with Muijs, also noted that there are inherent challenges in schools working collaboratively in a policy context that encourages competition:

The development of collaborative arrangements is far from straightforward within the current policy context. Within an education system that places an emphasis on both competition and choice, why should schools choose to work together? Even where substantial incentives to collaborate are available, achieving authentic collaboration has proved a challenge, requiring, as it does, the surrendering of some degree of independent control in return for collective influence. There is some evidence that the particular pressures faced by schools with a history of internal failings, or external interventions, make collaboration even more difficult. Specifically, these pressures may mean that such schools have a low capacity for within-school collaboration, thus making it more difficult for them to develop effective partnerships with colleagues in other schools. (Ainscow et al., 2006 p.192-3)

Finally, when thinking about theoretical aspects of the competition-collaboration dichotomy, the place and role of CPD itself becomes problematic:

...collaboration can aid school improvement ... both through overcoming anomie, contributing to direct impact activities such as sharing key staff at moments of crisis, building capacity, for example through joint CPD, sustaining improvement, through pooling resources and leadership, and sharing leadership. Furthermore, it has been posited that networks lead to more equitable forms of school improvement, in that by collaboratively focusing on an area they can lessen the negative impact of competition and improvement of individual schools, which may be at the expense of other schools, and thus pupils, in the area... (Muijs et al., 2011 p.104)

These are highly significant issues. What we seem to have at the moment is a policy discourse which somehow, Janus-like, manages to privilege competition, whilst simultaneously extolling the virtues of a collaborative self-improving school system. As a

result of this, TTM found itself caught up not only in debates about school improvement in a collaborative-competitive policy environment, but also in the very real issue of how it could go about operationalising these issues on the ground in order to make the programme work.

However, against this backdrop of policy and practice difficulties, issues, and problems, the quotidian realities of the participating teachers were continuing apace. The next area of questioning for the organisers was concerned with the benefits for teachers participating in Teach Through Music. Here are some of their responses:

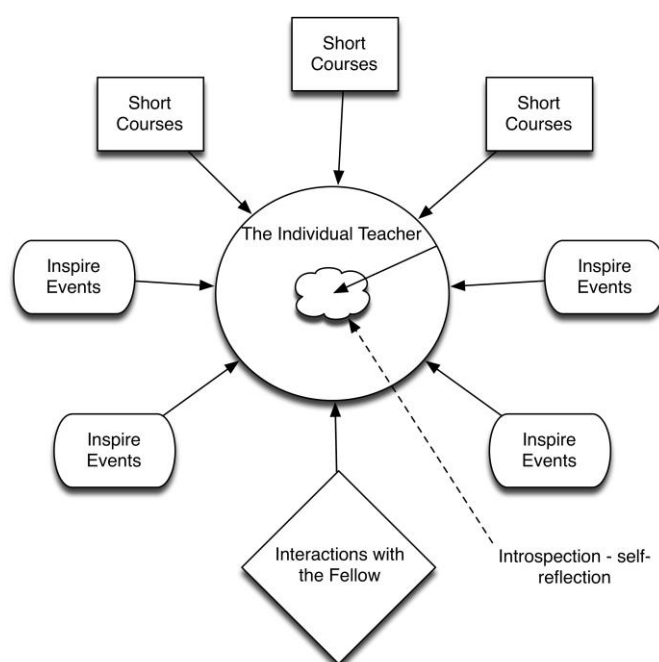
I think if they take it up, they get a bloody good deal! You've got here engagement with some really exciting CPD events, engage with some really exciting cultural partners, the possibility of having, being mentored, access to a huge number of resources. All of which is very challenging ... So I think if you buy into this, I think there's a really good chance that would cause you to think carefully about your practice. "Am I a music teacher?" "Do I assess musically?" And you therefore have the potential to change and become a more musical music teacher, even if you thought you were in the first place. And I think the possibility of being inspired to do that, and I think some have been able to.

The first thing that I think they get is a sense of community. That membership of a community of practice which takes them physically and in a thought way out of the classroom, so that they can relate to peers, and just gives them that little bit of space to think. It gives them time to reflect on their practice, because as part of the short courses, they were asked to take something back in to their classroom have a go with it, and then reflect on that. And it gives them that opportunity I think within a safe environment, so in order to take risks, but supported by their fellow, or supported by the people who are running the short courses, and therefore [causes] them to stretch their practice. Because I think we all need to stretch our thinking, because it is only by doing that we develop as musicians, as music leaders and as teachers.

To be honest I think the most important things they get are being acknowledged, cared about, supported by the sector; and also in terms of having a relationship with each other, so I think relationships with other teachers absolutely fundamental, just talking about their work with other people that understand things that they're going through. I think that in turn, and some of the various things we've offered stimulates reflection, and gives access to, and helps people shift in their perspective. I'm not sure we've given anyone a toolkit, "do this and everything will be alright", but it's given people the space to create their own solutions even in potentially quite small ways, but hopefully a change in expectation about the fact that actually those little changes in perspective might be a solution rather than us [dictating one].

There are again a range of responses here. It is undoubtedly the case that a great deal of curriculum expertise was made available to TTM teachers, across a range of Short Courses and Inspire Events. It is also the case that if they availed themselves of what was on offer the teachers did indeed get a "bloody good deal"! But allied to this, Schön's (1983) notion of 'the reflective practitioner' is also recognised as a significant area for engagement for the participants. So we have what might be described as *emic* and *etic* approaches to benefit. The 'outside in', or *etic* benefit, of where the considerable expertise has been assembled for teachers to avail themselves of, and the 'inside out', *emic*, benefit of space, time, and support for structured reflection, which can so often be sadly lacking in contemporary busyness of day-to-day classroom life is also seen as a strength. Indeed, these two aspects are highly significant components of the TTM programme as a whole, and are represented visually in figure 3.

Figure 3: The role of reflection



The bifurcated approach represented in figure 3 is significant in terms of theorising the TTM approach to CPD, and is one from which other less effective CPD programmes could usefully learn.

One aspect which is highlighted in figure 3, and raised in a number of the organisers' responses is that of the function, place, and role of the TTM fellows. A direct question was asked concerning this, "how well do you think the fellow mentor system is working?". Here are some of the responses:

From what I know, and from talking to fellows and talking to teachers, when we originally set it up we tried to match fellows with particular desires and expertise, and maybe gaps that the teachers themselves have identified within that. I'm not so sure how successful that's been, and I also think that the original estimation of each fellow having about 3 hours online of Skype has varied enormously. So some teachers have really worked with their fellows on a face-to-face level, and similarly some fellows have committed a tremendous amount of additional time; whilst others, I don't think the relationship, just has developed as much as it could have.

I think the concept of a mentor, which is essentially what a fellow is, is a great one. And in terms of legacy, if we want to retain one thing, I think that idea of mentoring and peer to peer support is central

I think the [teachers'] response is such that they think it's a really good system and it's something they want. I think the practicalities are such that the teachers are not able to engage with their fellow as they hoped they would, and as such it's proving very difficult to operate, because there's just a lack of contact. When fellows and teachers get together and meet, the feedback is that they have really productive conversations, the fellows feel they're able to do something helpful and meaningful...But the reality is that a very small number of people are really able to embark on it meaningfully and we've been trying to force a much larger number of people to do it.

Issues associated with the aspects of the Fellows and their relationship with their mentees, especially the difficulties that some experienced in making contact, has already been explored in earlier sections of this report. The principle of having teachers work with mentors is, as the organiser in the previous extract has said, a significant aspect of any worthwhile CPD programme. As Stenhouse said “no curriculum development without teacher development” (In Savage, 2010 p.3). This is a key aspect of CPD work. What can be said in evaluative terms is that structured reflection is a crucial aspect of professional development, and should be a feature of any future work in this regard.

Attention now turns to one of the most important features of TTM, indeed, what be considered as its very *raison d'être*, the question as to whether it has been able to make a difference to classroom pedagogy at key stage 3.

I don't know. I hope so, ... I think ... some of the powers of socialisation from school teachers, but also cultural socialisation of music teachers, there are some really strong challenges. There are elements of the problem that have been a problem ever since I have been teaching. I started training to teach [many years ago], and it was a problem then of musical pedagogy at key stage 3. And we are in the early 21st century, many years later, and we're still identifying that as a problem. Now that would probably lead you to expect there are some really quite powerful forces holding that in check, in place. And so I guess I'm pessimistic until it can be shown that this does have a lasting impact. It deserves to have an impact, it's good. And you know it's one of the most sort of honest, and well formed, and well thought of CPD projects that we've had for quite some time,

Whereas the same respondent said this in answer to another question:

I've some scepticism given the track history of key stage 3 music in England.

Another of the organisers was singularly honest:

I have no idea!

The issue of impact upon teaching and learning, and the problem of finding long term impact during the course of a one-year intervention programme are touched on elsewhere in this report. It is probably safe to say that TTM is having impact, and much of that is due to changing teacher thinking, this being Stenhouse's notion of teacher development, and as Fullan observed,

Educational change depends on what teachers do and think---it is as simple and as complex as that (Fullan, 1991 p.117)

It does seem to be the case that TTM is changing what teachers 'do and think', which is therefore more likely to have some sort of legacy and lasting impact.

As with the teachers, the organisers were asked about the problem of take-up numbers. The wording of the question asked was “we know there have been issues with numbers of teachers being involved in both or either Teach Through Music and Peer to Peer. Do you have any view on why you think that is the case?” Here is a selection of their responses:

Well I think it's two things. One is had there been a unified programme in the first place I think it could have been a significantly bigger piece of work and more coherent piece of work. I think it was a poor strategic decision to let both of them run. I think there's been some sort of confusion around that, and therefore you know the potential for all the things I'm saying about community, I think has been compromised to a certain extent by having both of them going on. There are different values, that's

fine. ...I think that's one dimension to it, neither of them were ever going to get the number of, they thought, because they're in competition. But also they're in competition for, therefore the same pool of committed teachers who felt the need of committed schools, who wanted to actually engage with some of these issues. And I think music teachers tend to be fairly lonely folk in schools. And even, because of that, that doesn't mean necessarily always just going out to just try and fit in with anything that happens. In many ways that sort of holds them back from getting involved in some of these things. So I think it's something about the lot of the music teacher in school, it's a bit of solo job sometimes and perhaps even some folk are reticent about joining something, a project like this. But I think numbers have been compromised by having two projects

There was also the issue of time commitment, as this interviewee observed:

I think it comes down to teachers wanting to commit to the hours and the time out of the classroom, that this programme and the Peer to Peer programme need. And then the reality of actually getting out of the classroom and whether that's a financial barrier or a barrier of time or a barrier of the senior leadership team not recognising the importance of this. I think it's probably a combination of the three of those things around that. And it is very, very disappointing... And then finally even when you offer free things then that free thing either people think it doesn't have a value, but we often put on free events and only maybe 50% of those who say they're going to attend, attend. So I think there's something, there's an underlying issue here that Teach Through Music and Peer to Peer aren't going to solve themselves, it's around valuing the importance around professional development and reflective practice

TTM also heard many stories from teachers about not being allowed to attend at the eleventh hour, literally in one case, where a teacher reported they had a late-night message the night before they were due to attend an inspire event to say they could not go, as they were needed for cover in school. This is a point recognised by this organiser:

It comes back to the workload of teachers, and the amount they are needing to do, and therefore how they personally cannot just find it possible to interact, and also I think a culture and expectation in schools around CPD being low. We know anecdotally teachers have told us again and again that they've applied for leave of absence to come and attend and a day and had it withdrawn the day before because the school can't release because they have a problem with teaching cover or whatever it might be. It is quite difficult to argue for CPD days and the school's very strategic about what it wants to get, which means that sometimes some of our philosophy of CPD which is *not* "come today and we'll give you the answer to all things" makes it difficult to persuade schools it's what they need. But also there's been loads of things where people have booked for things and then not come and said "I just couldn't get away", so there's something about "I've got so much paperwork to do and so many problems" that, I mean it's like modern life I think, but probably yet more challenging in a school

This does seem to get to the heart of the matter on two counts:

1. Schools are very reluctant to let teachers out to go to CPD events that the schools concerned have not themselves organised
2. Expectations around the quality of CPD are very low in some schools, and maybe in the profession generally, and so attendance at it is not seen to be a priority.

Earlier in this section, tensions around neoliberal notions of collaboration and cooperation were explored, the two maxims expounded here seem to be an adequate summation as to why attendance at CPD is a problem. But to these two should be added three more cases,

explained by teachers themselves

3. SLTs often prefer to use their on staff for covering absent colleagues, rather than 'buy-in' supply cover from external agencies.
4. Teachers themselves are reluctant to attend CPD events that take them away from exam groups, choir practice (or whatever)
5. Teachers are concerned to be away from schools, as they are from small departments, and are worried about what will happen whilst they are away from school to their expensive equipment etc.

All of these issues matter, and as was observed above, there are no simple answers to this problem.

The next question asked of the organisers required them to differentiate between *wants* and *needs* of participating teachers. It is important to differentiate between these, as we know teachers can need things, but they may not necessarily want them, and, conversely want things that they may not need! The actual word-form of the question asked was: "what do you think classroom teachers at key stage 3 most want and most need, and are they the same thing?". Here are some of the responses:

I think what they most, there's three bits to that. There's what they want, there's what they need and then there's turning what they need into what they want. And I think this programme is about trying to turn what they need into what they want

What they probably want initially are some solutions. I mean just take for example... that in relation to assessment, they want someone to come up post-national curriculum, they want a grid. They want some way, some net they can chuck over so they can fulfil the sort of accountability within schools. So I think what they want probably are some fairly, you know some answers. And I think probably music, for a whole stack of reasons, probably has come up with less of those answers over the years. Look at some other subjects and there are some sort of packed and organised approaches to stuff. So what they want are probably some solutions to some of their everyday problems. How to teach, tips for teachers and things like that. What they need is to be able to consistently teach music musically, what they need is the lesson needs to be conducted as far as possible from beginning to end through the medium of music, not medium of sound. The medium of music, so the discourse of the lesson is a musical discourse. Any verbal responses, that it's talking about music, except for organisational things. So that's what they need. What they want, and I think what this programme has tried to do, and I think about the top level, is inspire teachers to want what they need. So they need an exciting musical creating approach to the teaching of music. And possibilities and ways in which that can be done, that's what they need and I think through the inspire events hopefully their wants will align with those, if they get involved with the programme. And I don't think they can make progress on the pedagogy, I don't think they can have an impact upon the musical development of their children unless they turn that need into a want

This is a very full and complete answer, and shows the importance of teachers realising what they want and what they need can become the same thing. This point was made in a similar fashion by another of the organisers:

That's a great question, that's an epic, epic question you've got there! Probably in my experience, what classroom key stage 3 teachers want is not necessarily what they need. And then it's not vice versa because I think probably what they need is not what they want as well, it's a very complex question. What we found in some of the needs analysis was that teachers wanted to be able to teach music musically, through the language of music. And therefore we felt when we were putting on the

programme of activity that they should be musically orientated, they should be doing rather than talking about. Actually when they came on the opportunities that we offered, they whole heartedly much more preferred talking and engaging, discussing around pedagogy and teaching and learning, than actually doing a workshop themselves. So in some sense they want to be able to teach more musically, but they wanted to understand that through the medium of thinking, rather than doing. So there's a really complex thing going on there. Also I think teachers probably want an A4 page of words that fixes everything, that something you know, how do I assess without levels, but they want a 2 -pager on that rather than being given strategies to think of other ways of how to assess...But similarly, how to engage a cultural organisation, they probably want a simple sheet of instructions, rather than sitting down with a cultural organisation and trying to work out how best they can work with their school. So, easy fixes. The thing is when we're all pressured and we're all stressed, we want easy fixes. To actually have meaningful solutions we need to go a bit deeper than that

Again, these points were echoed by another of the organisers:

I think what they most want is a magic wand that will remove some of the barriers to them teaching in the way they would fundamentally like to teach. And what they need is the opportunity to develop their range of pedagogies that they're confident to employ in order that they can use those as the magic wand...

One of the oft-heard criticisms of poor-quality CPD is that it is simply 'tips for teachers'. TTM was determined from the outset that this would not be the case in their programme. Whilst some teachers may in the short-term favour simplistic responses of the 'tips for teachers' variety, just as with their pupils we know that deep learning occurs through meaningful engagement with appropriate content. What this means is that deep teacher learning, which leads to teacher development, occurs through sustained interaction and reflection. For a one year programme, the issue of legacy was always going to be a problematic one. The programme had to have sufficient breadth and depth to be operationalised in one year – even if as one of the organisers said above there was enough material there for a three-year programme of work – yet still be impactful enough to carry on having an effect long after the last short course and inspire event had taken place. Organisers were asked this question, "what would you like the legacy of Teach Through Music to be?". Here is a selection of their responses:

Well there's what we think we can do and what I would like. I'll start with the what I would like, which is the empowerment of teachers to feel like they can make key stage 3 what they want it to be. ... just actually telling teachers they are really important and they should follow their beliefs and passions and they can challenge and change systemic structures that are getting in their way, so empowerment. And in reality I think important things we need to make sure get maintained are ongoing relationships between teachers, opportunities for teachers to get together to talk to each other, to support each other, to learn from each other because that will be the kind of thing that empowers them as a group to bring about change for themselves rather than wait for it to be given to them by someone else

The points made here about structures and relationships were also emphasised by another of the organisers:

I think there are various layers of partnership and community, all of which are Venn diagrams, you've got the cultural partners, you've got Fellows, you've got teachers in schools. And I think clearly they all perhaps have their own communities that they need to work with, but they intersect at this point, which is currently Teach Through Music. So I think the sustainable legacy of it should be, and I hope it will be, that that

stays together in some shape or other in London. But also [that it] becomes possibly a model for other urban settings, in terms of key stage 3 development. I think clearly there's a lot of stuff that goes on, was in London before, there was a lot of stuff going on; Barbican doing music education projects, Trinity Laban doing music education projects, Greenwich University doing teacher training. But what the Teach Through Music thing has been able to do, and probably could have done better had it had more time, is to chuck something around that, a sort of a wider net to hold on to that, with the aim of focusing on key stage 3 music. So I think for me, if the legacy was that that carried on, those relationships continued, again continued to focus on musical pedagogy, then I think that would be the ideal

The notion of the intersecting and overlapping aspects of the stakeholders in a Venn diagram like fashion is an interesting one. This means that this person was thinking about legacy not only in teaching and learning, but in structural terms too. In some ways the structuring of the TTM key stakeholders could be viewed as what Lave and Wenger (1991) would term a 'community of practice' (CoP). The fact that this organiser is thinking in legacy terms of a CoP means that *structures* for teacher development matter, as well as developmental potentialities and actualities of the teachers themselves.

This point of a community of practice was explicitly made by another of the organisers:

If we're going to be realistic around it, there is not going to be the funding to consistently to put on high quality opportunities to work with large venues, and you to have a real roster of fantastic opportunities. What I really want to see remaining is the community of practice that has developed around Teach Through Music and Peer to Peer. So in that sense, the thirty fellows who we have brought together and I think are a wonderful resource, both for themselves and for the wider teaching community. And similarly with Peer to Peer, I know they have some expert teachers who've been central to shaping their offer. Now I think we really need to create some sort of, either online or offline, mechanism to continue to have a relationship with these teachers and also to bring others in, if they so desire. And how we can work with them to disseminate best practice across the sector, so that's one part of the legacy. The other part is obviously the funding meant that we were working in London, and we are working with London teachers of around we reckon about 500 key stage 3 teachers in the capital. It was noted at an early stage that we were getting a little bit of flack from outside of London, and that what were we going to do around being able to spread the message more widely. So I suppose with ... the longer term legacy is how can we work with the rest of the country, the rest of England I suppose, just in terms of the awarding bodies and schools. But perhaps more widely, and perhaps internationally by disseminating what we've learnt, what works well and how we can work more widely

The issue of this being a London only programme has certainly caused "a little bit of flack" outside of London. But this was a London-funded operation, and was only ever intended to be London-centric. To run it elsewhere would require a considerable change of emphasis. Some of the teachers talked of their pupils having all of London's great cultural activities on their doorstep, but never venturing beyond the 'village' of their own existence. Indeed, a number of central London teachers spoke of their pupils never having been to the West End, or for some, even on the Underground. Replicating TTM outside of the capital would require a whole different set of circumstances to be taken into account. But 'sour grapes' aside, the principle of learning from TTM (and Peer to Peer) is an important component of the legacy of both programmes.

The final question put to the organisers was simple to say, but complicated to unravel: "do you think Teach Through Music has been a success?". Again, a selection of responses;

Yes, unreservedly I would say yes. It's had its issues, but it's been successful because of the partnerships that are at the core of it. No one organisation could have done this on their own, and I think that's a real credit...The second thing that's made it a success are the Fellows and the quality of their teaching and learning and therefore that grassroots, on the ground, understanding of what makes really good learning happen around that. Then the third thing is all of the teachers who've taken part in it and the cultural organisations who've brought something to it. So yes I would say it's been a success.

However, the positivity of this response is flatly contradicted by another of the organisers:

No, it hasn't been a success in terms of how we originally defined what we set out to achieve. I think it's been a success in the fact that it's happened and that's pretty unusual, the level of investment and focus on musical pedagogy in the classroom, so it's a symbolic success and I think it will have an impact on some teaching for some pupils and that in itself makes it worthwhile. But in terms of whether you would call it a success in terms of where we set out is another thing

The notion of a 'symbolic success' is an interesting one, and an area which is picked up later in this report.

Another of the organisers took a measured stance, going for a longer term view:

Well there's lots of things about success, I guess in terms of what the Mayor's office might call impact, results, transition from [key stage] 3 to 4, those sorts of things. Jury's out, I don't know, I suspect not in that sense. Success in terms of putting together a model that has the potential to inspire and produce a coherent approach to music education in the capital and a musical education in the capital, then a huge success I think. ...You ask me what could be done better, and I'm sure with more time we could make those communities more bedded in with stronger relationships and stronger governance between. But I think the success of the model, that has caused a lot of people to get together that wouldn't otherwise have done so, and caused them to think really carefully about music education, and that's always a precursor to any sort of impact upon practice, people have got to be thinking. You don't change practice just by going and changing practice, that's part of the reason why we're in the mess we're in at the moment, because there's not necessarily thought through, been behind why you do stuff in the music classroom. But the thought behind, the inspiration behind it [TTM] has been a big success. In terms of the impact in the modern sense of the word, which I guess when it comes down to it is on outcomes for pupils, I doubt whether it would be possible to prove that as part of this project. I might be wrong, I hope I am, but outcomes for pupils, musical outcomes for pupils I'm not sure whether there will be any evidence for that, but there could be if it's sustained

Evaluative Comments

This report has considered a wide range of issues associated with the Teach Through Music initiative, and has heard the voices of many of those involved in, and affected by it. In this final section, attention turns to an external evaluative commentary, with suggestions and recommendations for future actions.

Aims

In starting to consider the efficacy and effectiveness of the Teach Through Music programme, it is useful to begin by revisiting its stated aims. This section of the evaluation therefore begins by considering the six aims from the theory of change document.

1. Senior leadership is more informed of the issues around KS3 music delivery and supportive of music staff committing to the programme
2. Teachers better equipped to plan a progressive curriculum
3. Teachers use more musical (non-verbal) means to assess pupils
4. Teachers establish peer networks that endure beyond the programme
5. % of time spent active music making increases during KS3 lessons
6. 75% of participating schools plan to actively engage with London's cultural assets during 2015- 16 academic year

Aim 1: Senior leadership is more informed of the issues around KS3 music delivery and supportive of music staff committing to the programme

As we have seen, only one SLT member responded to the on-line survey, and so their answers are not usable for analytical purposes. During the course of the evaluative research, only one headteacher was available for (a brief) discussion. This probably answers this question more than anything else! Both of the heads in question were highly supportive of music education in their schools, and of their music teachers being involved in TTM. A problem for music education generally is enlightening SLTs as to what good music education entails. Hopefully messages will filter out from TTM, P2P, Music Hubs, Ofsted, Music Mark, the ISM, and other interested parties which heads will take notice of. Probably the best analysis of this situation for TTM is that the availability of a significant programme such as this has put music onto the radar of some SLT, but that there is still work to be done.

There were too many anecdotes of people not being able to go to TTM events at the last minute because their SLT would not let them for this to be disregarded. The importance of subject-based CPD is underrated in the UK, and this needs addressing by more than just the music community.

Aim 2: Teachers better equipped to plan a progressive curriculum

Curriculum planning is a sadly neglected facet of the English education system. Very few teachers ever have meaningful curricular conversations with their SLTs; Ofsted do not really have the remit to investigate or endorse different curricula, and many music hubs do not have the capacity, or, in some cases, the expertise to address this on a school by school basis. Programme evaluation does not figure very highly in the vocabulary of the English education system either.

We discussed above how drawing on TTM survey answers, interviews, and visits, that a 'folk-pedagogy' of KS3 curriculum delivery in discrete project-based or

thematic units of works is the norm in schools in London (and the rest of the country too, maybe?). Whilst there is nothing wrong with this *per se*, we do need to know if teachers have moved to such a *modus operandi* as the 'default' option, as it were, or whether such decisions are made purposefully, or for expediency (e.g. carousels, resources).

We also saw above that a huge range of topics are taught at KS3. The pan-London experiences of music are enormous, from symphony to street, choir to beat-boxing, thrash metal to madrigals. How much of this is bound up with *identities* of who the young people are? Is music teachable as a subject in isolation from its surroundings? How are teachers helped with preparing curricular for the different types of schools, pupils, and societies which are part of the daily life of London?

TTM has done sterling service in encouraging teachers to thinking about their programmes of study, some for the first time, it would seem. This has been a useful first step in this direction. We know that other initiatives in music education, *inter alia* Musical Futures, and Listen, Imagine, Compose, place a focus on the curriculum at the heart of what they do. For those teachers on TTM who experienced this aspect, they self-report significant changes and improvements in their curricula. This needs to be built on in the future, and thinking on, and research into the curriculum needs to occur.

Aim 3: Teachers use more musical (non-verbal) means to assess pupils

The sections above reporting on the influence of the inspire event on assessment show that attending teachers have really thought about musical assessment, and how it might be effected for them, in their schools with their pupils. TTM has introduced a number of teachers to new thinking on assessment, and has helped many to really get to grips with this important aspect of their work.

One of the key problems with music education is the relative professional isolation of the music teacher. We saw how few fellow professionals music teachers have in their daily lives to talk with, and draw upon for knowledge and experience. One of the benefits that TTM has had is in reducing this professional isolation (see aim 4 for more on this), and this has helped a number of music teachers, if nothing else by showing them that they are not alone in their struggles with making assessment in music meaningful and, above all, musical.

Assessment in schools often struggles to fulfil a variety of roles: attainment, progression, tracking, reporting, skill development, as well as the more usual summative, formative, and ipsative. Teachers on TTM have worked at their understandings and application of these, and many teachers reported that this was their first encounter with others who understood their personal assessment problems. This has been a success for TTM.

We have seen that SLTs need working on, as well as with. Nowhere is this likely to be more true than in connection with good assessment practices. Whole-school systems predicated on STEM subject do not always translate well into the arts and music. SLTs need educating as to what good assessment in music practices look and sound like. There is a role here for Ofsted (who have actually been very clear), as well as professional associations and others. This is a pan-London, pan-England issue, and so TTM has done well to bring it to the fore.

Aim 4: Teachers establish peer networks that endure beyond the programme

Networks and professional linkages that have been established are a major aspect of TTM. The legacy of a one-year programme like this relies on the interpersonal relationships continuing. We have seen on many occasions in this report that teachers are busy people, and that the day-to-day busyness often gets in the way of personal and professional development. The urgent takes attention away from the important. TTM has established a number of peer networks, fellows, and communities of practice that would benefit from nurturing. This has been a commendable achievement.

Aim 5: % of time spent actively music making increases during KS3 lessons

Once again, we know that teachers self-report that they now spend more time on active music making as a result of TTM. We also have the triangulated evidence of the pupils who report greater use of instruments in KS3 music. This, therefore, means that TTM has had impact here too.

The important role of SLTs has frequently been the focus, and this is the case here too. Music exists in sounds, and this is not always amenable to quiet corridors in schools! SLTs need to support music departments to be musical, and manage the special demands that this brings with it.

Aim 6: 75% of participating schools plan to actively engage with London's cultural assets during 2015- 16 academic year

This is the one area where it is not possible to report on the direct statistical improvement hoped for. We know from the baseline survey that 65% of TTM schools are already engaging with London's rich cultural offer, and if that figure is added to the 6 teachers who report in the final survey that their engagement has improved slightly, we have a total of 72.62% of participating schools actively engaging. This is very close to the target, only missing by 2.38%. This is clearly an area which would benefit from more work, but even so is still an impressive statistic. It would be interesting to know how this compares with school music department engagement with arts organisations in other parts of the country?

Validity

It was observed earlier in this report that in assessment terminologies, the TTM programme evidences a great deal of face validity, as well as content validity and construct validity. What this means is this:

Face validity: Appears to do what it says it will

Content validity: The content is appropriate to the purposes

Construct validity: "Closely related to content validity...Construct validity requires a clear and accurate definition of the domain...(James, 1998 p.154)

Although primarily intended for investigating assessments, nonetheless these are useful first steps in looking into an intervention programme such as TTM. Surprisingly, some programmes fail on one or more these validity measures. TTM does not, it was a well-constructed programme, which clearly delineated content in advance, and, importantly, stuck to what it said it would do, and delivered on it. It was clear about the constructs it would be addressing, and via the short courses, inspire events, and the targeted use of mentoring, delivered on what it said it would do.

However, there is another aspect of validity, which is often said to trump the others, this is the notion of *consequential validity*, where “value implications...as a basis for action as well as the actual and potential consequences...” (Messick, 1995) are significant. Here TTM does not do so well, as the number of classroom teachers that it was designed to impact was not as high as had been hoped. The consequential validity is that 71 registered classroom teachers and 49 who were not registered but came to events, have benefited from a close attention to their teaching. This is good, but it could have been better.

This begs the question, could TTM have done anything more to promote itself? TTM was funded to run alongside another music CPD programme, Peer to Peer, promoted by Music Mark. This effectively divided the potential take-up figures, as both TTM and P2P were competing for the same catchment area. As one of the organisers commented above:

... neither of them were ever going to get the number of [teachers], they thought, because they're in competition. But also they're in competition for, therefore the same pool of committed teachers who felt the need of committed schools, who wanted to actually engage with some of these issues.

This was the biggest issue in the TTM programme. The lack of take up by music teachers was problematic from the outset, and although the TTM team worked very hard to attract teachers, for all the reasons that have been outlined in this report they did not enrol.

Real or 'symbolic' success?

One of the organisers was quoted earlier as saying this:

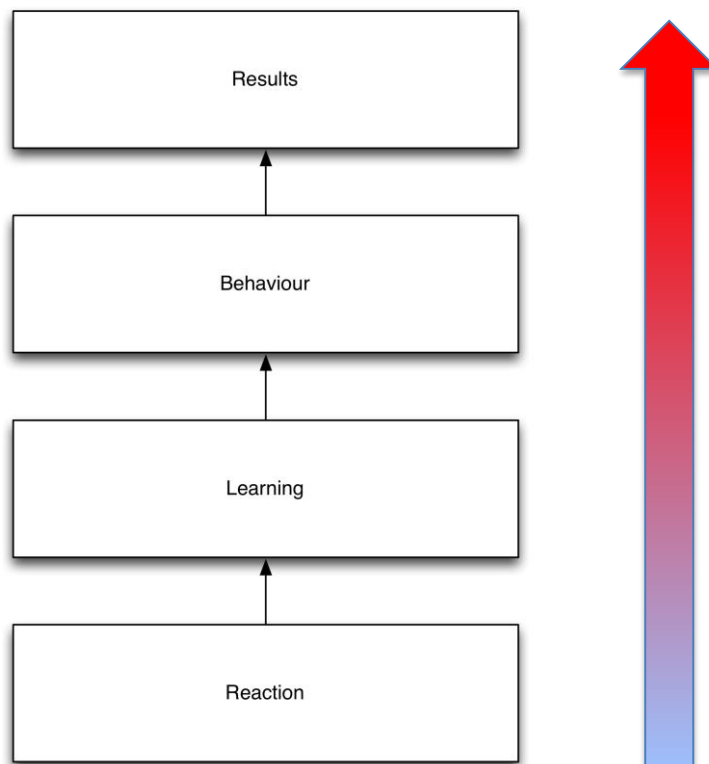
No, it hasn't been a success in terms of how we originally defined what we set out to achieve. I think it's been a success in the fact that it's happened and that's pretty unusual, the level of investment and focus on musical pedagogy in the classroom, so it's a symbolic success and I think it will have an impact on some teaching for some pupils and that in itself makes it worthwhile. But in terms of whether you would call it a success in terms of where we set out is another thing

So, the question to be addressed is the success level of TTM. It set out to affect 230 musicians and educators and it achieved this. However, the original hope was that 150 would be school employed classroom teachers and in fact this figure was 120. Of these only 71 enrolled for the full programme of courses, events and mentoring leading to a Case Study project and only 15 completed this full package. Others attended one event and did not benefit from the full experience intended for them. However, as we have seen, the Peer to Peer programme ran simultaneously, thus reducing the available cohort of participants somewhat. But what was successful was the engagement of participating teachers with the programme. Those who did engage, got something considerable from the programme. Networking on this scale is a major achievement with busy music teachers, and this is something TTM has achieved.

Kirkpatrick's 4-stage evaluation model

Kirkpatrick's 4-stage evaluation (Kirkpatrick & Kirkpatrick, 1994) model is commonly used in the evaluation of training programmes. In essence the four stage model can be represented visually, as in figure 4.

Figure 4: Kirkpatrick's 4-stage evaluation model



Starting at the base of the model, the first stage of impact evaluation of a programme (Kirkpatrick uses the word “training”, but it is being applied here for the TTM programme as a whole) is *reaction*. We know that the enrolled teachers all had positive things to say about the inspire events, the short courses, and the mentoring.

Stage 2 is *learning*, and for changes in learning we have the evidence of teachers' own case studies, as well as mentor logs, key discussions with stakeholders, and self-reported activity. These are all positive.

Stage 3, *behaviour*. We know that teachers self-report on changes in their pedagogic behaviours as a result of TTM. The evidence from the LIC case-studies, as a single example, shows that this is the case. What we cannot tell at this stage in the life-cycle of TTM is whether these behaviours have become embedded. A further round of investigation would be necessary in order to be able to try to determine that.

The final stage, *results*, is again too early to discuss with any degree of certainty at this stage. We do know that participating teachers have been impacted upon, some quite significantly, by TTM. Again, we would need to revisit this during subsequent academic years to find out how these results find their outworking in day to day teaching and learning activities.

Using the Kirkpatrick model, it is possible to ascribe some degree of success to the TTM programme. The only reason at this stage for this tentative result is that insufficient longitudinal data are available for analysis.

Value for money

This is the financial statement on the London Schools Excellence Fund website (London.gov):

Project Lead: Trinity Laban
Project Title: Teach Through Music
Subject: Music
Key Stage: 3
Grant Awarded: £364,626

Project Description: The project will strengthen subject knowledge amongst London's specialist secondary school music teachers, thus improving pupil attainment and progression. Delivery will be via a new 'World Class Arts and Learning' partnership led by Trinity Laban Conservatoire of Music and Dance, Barbican, Guildhall School of Music and Drama, University of Greenwich and London Music Hubs.

Project Outputs

| Schools | Teachers | Boroughs |
|---------|----------|-----------------------------|
| 150 | 230 | Open to all London Boroughs |

Undertaking some simple statistical analysis, and dividing the number of enrolled teachers (71) by the sum available to TTM we find that the programme worked out at a cost of some £5135 per enrolled teacher. However, as has been observed in earlier sections, the 71 fully enrolled teachers were not the only ones to participate in TTM, which complicates calculating the value for money sums. Dividing the numbers of the three sub-cohorts by the total sum available gives these results:

- Fully enrolled teachers: 71 = £5135 per teacher
- Participating classroom music teachers who were involved in some aspects of TTM: 120 = £3038/teacher
- Music educators engaged with aspects of the TTM programme: 233 = £1565/teacher

Whichever figure is used, however, what is the case is that economies of scale could and would have been made by a greater number of teachers being enrolled.

However, if we then look at the sessions that were offered, and cost these per capita (although clearly not everyone did everything) we find a slightly different story.

Altogether there were:

- 4 launch events
- 7 inspire events (including the final conference)
- 5 short courses

Breaking the short courses down by session numbers:

- Ensembles uncovered:
 - 2 groups, 4 sessions/group

- Voice work:
 - 2 groups, 4 sessions/group
- LIC
 - 2 groups, 4 sessions/group 1
 - 3 sessions/group 2 (the groups combined for the final session)
- Whose music:
 - 4 sessions
- Making music:
 - 6 sessions

This makes a total of 44 available sessions that enrolled teachers could attend. If the £364,626 total cost is spread over the 44 sessions delivered, each session can be costed at about £8286. This is not unreasonable for a day of CPD in a major venue, like the Barbican. Again, bearing in mind that not everyone attended everything, if the £5135 cost per fully enrolled teacher is spread over the 44 sessions, it comes to around £117 per teacher, for all of the activities laid on. This includes venues, which admittedly were sometime provided as 'in kind' support, but also catering, which is a real cost. To this £117/head figure should be added the mentoring process, which involved many hours of mentor time, the costs associated with giving money for teacher cover directly to schools, interactions from stakeholders via the portal, which were significant, and comments on teacher case studies, which again were significant. All this makes the cost-effectiveness of the TTM programme much more realistic.

It is clearly the case that providing high-quality CPD is not a cheap option. TTM went for leaders in the field to deliver sessions, which were given in high-quality venues. As has been commented on, many of the participating teachers were impressed by the high calibre of the presenters, session leaders, venues, and event speakers.

Conclusions

TTM has been an effective, and within given strictures cost-effective programme, for delivering CPD to London teachers. It has:

- Been a high-quality subject specific CPD programme
- Involved leaders and speakers of the highest calibre
- Taken place in world-leading venues
- Been delivered in a timely, organised fashion
- Facilitated new networking opportunities and actualities for many teachers
- Focused attention onto KS3 music – an area ripe for so doing
- Changed classroom practice for the better
- Focused attention on pedagogy
- Changed classroom assessment practices
- Developed music making in schools
- Developed teacher's own music making
- Introduced many teachers to London arts organisations
- Challenged thinking
- Given opportunities for structured reflection
- Been both pro-active and reactive
- Created a pan-London community of practice

Recommendations

Building on the aims of the TTM programme, outlined and discussed above, this section presents a series of recommendations based on each of the aims, which are offered to help facilitate discussion as to possible next steps, and to help others involved in planning and delivering future work in this area.

Aim 1: SLT

1. Continue to address SLT, possibly working with other interested parties in music education, to educate and inform them as the importance of music as more than just 'window dressing' for their school.
2. Work with major music organisations and associations to demonstrate the importance of music education in ways that go beyond mere advocacy.
3. Notwithstanding the previous point, develop and nurture a core group of headteachers who would advocate effectively for music in the curriculum with those SLTs who need convincing.
4. Invite SLT to music events in schools, hubs, and arts centres.
5. Music teachers, possibly working with Hubs, take time to explain to SLTs what musical learning looks and sounds like at KS3. SLTs cannot know what they have not been told.

Aim 2: Curriculum planning

6. Curriculum planning needs to be the focus of significant post-ITE CPD.
7. More research into programme evaluation in the English music education system needed.
8. Teachers need opportunities to discuss teaching and learning with others in the field.

9. Resource banks of high-quality teaching and learning materials may be appropriate, but these would need significant tailoring to local circumstances to be useful.
10. Musical learning needs to be thought about more systematically. Too many assume that *activity* is the key to sustained engagement, whereas what needs to be addressed is *learning*. Curriculum planning would help this.
11. We know that the majority of teachers in London teach thematic units of work. We need to know if these are truly progressional, or whether, for example, they simply revisit extant skills, knowledge, and understandings through different styles and genres.
12. We need to be clear on what progression in musical learning at KS3 in a variety of school types looks and sounds like.
13. We need to ask how teachers can be helped with developing progressional learning in their schools.
14. How much of musical progression is bound up with matters of personal identity? How can teachers be helped to develop meaningful progressive units relevant to their pupils lived experiences, as well as providing *musical* meaning?
15. What does true differentiation look and sound like in a progressive KS3 curriculum? How do we know?
16. What can pupils know, do, and understand at the end of KS3 that they did not before? How do we know?

Aim 3: Musical assessment

17. Continue to facilitate networking amongst London music teachers in order to address professional isolation. This will help them to develop meaningful musical assessment systems.
18. Some London boroughs are quite small. Assessment in music education does not lie within clearly delineated geographical borders of London boroughs. Wider cooperation and collaboration will help more teachers get to grips with this issue.
19. Assessment decisions in a school often rest with SLT, they may need educating as to what good (or even adequate) musical assessment practices involve.
20. Teachers need help unpicking the various uses and purposes of assessment.
21. Straightforward ways of disentangling the various aspects of attainment and progression will help teachers to develop their professional practice in this area. This will need facilitating.
22. Work with major music organisations to develop resources which will be of direct benefit to teachers in assessing musical learning musically.
23. Many schools are investing in costly 'off the peg' solutions which may not suit the needs of music departments. Statements about this need to be made available to SLTs, Hubs, and schools.

Aim 4: Networking

24. (Taken from 'assessment' above) Continue to facilitate networking amongst London music teachers in order to address professional isolation.
25. Nurture self-help groups, 'teach-meets' and other informal networking opportunities, as well as...
26. Provide formal, high-quality opportunities for teachers to connect with each other, and with the opportunities which London has to offer.

27. International and other high-impact venues to continue to work with teachers to support them, even by doing things as simple as offering meeting spaces in central locations.

Aim 5: Active music making in KS3 lessons

28. Teachers would benefit from continued support in this area.
29. Making music lessons more musical needs the approval of SLTs.
30. Music, by its very nature, exists as a sonic art, and has the potential to be singularly disruptive. Teachers need support for this to happen
31. Music making needs resourcing.
32. Teachers need refreshing in their personal music making, as well as...
33. Teachers need refreshing with ideas for classroom music making.

Aim 6: Actively engage with London's cultural assets

34. Continue to offer opportunities for schools and arts organisations to connect with each other.
35. Communicate availability and offers to schools.
36. Continue to involve Music Hubs as brokers for this activity where appropriate.
37. Lead arts and other organisations liaise with Music Hubs in order to try to find the 'hard to reach' schools who are not engaging.
38. Arts organisations to have steering group meetings with KS3 teachers to help ensure their own offers are relevant and grounded.

Then, moving away from the aims, are some recommendations for CPD:

Recommendations: CPD

39. Work with major national organisations to lobby for high-quality subject-specific music CPD to be made available to all classroom teachers, not just generic whole-school CPD, important though that may be.
40. High-quality subject-specific music CPD should be a right, not a luxury.
41. CPD provision should not just be a 'cash-cow' for a limited number of providers, some of whom have never been teachers, or worked in state schools, or have any knowledge or experience of urban education. It should be specific, high-quality, and purposeful.
42. Good CPD should be needs-led, not demand led, or provider-led.
43. Differences between *wants* and *needs* in CPD need exploring. These should be taken into account more widely in CPD provision and access.
44. Post ITE there should be clear routes and pathways into CPD, both accredited and non-accredited.
45. Big institutions cannot be expected to be entirely altruistic, they have a funding stream to work within. Wider initiatives to help them with this aspect of their work would be appreciated.
46. Structured reflection is important, but needs time to develop both trust and confidence. Ongoing ways of addressing this would be helpful for music teachers.

Then there are some general recommendations:

General recommendations

47. Try to find ways to extend the learning from TTM more widely.

48. There are good mini-CPD routes within TTM, these could be exploited and run again for wider audiences.
49. TTM (and Peer to Peer) should not be one-off programmes.
50. Music is an endangered subject, its teachers need nurturing.
51. (As with assessment above) maybe hubs could cooperate more and coordinate pan-London CPD for classroom teachers to achieve impact and scale.

Recommendations for wider music education sector

Working with Peer to Peer, the final set of recommendations appear in each of the reports on the two simultaneous London music education initiatives. This is important, as music education generally needs to work in a joined-up fashion, especially in these times of austerity, and so this commonality of approach needs heeding.

1. Music organisations need to work together to make the case for music-specific, rather than generic, professional learning opportunities in order to more effectively convince teachers and senior leadership teams of its importance.
2. Continuing professional development, resources and music educator support should be designed and resourced with significant input from teachers and suitably experienced professionals so that it is designed and presented in ways which are authentic and genuine and is more likely to be valued by all.
3. More high quality music-specific professional learning needs to be developed and music educators should have regular access to this. In line with the recommendations of the Teacher Development Trust, schools, organisations and senior managers should hold CPD providers to account for the quality and usefulness of their programmes.
4. Professional development for music educators should offer a range of appropriate choices and challenges. There should be bespoke options that are relevant to educators at all stages of their career and adaptable to differing contexts.
5. Future professional development should be based around a range of different models, considering a wide range of models from within and beyond education. It should allow for personal choice, joint practice development and personal professional learning.
6. Professional development for educators should be rooted in an applied inquiry-based philosophy and framework, relevant to a teacher's own work context and with an expectation that there is an adherence to classroom practice.
7. Professional development for music educators working in a range of different educational settings should imply methods and approaches that are inherently both useful and musical, bringing together a wide range of knowledge sources into applied work.
8. Professional development for teachers should be longitudinal, offering regular support, high quality input and follow-up and promote an environment where critical engagement with one's own practice is central.
9. In order to develop professional learning in the future, organisations should first develop a good understanding of already existing networks (e.g. run by schools, chains and hubs across specific locations or school clusters) to work out how to

support and enhance these, as well as identifying where there are areas in which formal and informal networks are less well developed.

10. Future provision should plan to create and sustain pan-London online and physical networks which recognise and work with existing provision without significant duplication.

11. There is a need for a much greater understanding from funders and CPD providers about the purpose, potential, design and impact of programmes and how they should be evaluated. Currently, there is frequently an unhealthy focus on generic (often metric-driven) measures and impacts that do not aid understanding and can skew interpretations. Additionally, there is often a lack of value placed upon, and the space to delineate, the qualities of experiences too (through, for example, attention to thoughts, feelings, opinions and narrative accounts). These need to be considered together in ways which consider the whole ecological system and help to unpick the perceptions of reality from reality itself.

12. Funders should recognise that measuring the 'impact' of a programme at the end of the lifespan of the programme only gives a snapshot. Opportunities to properly assess the longer-term impact can only take place after extended time and therefore we recommend that evaluation of impact is studied over a much longer period of time.

13. All future programmes, regardless of the duration, should be devised with outcomes defined from the outset. Activities and learning opportunities should be planned to meet this desired learning, rather than a programme of activities being designed before worthwhile and specific outcomes are clearly defined.

14. The learning from Peer-to-Peer and Teach Through Music should be widely shared with hubs and other interested organisations in order to help the music education sector and funding bodies to understand what is possible, and also worthwhile in terms of future professional development for music educators. More work needs to be done to help organisations and funders to recognise and understand the barriers, challenges and logistics.

15. There should be an expectation that teachers continue to engage in subject-specific professional learning throughout their career.

16. Professional/lifelong learning should be an aspiration throughout a music educator's career. Short-term CPD seen as an option can distract from the core business of raising standards, rather than contributing to it.

17. Funders should be mindful that there is an inevitable duplication of resources if two programmes are simultaneously funded across the same geographical area. It also reduces the number of potential participants available for either community, and risks diminishing the impact or uptake of one or both programmes. It is our recommendation that if this situation arises in the future, projects should be joined up from the outset.

Concluding remarks

Teach Through Music has been an ambitious programme which has aimed to address teaching and learning in the classroom at KS3. It is the first programme of its kind in many years to do this. Its impact has been significant, and the lessons

learned by participants, arts organisations, venues, administrators, and the TTM team have been significant. It is to be hoped that something positive and fruitful can be done with the collective knowledge that has accrued, and that KS3 music will not remain the 'Cinderella' of music education, a role it has played for far too long.

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