

**Facilitating the Transition from Student to Professional
through Instrumental Teacher Education:
A Case Study with Main Reference to the
Royal Birmingham Conservatoire**

Volume 2 (of 2)

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**A thesis submitted in partial fulfilment of the requirements of
Birmingham City University for the degree of Doctor of Philosophy**

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**Royal Birmingham Conservatoire
Faculty of Arts, Design and Media
Birmingham City University**

Volume 2

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Appendix A – Ethical matters and overview

(i) Ethical considerations statement [researcher]

I aim to act in accordance with Birmingham City University's ethical policies and frameworks, the Concordat to Support Research Integrity, BCU's Privacy Notice for Research Participants, and the BERA Ethical Guidelines by adopting a rigorous, transparent and respectful approach throughout my research.

I will ensure anonymity and confidentiality when gathering, coding, analysing and storing data. Individuals will not be identified by name but will instead be assigned an alphanumeric code recognisable only by myself, for use during collation, analysis and reporting. Where audio recording would be beneficial for transcription purposes, permission will be sought from participants, and a recording device will be loaned from BCU. Recordings will be stored on a password-protected hard drive until transcription is complete, after which point, they will be destroyed.

In all projects, potential participants will be given a period of notice (minimum of one week) to decide whether or not they would like to take part. I will provide a detailed information sheet and a consent form that makes clear that participation is voluntary, requires participants to respond to statements that reveal the proposed benefits and potential risks of the research and provides reassurance regarding honest reporting.

Before the research commences, participants will be informed that they have the right not to participate at all, and that if they do choose to do so, they may change their mind or their preferences, or indeed withdraw from the research at any time before data analysis begins. If a participant who has given consent loses capacity to consent or changes their mind after data analysis has begun, any personal data they have contributed will be destroyed immediately (though any data already processed will be retained). In the event that I cannot obtain informed consent in writing, I will not include participants' contributions.

I will respect the need to be transparent regarding my participant inclusion and exclusion criteria. For example, where I am seeking a large sample, I will offer the entire student population within a given year group/module the opportunity to accept

or decline an invitation to participate. Where sampling is purposive, the rationale will be clearly explained.

Although my research has the potential to compromise lecturer-student relationships, and I may unwittingly influence participants' responses, I am mindful of underlying perceptions of power and authority and will make it clear that current and former students should not feel obliged to participate, that they need not give a reason if they decline an invitation to do so, and that whatever their decision, there will be no detriment to their studies or assessments.

I am prepared to receive derogatory comments about my practice and/or that of my RBC colleagues that may affect me psychologically and emotionally. However, such findings should be seen in a positive light as a vehicle through which to improve and advance practice.

(ii) Sample participant information sheets

Example 1: Project 1a

ROYAL
BIRMINGHAM
CONSERVATOIRE

Luan Shaw
Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR
luan.shaw@bcu.ac.uk

Participant Information

TITLE OF PROJECT: Facilitating the transition from conservatoire student to professional through instrumental music teacher education - A case study with main reference to the Royal Birmingham Conservatoire

DOCTORAL RESEARCHER: Luan Shaw

You are invited to contribute to the above doctoral study and this Participant Information Sheet sets out why the study is being undertaken, what your participation would involve, what the benefits and risks to you might be, and what would happen after the study ends. You are welcome to contact me or my supervisors if you have any questions. Whether or not you take part is your choice. If you don't want to take part, you don't have to give a reason. If you do want to take part now, but change your mind later, you can pull out of the study at any time up to the point of data analysis. If you agree to take part in this study, please would you complete and sign the attached Consent Form (an electronic signature will be accepted) and return to me by email, retaining a copy of the Participant Information Sheet and Consent Form for your records.

Birmingham City University's Privacy Notice for Research Participants is available at this link:

<https://www.bcu.ac.uk/about-us/corporate-information/policies-and-procedures/privacy-notice-for-research-participants>

WHAT IS THE PURPOSE OF THE STUDY?

I would like to visit other conservatoires in England and talk to colleagues who are responsible for the provision of instrumental teacher education in undergraduate curricula as I believe that your insights and perspectives will provide valuable context for my research.

WHAT WILL MY PARTICIPATION IN THE STUDY INVOLVE?

I would be grateful if you would participate in a semi-structured interview on a mutually convenient date and time at [conservatoire]. This could take the form of an informal 'walking interview' which would be largely led by you. I would ask permission to make an audio recording of the interview to aid transcription and analysis, and you can choose whether or not to give consent to this. If you would prefer not to be recorded, I will write up notes in as much detail as possible during and/or after the interview and send you a copy before analysis commences, to check that you consider them a fair representation of your views.

It may be interesting and useful to follow up the interview by email or in person during the course of my PhD. You can choose whether or not to consent to being contacted again via the Consent Form that accompanies this document.

WHAT ARE THE POSSIBLE BENEFITS AND RISKS OF THIS STUDY?

There are no known risks; rather, discussion between institutions has the potential to be mutually beneficial. The preferences you indicate on the Consent Form may be updated at any time by contacting me directly at the email address above. Your responses will be solely used as primary data for this study. Conservatoires will not be identifiable by name or geographical location and I will preserve your anonymity by applying an alphanumeric code only understood by myself when describing your institution's work or citing your individual responses, e.g. C1 (Conservatoire 1). Recordings will be made on a device loaned from BCU and will subsequently be stored securely and confidentially on an encrypted, password protected hard drive until the transcription process is complete, after which point, they will be destroyed.

WHAT ARE MY RIGHTS?

Your participation is voluntary: you are free to decline to participate, or to withdraw from the research at any time before data analysis begins without experiencing any disadvantage. If you change your mind after data analysis has begun, any 'raw' personal data you have contributed will be destroyed immediately, though any data already processed and analysed will be retained. You have the right to access information about you, your institution or your students collected as part of the study. Your privacy and confidentiality is of primary concern and all necessary steps and precautions will be taken to ensure your contribution is anonymised at the collection stage. You can choose whether to give consent to being contacted again in connection with the current study or for the purposes of future research.

WHAT HAPPENS AFTER THE STUDY?

All raw data collected in any format will be destroyed following completion of my doctorate, if not before. Findings of this study may be disseminated beyond the scope of the doctoral thesis itself where opportunities arise (e.g. written reports, conference presentations). On completion of the doctorate (expected in 2023), you will be able to access an electronic copy of the final thesis if you wish.

WHO PAYS FOR THE STUDY?

This study forms part of my PhD which is funded by the Faculty of Arts, Design and Media at Birmingham City University.

WHO DO I CONTACT FOR MORE INFORMATION OR IF I HAVE CONCERNS?

If you have any questions, concerns or complaints about the study at any stage, you can contact:

Professor Deborah Mawer, Research Supervisor
Royal Birmingham Conservatoire, Birmingham City University
deborah.mawer@bcu.ac.uk

Professor Martin Fautley, Research Supervisor
School of Education and Social Work, Birmingham City University
martin.fautley@bcu.ac.uk

Example 2: Project 3a

ROYAL
BIRMINGHAM
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Luan Shaw
Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR
luan.shaw@bcu.ac.uk

Participant Information

TITLE OF PROJECT: Facilitating the transition from conservatoire student to professional through instrumental music teacher education - A case study with main reference to the Royal Birmingham Conservatoire

DOCTORAL RESEARCHER: Luan Shaw

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WHAT IS THE PURPOSE OF THE STUDY?

I would like to learn from RBC graduates' early experiences of working as instrumental teachers/music educators in order to continue to develop and inform instrumental teacher education at RBC. Furthermore, I would like to explore ways in which alumni might be able to help support current conservatoire students who aspire to teach. I believe your insights and perspectives will provide valuable context for my research.

WHAT WILL MY PARTICIPATION IN THE STUDY INVOLVE?

As you studied Further Pedagogy, I would like to invite you to Royal Birmingham Conservatoire to work with current students taking the Further Pedagogy module in 2019-20. You would be required to attend a single workshop on DD/MM/YY to share your early experiences as a teacher and answer current students' questions. After the workshop, I would like to invite you to take part in a focus group discussion in order to explore matters arising from the workshop. I plan to observe and take notes during the Further Pedagogy workshop, and would ideally like to record the Focus Group session, so would need your consent for this.

WHAT ARE THE POSSIBLE BENEFITS AND RISKS OF THIS STUDY?

There are no known risks; rather gathering your views about your early career experiences is likely to be beneficial in helping future generations of instrumental teachers who begin their training during their undergraduate studies in a conservatoire. The preferences you indicate on the Consent Form may be updated at any time by contacting me directly at the email address above. Your responses will be solely used as primary data for this study and I will preserve your anonymity by applying an alphanumeric code, only understood by myself, when citing your responses, e.g. G118 (Graduate 1, 2018). My written notes from the workshop will be converted into an electronic format, and the original paper copy will be destroyed. These electronic notes will be stored securely and confidentially on an encrypted, password protected hard drive. The focus group discussion will be recorded using a device loaned from BCU, and stored securely and confidentially on a password-protected hard drive until the transcription process is complete, after which the recording will be destroyed.

WHAT ARE MY RIGHTS?

Your participation is voluntary: you are free to decline to participate, or to withdraw from the research at any time before data analysis begins without experiencing any disadvantage. If you change your mind after data analysis has begun, any 'raw' personal data you have contributed will be destroyed immediately, though any data already processed and analysed will be retained. You have the right to access information about you collected as part of the study. Your privacy and confidentiality is of primary concern and all necessary steps and precautions will be taken to ensure your contribution is anonymised at the collection stage. You can choose whether to give consent to being contacted again in connection with the current study or for the purposes of future research.

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Professor Martin Fautley, Research Supervisor
School of Education and Social Work, Birmingham City University
martin.fautley@bcu.ac.uk

(iii) Sample consent forms

Example 1: Project 1a

ROYAL
BIRMINGHAM
CONSERVATOIRE

Luan Shaw
Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR
luan.shaw@bcu.ac.uk

CONSENT FORM

TITLE OF PROJECT: Facilitating the transition from conservatoire student to professional through instrumental music teacher education - A case study with main reference to the Royal Birmingham Conservatoire

DOCTORAL RESEARCHER: Luan Shaw

Please click on each box to insert a response to the points below (type Y for yes/N for no) then complete the details at the bottom of the form – name, date and signature. Many thanks.

1. I confirm that I have read and understand the Participant Information Sheet dated **DD/MM/YY** for the above study. I have had the opportunity to consider the information, ask questions and (where applicable) have had these answered satisfactorily.
2. I understand that my participation is voluntary and that I am free to withdraw at any time before data analysis begins without giving any reason, and without any consequences. If I change my mind after data analysis has begun, any personal data I have contributed will be destroyed, though any data already processed will be retained).
3. I understand that data collected during the study may be used beyond the scope of the doctoral thesis itself, for example in written reports or conference presentations, and that my identity will never be revealed.
4. I agree to my interview being audio recorded on the understanding that the recording will be destroyed following transcription, and any other raw data associated with it, will be anonymised, stored securely and confidentially and destroyed upon completion of the research.
5. I agree to take part in the above study.
6. I agree to being contacted again in connection with the current project, for example, should the researcher require clarification regarding any of my responses/contributions by email, or to interview me again in person.
7. I agree to being contacted again by the researcher in connection with future research projects.

☐☐☐☐☐☐☐

Name of Participant

Date

Electronic Signature

Example 2: Project 3a

ROYAL
BIRMINGHAM
CONSERVATOIRE

Luan Shaw
Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR
luan.shaw@bcu.ac.uk

CONSENT FORM

TITLE OF PROJECT: Facilitating the transition from conservatoire student to professional through instrumental music teacher education - A case study with main reference to the Royal Birmingham Conservatoire

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3. I understand that data collected during the study may be used beyond the scope of the doctoral thesis itself, for example in written reports or conference presentations, and that my identity will never be revealed.
4. I understand that notes will be taken during the workshop and that the focus group discussion will be audio recorded, and consent to both on the understanding that the data will be anonymised, stored securely and confidentially. I understand that the recording will be deleted following transcription and that notes will be destroyed upon completion of the research if not before.
5. I agree to take part in the above study.
6. I agree to being contacted again in connection with the current project, for example, should the researcher require clarification regarding any of my responses/contributions by email, or to interview me in person.
7. I agree to being contacted again by the researcher in connection with future research projects.

☐☐☐☐☐☐☐

Name of Participant

Date

Electronic Signature

Appendix B – Pilot study selected materials

(i) Pilot study: questionnaire

Please provide the following details:

Name _____
(This is for administrative purposes only. Your identity will not be revealed during the research.)

Principal study: _____

1) In which country (ies) did you receive your music education prior to studying at RBC?
Please tick all that apply.

<input type="checkbox"/>	England	If England, Wales, Scotland or Ireland, please continue to question 2.
<input type="checkbox"/>	Wales	
<input type="checkbox"/>	Scotland	
<input type="checkbox"/>	Ireland	
<input type="checkbox"/>	Outside the UK (please specify country (ies)):	If outside UK, please go to question 4.

2) Did you access any musical learning through a music hub prior to studying at RBC?
Please delete any responses that do not apply:

YES / NO/ DON'T KNOW

If **YES**, please state the name of the music hub in the box below

3) What kind of school(s) did you attend before coming to Royal Birmingham Conservatoire at
a) age 14-16? and b) age 16-18?
Please tick all that apply:

Age 14-16		Age 16-18	
<input type="checkbox"/>	State comprehensive	<input type="checkbox"/>	State comprehensive
<input type="checkbox"/>	State grammar	<input type="checkbox"/>	State grammar
<input type="checkbox"/>	Multi-academy trust	<input type="checkbox"/>	Multi-academy trust
<input type="checkbox"/>	Independent secondary	<input type="checkbox"/>	Independent secondary
<input type="checkbox"/>	Specialist music school	<input type="checkbox"/>	Specialist music school
<input type="checkbox"/>	Conservatoire junior department	<input type="checkbox"/>	Conservatoire junior department
<input type="checkbox"/>	Other(s) please specify:	<input type="checkbox"/>	Other(s) please specify:

- 4) Before coming to RBC, did you have any previous experience of supporting the learning of children and young people, musical or otherwise?

YES/NO (*Please delete as appropriate*). If YES, please tick all that apply.

Helping out in a local school	
Volunteering in an educational setting as part of Duke of Edinburgh or other scheme	
Instrumental/vocal teaching	
Supporting younger players/singers in an ensemble/choir	
Leading or assisting with music workshops	
Other(s) (please specify):	

- 5) When you have graduated from RBC, which of the following careers would you most like to pursue?

*Please choose **up to five** and number them in rank order with number 1 being the one you are most interested in:*

Solo performer		Classroom teacher	
Chamber musician		Music workshop leader	
Orchestral musician		Arts administrator	
Composer		Music therapist	
Conductor		Recording/sound engineer	
Instrumental/vocal teacher		Non-musical career	
Other(s) please specify:			

- 6) Have your career aspirations changed since the beginning of BMus 1?

YES/NO (*Please delete as applicable*)

- 6a) If YES, which of the following did you originally want to pursue?

*Please choose **up to five** and number them in rank order with number 1 being the one you were interested in the most:*

Solo performer		Classroom teacher	
Chamber musician		Music workshop leader	
Orchestral musician		Arts administrator	
Composer		Music therapist	
Conductor		Recording/sound engineer	
Instrumental/vocal teacher		Non-musical career	
Other(s) please specify:			

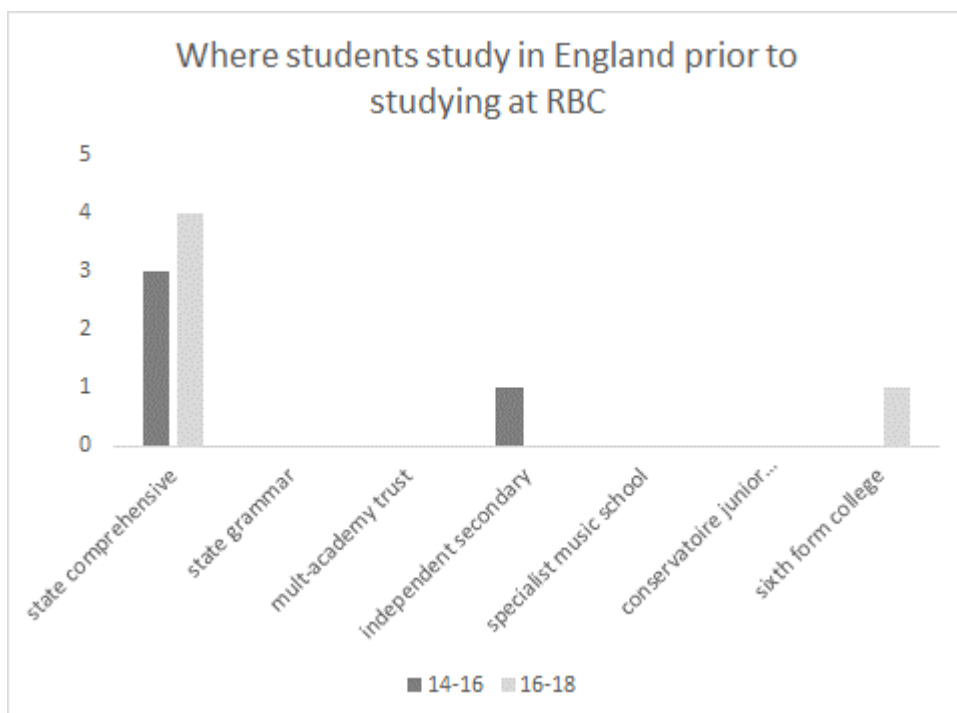
- 6b) Why do you think your career aspirations have changed?

(ii) Pilot study: questionnaire analysis (supplementary figures, tables and qualitative data not included in main dissertation text)

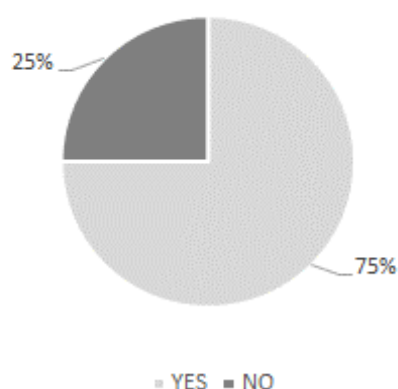
Countries where musical education received	No of participants
England	4
Hungary/England	1
Poland	1
Romania	1
Norway/USA	1

Of 5 students who studied in England, 4 accessed musical learning through a music hub.

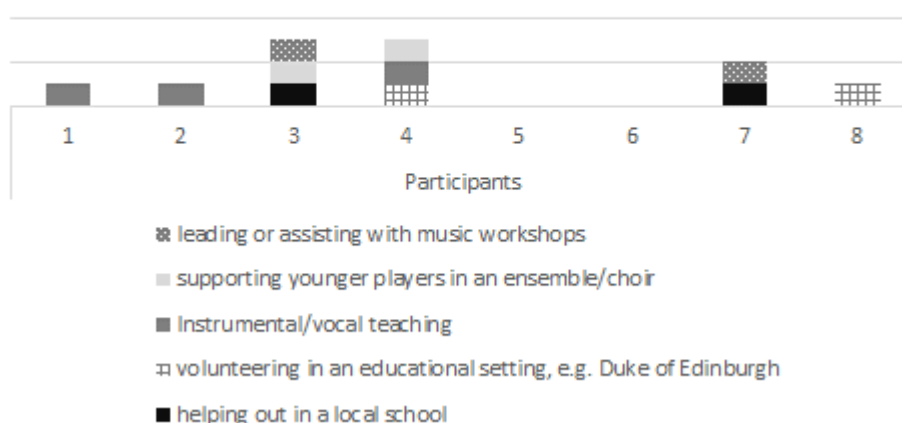
Northampton	3
Brighton & Hove/East Sussex	1



Experience of supporting the learning of young people (pre-RBC)?



Experience of supporting the learning of young people (pre- RBC)



Participant no	Responses to Question 6b: Why do you think your career aspirations have changed?
4	I have been exposed to/had more experience in education and have really enjoyed seeing what a difference music can make to others. I have also realised I don't feel the lifestyle of a full-time musician/performer is a career that suits me and it is insecure, competitive and quite pressurised. I just want to enjoy my music making.
5	I didn't enjoy intro to sound recording elective at Conservatoire. I have realised that there are people with far better education/teachers and instruments and they are hardworking. Thus I don't want to compete [with] them in solo career. My friends were giving me very positive feedback regarding my pedagogical approach.
6	More knowledge of what is available and achievable. Experiencing performance and teaching and understanding its affect and input on me and others.
7	I have been exposed to different routes of employment and learnt about (and subsequently gained an interest in) different areas of music.
8	I believe the reason is becoming more aware of the level required (in piano playing) for a professional performer and getting to know myself (my strengths and weaknesses) better.

(iii) Pilot study: extract from transcription of focus-group discussion (with initial manual coding and memoing)

Focus group

P6: So the solo career thing, I think is an interesting idea because for me it has of course changed, and you come here with the idea that you're gonna be the next thing, but I still feel that is my priority. I still want to be a solo performer, but my understanding, or my sort of expectation of success and what that means has changed. But not the actual desire to be that. But now I don't think I'm going to be knocking on the Opera House doors and expecting that to be my career, but I still want to make a career performing. But now I have so much more of an understanding of what is an option, smaller companies, independent productions, making your own things, creating your own kind of journey within what you want to do has changed. Not the desire to do it. Because I didn't really have an understanding of what is possible. You come here and you think you're an opera singer or you're a teacher and that's it. But now I think that's not so black and white. So in a sense, I still feel exactly the same. I just know better that there are other options and that I don't have to be the best best to still achieve a performing career.

P8: I think it's all about perception as well because there are certain skills you would need acting as a solo performer and as a teacher is a completely different skill set. If you think of yourself as a solo musician and that's what you want to do then you have to be the best and think about the level that people are playing at and about your own level and stuff like that and I think as a fresher, when you come to the Conservatoire, there's a reality check that you need to take care about and that's gonna happen all the time, but then as you become more open minded about your possibilities I think erm... then doors are going to start to open and opportunities will arise and you need to be able to improve on... er play on your strengths, obviously also look out for skills that could be useful and take less time I guess to work out.

R: Can you remember at what point in the course your thinking started to change?

P8: Yesterday? [laughs]

P6: It's an interesting question. You say a 'reality check' but in a sense we have to fill out a questionnaire, well a personal evaluation thing. It was a first year thing you had to do, and I know people who were... I don't remember exactly what I put... I'm pretty sure I put some teaching work on there, but I feel like that was because I felt like that was an option I needed to explore rather than because I really had the desire to do it rather than now I really feel passionate about it and it's not a Plan B... it's more of a that's really exciting. I really want to do that whereas before I was like well I guess I'll have to do that. But in a sense this sort of reality check, it's almost not a good idea either because you come here with all this expectation to be really good and then think well actually, it's probably not going to happen. And if you insist, then they go 'you're being unrealistic'. So there needs to be a balance of making people understand that there are other options but not necessarily taking away from their excitement of wanting to be a performer and wanting to be an excellent solo performer because I feel like a little bit, that happens. You come here and you're pretty good. I mean, you're in a conservatoire, and they go, well actually you're not gonna make it. You're gonna have to explore these other things as well and that's also success. And then, as a first year, especially if you're eighteen, I mean I was slightly older, that's not very nice. I wouldn't want to hear that, and you know, I've got four years to come to that conclusion so first year perhaps is a bit too early to have that reality check I think, because you're not going to be going out teaching yet anyway for four years.

P8: Er one could argue...you started teaching definitely before you graduated right?

P6: Only this year!

Luan Shaw

Expectation of success
Desire to be a performer
Change of perception
Understanding of career options

Luan Shaw

Interesting that this belief came through in my MEd research too.

Luan Shaw

Should have asked who's they?

Luan Shaw

Should have probed here. Did 'they' actually say those words?

Luan Shaw

But many students do teach during their studies – this could be one way of turning this into a positive.

P8: Only this year? Still it's better to have some preparation before you go into the real world.

P6: Yeah. No, no I agree with that, but as a fourth year, you know. I mean, I did pedagogy last year. Çöplədn't care less. I genuinely djədn't... I wəsn't interested. I had my viva once and it was the most painful experience. I had my viva this year and I çöplədn't stop talking cos I was really excited about the things I learnt and the things I wanted to explore. I changed. So you know, I think for me, teaching in my third year may not have been a good experience but now I have the passion for it, it is. So you know? You feel comfortable when you feel comfortable, but I wəsn't ready and...

I: Did you want to say anything P5?

P5: I came to the Conservatoire with the attitude well I'm not sure what I want to do. Let me explore. Then there was my first year, and then I see people with already, great instruments for several thousands of pounds and I see they're hard working at the same time and by their teachers previously acknowledged teachers and well acclaimed and I think to myself 'Am I really going to compete with them?' And I dədn't remember this happening. Probably because I see those people and of course most of third year I'm just like stage fright. I'm not here and sort of really struggling, but there's some students... and I say ok so I guess they're going to get all the jobs and that's it. In first year I said to myself, ok, they already play better than some of us will play after we've graduated from Conservatoire and now... I can say I was right.

P8: Oh you can definitely see when someone knows their thing, like you say, success written all over their forehead or something, but at the same time it's about diligence and really putting in the effort into all these four years, cos there are people who say that they practise for a couple hours a day in terms of piano playing and then there are people who go hard every day in putting the work in. If somebody has like very good talent and doesn't practise that hard then, and somebody a bit lower maybe in terms of ability then obviously the work is going to overcome the other person in four years time I think. But yeah, it's always good to be ambitious. I think like you said, come in with an open mind and see what's there to explore because coming from ██████████ let's say, which is my country, you don't exactly know what's possible and what your options are... you just know what they sell you, which is the concert musician which everybody adores and everybody worships and just say that er... I wəznə be that guy. I wəznə be the one that gets all the flowers and all the applause at the end. But that's why I mentioned the reality check because I think many people come with that dream but then they don't want to do all the harmony, all the pedagogy work that is gonn be necessary and that they might not really understand the importance of until they work out of these doors.

I: Thanks. What about the questionnaire itself? I'll take that on board about the post-18 thing, maybe make that clearer.

P6: Honestly, I dədn't quite know what it measures. I'm not quite sure what you're going to understand about my education based on it. But that might not be something to understand. But I feel it's very limited information that I'm giving. And with the two questions 5 and 6, for me I basically answered that my aspirations have not changed which isn't quite true. My outlook has very much changed, but the order of things that I would want to pursue things, the solo performer, vocal teacher, classroom teacher, music leader, whatever I put as the fifth, they are pretty much in the same order but I have a different expectation and different level of excitement or level of talent, I guess, for it, and understanding of what's achievable. So it hasn't changed, but it has changed completely. But I çən't reflect that on this.

P8: Maybe add another metric or something, level of excitement?

Luan Shaw

Change is a loaded word! Maybe could ask in what aspirations have changed – how leave room for elaboration/qualitative data

(iv) Pilot study: further coding and memoing of focus group transcript in Excel (leading to overarching themes) and feedback on questionnaire design

Participant	Response (and initial coding)	Memoing
6	So the solo career thing, I think is an interesting idea because for me it has of course changed...but I still feel that is my priority. . I still want to be a solo performer...	
6	you come here with the idea that you're gonna be the next thing	
8	I think it's all about perception as well because there are certain skills you would need acting as a solo performer and as a teacher is a completely different skill set	Interesting that this belief came through in my MEd research too.
6	in a sense this sort of reality check, it's almost not a good idea either because you come here with all this expectation to be really good and then think well actually, it's probably not going to happen. And if you insist, then they go 'you're being unrealistic'. So there needs to be a balance of making people understand that there are other options but not necessarily taking away from their excitement of wanting to be a performer and wanting to be an excellent solo performer	Who is 'they'? Staff prejudice?
8	you just know what they sell you, which is the concert musician which everybody adores and everybody worships and just say that er... I wanna be that guy. I wanna be the one that gets all the flowers and all the applause at the end. But that's why I mentioned the reality check because I think many people come with that dream but then they don't want to do all the harmony, all the pedagogy work that is gonna be necessary and that they might not really understand the importance of until they work out of these doors.	prejudice or lack of understanding?
6	Do you know you said that you had this expectation of wanting to become a concert musician – just one option and one option alone..	question to P8
8	It was probably the only thing that I knew [laughs]	response to P6
8	There's also an innate pleasure that we have of giving information. It's pleasurable to teach people and to see their progress, in the same way that one would feel that if you were progressing in your own domain. So I think teaching itself is pleasurable, but there are some mentalities that don't allow that pleasure to be felt because you're in your head too much or you don't [like] kids that much cos they get on your nerves. I think there's problems where you have to deal with yourself rather than oh I'm not made to do this, you know?	
<div> <div>...</div> <div>Aspiration-Prejudice</div> <div>Exploration-Uncertainty</div> <div>Transformation-Passion</div> <div>Competition-Collaboration</div> <div>feedback</div> </div>		

Participant	Response (and initial coding)	Memoing
6	in a sense this sort of reality check, it's almost not a good idea either because you come here with all this expectation to be really good and then think well actually, it's probably not going to happen. And if you insist, then they go 'you're being unrealistic'. So there needs to be a balance of making people understand that there are other options but not necessarily taking away from their excitement of wanting to be a performer and wanting to be an excellent solo performer, because you're not going to be going out teaching yet anyway for four years.	But many students do teach during their studies – this could be one way of turning this into a positive.
6	because I feel like a <i>little</i> bit, that happens. You come here and you're pretty good. I mean, you're in a conservatoire, and they go, well actually you're not gonna make it. You're gonna have to explore these other things as well and that's also success. And then, as a first year, especially if you're eighteen, I mean I was slightly older, that's not very nice. I wouldn't want to hear that, and you know, I've got four years to come to that conclusion so first year perhaps is a bit too early to have that reality check I think	did 'they' actually say those words?
5	I came to the Conservatoire with the attitude well I'm not sure what I want to do. Let me explore.	
8	come in with an open mind and see what's there to explore because coming from Romania, let's say, which is my country, you don't exactly know what's possible and what your options are	
6	So when you do find out that there are other things you can do with your love for music, is that more comforting than disappointment that you may not be a concert pianist but that you have so much else that you can do?	question to P8
8	I think it depends on your open-mindedness first of all, and also the disappointment when you realise actually where you are in terms of level compared to the musicians that earn a living from only performing which	
<div> <div>...</div> <div>Aspiration-Prejudice</div> <div>Exploration-Uncertainty</div> <div>Transformation-Passion</div> <div>Competition-Collaboration</div> <div>feedback</div> </div>		

Participant	Response (and initial coding)	Memoing
	we had to fill out a questionnaire, well a personal evaluation thing. It was a first year thing you had to do... I'm pretty sure I put some teaching work on there, but I feel like that was because I felt like that was an option I needed to explore rather than because I really had the desire to do it rather than now I really feel passionate about it and it's not a Plan B...it's more of a that's really exciting. I really want to do that whereas before I was like well I guess I'll have to do that.	Transformation of career aspiration and attitude
	I did pedagogy last year. Couldn't care less. I genuinely didn't... I wasn't interested. I had my viva voce and it was the most painful experience. I had my viva <i>this</i> year and I couldn't stop talking cos I was really excited about the things I learnt and the things I wanted to explore. I changed. I think for me, teaching in my third year may not have been a good experience but now I have the passion for it, it is. So you know? You feel comfortable when you feel comfortable, but I wasn't ready	
	My outlook has very much changed, but the order of things that I would want to pursue things, the solo performer, vocal teacher, classroom teacher, music leader, whatever I put as the fifth, they are pretty much in the same order but I have a different expectation and different level of excitement or level of talent, I guess, for it, and understanding of what's achievable. So it <i>hasn't</i> changed, but it has changed completely.	change is a loaded term!
	the transformation I've gone through mentally and in terms of attitude and desire, what to be as a musician is <i>completely</i> different to what I was as a first year... I still very much want to be a solo performer, the same level as before? No. Do I still want to be a teach, same level as before? Absolutely not. Completely different. I thought that was a necessity – now I feel that that could be a really exciting career path.	
	in Eastern Europe.. there's a stigma that if you're a teacher you're a failed musician and it just so happens that we are all from that sort of background. Most definitely, I mean for me, teaching is a failure. I mean I don't think about it that way any more, but before I did, I think I thought that if I just became a music teacher then I was just not very good at it.	This is really interesting actually – it will be interesting to find out if that's the case elsewhere in the world. I'm trying to change that perception that teaching is a second class thing through my job and through this research.
<div> ... Aspiration-Prejudice Exploration-Uncertainty Transformation-Passion Competition-Collaboration feedback + </div>		

Participant	Response (and initial coding)	Memoing
	8 If you think of yourself as a solo musician and that's what you want to do then you have to be the best and think about the level that people are playing at and about your own level and stuff like that	How you see yourself – identity. Is there the suggestion here that you don't have to be the best to be a teacher?
	5 there was my first year, and then I see people with already, great instruments for several thousands of pounds and I see they're hard working at the same time and I..their teachers previously acknowledged teachers and well acclaimed and I think to myself 'Am I really going to compete with them?' ...I say ok so I guess they're going to get all the jobs and that's it. In first year I said to myself, ok, they already play better than some of us will play after we've graduated from Conservatoire and now... I can say I was right.	
	8 Oh you can definitely see when someone knows their thing, like you say, success written all over their forehead or something, but at the same time it's about diligence and really putting in the effort into all these four years, cos there are people who say that they practise for a couple hours a day in terms of piano playing and then there are people who go hard every day in putting the work in. If somebody has like very good talent and doesn't practise that hard then, and somebody a bit lower maybe in terms of ability then obviously the work is going to overcome the other person in four years time I think.	still this idea that success is measured by whether you make it as a performer
	8 I think as a fresher, when you come to the Conservatoire, there's a reality check that you need to take care about and that's gonna happen all the time, but then as you become more open minded about your possibilities I think erm.. then doors are going to start to open and opportunities will arise and you need to be able to improve on... er play on your strengths, obviously also look out for skills that could be useful	
<div> ... Aspiration-Prejudice Exploration-Uncertainty Transformation-Passion Competition-Collaboration feedback + </div>		

Participant	Response (and initial coding)	Memoing
8	the first year, reading all this information, they might not think too much about it and think oh yeah, whatever the numbers, I just wanna get rid of this paper and go and play some video games	I need to question reliability of data
6	it's not going to reflect the actual transformation that has happened.	numbers alone are not effective in gathering this kind of info. Maybe could ask in what aspirations have changed – i.e. leave room for elaboration/qualitative data. Maybe I need
6	I don't know how you're going to lead this up saying it's a pedagogy, teaching-related ...what sort of questionnaire is this? Are you going to incorporate in the question or request when you have them fill it out whether it is something to do with whether they want to teach? Or is it nothing to do with wanting to teach?	Well it's about how we help students to develop those sorts of skills during their performance course, but this questionnaire, it's about trying to find out if anybody has any experience before they start their undergraduate course of helping out in schools and so on, and to find out whether there's any correlation between interests that they had before they came and how that plays out in their course, because obviously you can choose certain options as you go along... or whether there are people who think that teaching's not going to be for them at all. 'No way am I ever gonna teach.' And then by the end of the course, has that changed? So it's to get a baseline really, and then follow some of those people through and see what happens. The thing about asking them if they are from the UK and if they were part of a music hub.. it's to find out whether there is any sort of relationship between their musical background and how they relate to the training they have. It's also to find out if there are people from other countries whether their
5	I also think it could be useful to ask what sort of musical lessons they had in school, but also whether they had 1:1s or group sessions	Good point – this also came through the feedback from those who completed the questionnaire by email.
6	my understanding of teaching, it has an affect on how I approach teaching, what I think is a very important foundation and what I think is helpful. So that's a good point I think, to know what sort of er..education you had for music	Yes that's a good point and one of the links I'd want to make – what someone's outlook is on teaching as they go through the course, and how that relates to their background.
8	Might it be worth a question about the students' teachers and the environments, as a lot of their mentalities and problems in life maybe come from their environments, so you might see a few patterns there as well. I'm also thinking of general methods from around the world as well. Countries that have political and Communist pasts will be a little more rigid	(Also came through the emailed questionnaire feedback.) That's an interesting one though I wonder if someone coming into their first year would have that awareness. What you describe as 'rigid' would be normal for someone coming from that background. Maybe it's not until someone gets to fourth year and have been into the music service and have seen different ways of doing things that they would have a different outlook. So there are
> ... Aspiration-Prejudice Exploration-Uncertainty Transformation-Passion Competition-Collaboration feedback (+) : ◀		

Appendix C – Project 1 selected materials

(i) Project 1a: data analysis in NVivo (conservatoire academics)

Imported transcript samples

Files

Name	Codes	References
P1 interview	25	49
P2 interview	18	25
P3 interview	18	25
P4 interview	28	50
P5 interview	22	59
P6 interview	23	47
P7 interview	22	51

P1 interview

Click to edit

absolute eye opener to the kind of students who come here because they've mostly been hothoused to do this sort of conservatoire 1:1 teaching and they just didn't know this stuff was on the planet [laughs] so the ones that embrace it really absolutely love it. They already know all about that 1:1 stuff erm kind of specialist so yeah. I don't know if that answers the question but I think that. And some of them are extremely enthusiastic. In fact there's one girl who's a fourth year now who ... I was with her in the second year she went to [redacted] and I watched her there and then she was in my group last year in the third year and she was doing a placement back at [redacted] this year and I went to see her - she's a double bass player - and she's clearly just loving all that.

R: And do you think they recognise the transferable skills across those two disciplines - the teaching and the workshop leading?

P: Erm yes I think they do. I think this whole thing is making them see education in a wider context. It's like teaching by stealth isn't it. Like X = Y. Yes I think they do realise that.

R: And the optional modules, what proportion of a year group on average goes on to take these options and specialise in these areas?

P: Well I'm not sure because I don't see the whole college as a thing but I'm guessing there's about 200 students in a year - I think that's what we had in the second year looking at the assignments - I could be wrong - and this year in that Level 6 module I kept talking about, there's only 6 people doing it unfortunately. There were 20 last year.

R: So when you say Level 6 do you mean the final year placement?

P: No, no this is the third year one where they write all the stuff about activity theory and then write something else. That's the module I've been most heavily involved with as I've been teaching on it all three years that I've been here

R: Is that 6 strings or 6 across the whole year

P: Oh no across the whole thing. There's 2 pianists, a French horn and trumpet and a violin...and somebody else - a cello.

R: And those six - I know we're talking hypothetically because it's just one year, but do they all tend to then go on and do the placement, or is it smaller numbers still that go onto that?

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P7 interview	22	51

P1 interview P3 interview P2 interview

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P: Er yeah, so in my first year I just did the module exactly as it had been written by my predecessor [x] because I kinda felt that although I knew obviously the subject matter I really didn't know about modules or anything to do with Higher Education so I just followed that plan. And as I say it was 10 weeks...in the first two years it was a 10 week module and then the new degree spec came out and we moved to this 20 week structure. Erm.. so when it was the 10 week it was very very tightly focused and we did, erm..pretty much the same content but just a lower degree of depth I guess, and they only got one opportunity to teach one-to-one and one opportunity to teach in a group. And now that we've got the 20 week structure, the last couple of years, we've given them..last year we gave them two opportunities to teach one-to-one and two opportunities to teach a group. This year we did three for one-to-one because we found that people's partners didn't turn up and then they were missing a session and two for group, but it's become apparent that we need to have a third one for the groups cos the groups are actually more chaotic than the one to ones. So when I do it next year, they can do three and three. There's always a lot of feedback from the students. It will be 50/50 either we shouldn't lose all the teaching time by teaching each other in lessons and the lecturer should be teaching us, or we get people going it's great that that's within the teaching time but can we have more of it? And there's nothing that you can do to please everyone. But the hard line is there are specific learning outcomes for the module which are about 'you must plan and teach a lesson'. Therefore we've got to give you that opportunity within the structure, yeah.

R: I'm interested in this group thing. So how does that work?

P: Laughs. Well I wouldn't necessarily say it works! I mean, it sort of happens! Now the group thing - it's problematic..erm..you can imagine trying to find in a conservatoire, trying to find people in the same seminar group who have no experience on each others' instrument. It's bad enough when you just have to pair them, but then we put the pairs together, and what we're ideally looking for is a pair where there are three people who've never taught any of the other people's instruments apart from the one who's already had a few lessons from their previous partner and it's deliberate because what I want them to understand is about differentiation, and if you don't put that level of complication in it will just start at the beginning again with three people and they will teach them in the style they taught one person so it's difficult to try and...and they moan incessantly about it and how hard it is and I'm like 'yeah that's the point, now go away and get on with it'. So yeah we pair them. Two pairs together, make a four, erm and then they teach each other again within that time period, and they usually can only teach for 20 minutes in order to get everybody to have an opportunity. Erm, well what has happened this year is that the majority of the people have

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P1 interview
P3 interview
P2 interview
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R: Do you know whether there's any similar provision, sort of equivalent provision for composers?

P: Composers come to my talks and I'm aware of them and I do have some handouts that I give them to show that what I'm talking about, obviously is basically aimed at singers and instrumental players but that composition teachers will get something out of it..because I'm talking more about...I don't talk about how you teach the clarinet or the piano at all..it's not about the technique of the instrument, and so I explain that the principles are absolutely the same whether you're teaching the clarinet or piano or teaching composition. And there's usually a small number. I think this year roundabout 4 or 5. But I spoke to them individually and I gave them some extra little bit of thinking to say yes this is gonna work.

R: And do the students do anything outside of the [conservatoire] to further their module or is it all taught in house?

P: I think it's pretty much all taught in-house.

R: And what do the students think of the provision. Do you have any anecdotes you can share?

P: Well my very first sort of comment at the very beginning of the course is...something along the lines that er..I imagine a good number of you are doing this course cos you think it's a useful backup for your careers, but I'm hoping that by the end of this course that I'm going to show you that actually it's a frontup...and maybe the most important work you're going to do in your lives. And I think, you know, without overstating the case, that most of them are convinced by the end. I try to make them feel that teaching is an extremely worthy occupation, maybe the most worthy of all occupations because you know, we're shaping the future. And I think, I think they get it.

R: And do you think they recognise the transferable skills...

P: Yes because I talk about it a lot..because there's one point where I'm talking about..the type of teaching that I talk about..and I say it's really about life. I think if you ran your life on similar principles you'd be doing a good thing..because the central principles of teaching are very good life skills like sharing and being kind and being generous and that sort of thing. These are qualities of good people. Qualities of good teachers are qualities of good people.

R: What do you colleagues...Head of Departments and so on think of the provision?

P: I think they're happy with it all.

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P1 interview
P3 interview
P2 interview
P4 interview
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P: So erm the..the provision for undergraduates is a little bit patchy I would say. We certainly do have opportunities for students to develop some fundamental pedagogical skills and awareness erm but in the current model it's not quite joined up and that's one of my jobs is to help that, and as we go into revalidation that's something I can now have an input into. Cos I came in mid-way through a cycle, five year cycle. Erm currently, there are perhaps three or four points at which students can engage with pedagogy. The first one's compulsory in the first year, in a module that's about developing the artist holistically, and that includes to my knowledge, erm...just one or two weeks on observing teaching and beginning to think about the skills that a teacher actually needs to be able to do that work, erm and that's within that frame of a module that erm presents to students some of the broader skills that they will need as a graduate.

R: Yeah, so this is first year?

P: First year.

R: And do they have to do the teaching bit in that module?

P: Yes. It's only based on observation at that stage.

R: Do you mind me asking who they observe? Where do they go for that?

P: That's done, as far as I'm aware, that's done in a cohort session and I think erm, not necessarily, but I think sometimes they observe a teacher who works in our Junior Programme, so they watch them teaching a child, or a young person, in a one-to-one instrumental setting. And it's about developing their pedagogical awareness and observational skills, so what's actually happening there? Is the student learning? If so, how do we know they're learning? What's the teacher doing that's facilitating the learning and so on, building the questions that they're encouraged to consider. And their reflection on that observation goes into a portfolio which is assessed on that module. So I see it as dipping the toe in the water in the first year.

R: Yeah, absolutely. So every student does one observation

P: One observation and that's assessed.

R: So sowing the seed

P: It is sowing the seed! That's how I see it yeah. And it's probably a good place to continue, to start in the future.

Files
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P: That's a really good question. Erm...[long pause]. So there isn't currently an elective about composition teaching specifically, but there could be. Erm..I'm not aware of any third year placements that were directly involved with composition skills, but there must be opportunity to use them...

R: So it is a kind of teach your second study thing? I mean if they play an instrument, might they tend to choose the module if they're interested in teaching their instrument?

P: Erm...yes again, it's a good question. I'm trying to think – when I did the autoethnography based module I think all students on that were instrumental students – I think so, I think so...erm...so there's an opportunity there for development – that's made me think. There's nothing to stop a fourth year, for example, from doing a Creative Project around composition teaching – the thing is there are about 120 students in a year and when it comes to Creative Project, I'll supervise 15 or 20 of them, and I'll tend to get the ones – I won't necessarily get the ones who are doing teaching, if you see what I mean, so I don't know all the creative projects that might include teaching, that's what I'm saying.

R: Sure.

R: But that's a really, a really, thought-provoking couple of questions there.

R: Could I ask you as well...I interested in...you said the Piano students have this bespoke module. Do the rest of the departments have something bespoke to them?

P: Not yet. But the BMus is going into revalidation next year, so it's an opportunity like I've said to rethink this, and one idea I have, and I don't know...it's just an idea at this stage would be to have a teaching module, or possibly two cos it could be a ...the students have to do two electives in their third year and two in the fourth year, so I could imagine a pedagogy module where it's in an A part and a B part and the student could either do A and B in one year or do A and B over two years so there's a sense of continuity there. And if we did that, then within that I could imagine having some general, more general sessions on issues in teaching and learning and human development and psychology and principles of assessment and things like that, and then some school-based sessions which would bring in expertise from individual schools and one would build on the other. So that might mean modifying the current model to make something more equivalent across all the different schools, cos what we have at the moment has a particular shape to it which is an accident of history if you like. See what I mean? And the revalidation is an opportunity to look at it from a

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P: Yes, so there is just one thing that we offer to our undergraduate students, and I'm talking now about the erm.students on the BMus programme so performers, composers and erm musicians who are jazz students, the whole community of music students. Er we...in the fourth year there is a module that we call Professional Studies 2 and a component of the module is called the Teaching Skills module...er the Teaching Skills section or part of the module. Er and this is what we offer in terms of the experience of learning in relation to this area of instrumental teaching/composition teaching...it's very much...although it is a core module for all the students, it's very much taught by each individual department. So it is yeah...this is what it is...so a component of a Professional Studies module. Although we are aware that students would start earlier to give lessons, private lessons..

R: So you mean they teach themselves?

P: Erm...yes, I mean I'm not quite sure how they get into the instrumental teaching you know by the second or the third year there are some students who already start teaching. At that point we have not yet given the students this model. Although...I say that but actually this fourth year module, the module in fourth year is stretched in two years, in year 3 and in year 4. So some of the activity already starts in year 3, and I guess that is the idea that the earlier we start with this, the better for the students, as the students themselves look for teaching pupils outside, outside the school.

R: So if it starts in year 3, how does that work? You said they do some in departments, is that right? Or is it all in departments?

R: All in departments, it is all in departments. And this is where my detailed knowledge of what happens in each department is not 100% specific. And then the approach is that it is so specific what they need to be aware of and the very precise skills of teaching an instrument, composition, electronic music and things like that, that there are specific staff members in each department that are in charge of this element of the module. So these person organise a series of seminars, lectures for the students. Erm...the students are invited to attend, er, to watch er teaching, some of it in connection with the Junior Department. Some of the students go to see of the teaching that happens in the Senior department, and if they are teaching themselves, they also write up what they are doing. They present some plans for their teaching and... I..I should have double checked this, but in the Vocal Department, they used to have a scheme whereby they would teach year 1 instrumentalists to sing, so the assessment of the teaching skills was singers would also demonstrate the teaching to their fellow students. Now I'm not 100% sure this is still happening but this is definitely what was going on until a few years ago.

Coding of interview transcripts

Name
<input type="radio"/> Job title and responsibilities
<input type="radio"/> Musician identities
<input type="radio"/> reciprocal learning
<input type="radio"/> Time in post
<input type="radio"/> Curriculum overview
<input type="radio"/> Assessment
<input type="radio"/> Challenges in curriculum
<input type="radio"/> Composers
<input type="radio"/> Compulsory modules
<input type="radio"/> Departmental provision
<input type="radio"/> First year
<input type="radio"/> Growth and recent or possible developments
<input type="radio"/> interdisciplinary
<input type="radio"/> Level 7
<input type="radio"/> Optional modules
<input type="radio"/> Philosophy + approach
<input type="radio"/> Views on teaching pre conservatoire
<input type="radio"/> Placements
<input type="radio"/> DBS
<input type="radio"/> Provision for composers
<input type="radio"/> Future development ideas
<input type="radio"/> Challenges standing in way of change
<input type="radio"/> Reflection in action
<input type="radio"/> Graduate destinations (as a result of provision)
<input type="radio"/> Change in career aspiration
<input type="radio"/> Staff attitudes to provision
<input type="radio"/> Disconnectedness
<input type="radio"/> Investment in pedagogy
<input type="radio"/> Open-mindedness
<input type="radio"/> Resistance
<input type="radio"/> Snobbery
<input type="radio"/> Support
<input type="radio"/> Teaching vs Performance
<input type="radio"/> Student attitudes towards provision
<input type="radio"/> Recognition of transferable skills
<input type="radio"/> Student engagement
<input type="radio"/> Student feedback on provision
<input type="radio"/> Teaching (academic) vs performance
<input type="radio"/> Views on conservatoire provision in general (c

(ii) Project 1b: online employer questionnaire

1. I confirm that I have read the Participant Information provided above and agree to take part in the research on the understanding that neither my own identity, nor that of the music hub I represent will be revealed at any point during the research. I understand that my anonymised responses will be used to inform a PhD study at Royal Birmingham Conservatoire, Birmingham City University, and may also be reported in presentations and/or papers beyond the scope of the study. * *Required*

☐ By proceeding to the questionnaire I confirm my understanding and agreement of the terms stated.

2. Please enter your name. (This information is for administrative purposes only. Your identity will not be revealed at any point during the research).

3. Please enter your job title. (This information is for administrative purposes only. Your identity will not be revealed at any point during the research).

4. Please enter the name of the music hub you represent. (This information is for administrative purposes only. Your identity will not be revealed at any point during the research).

5. Does your music hub recruit teachers who are only just graduating from conservatoires/music colleges, or who graduated from a conservatoire very recently, i.e. less than a year ago?

- ☐ Yes
☐ No
☐ Not currently, but would consider doing so in future
☐ Don't know

6. Approximately what percentage of your teaching staff trained at a conservatoire?

Please select ▼

7. In your music hub, which of the following genres/specialisms/lesson types do you recruit **new** employees to teach? Please select all that apply.

- ☐ Classical
- ☐ Jazz
- ☐ Rock and pop
- ☐ Folk
- ☐ World music
- ☐ Composition
- ☐ Music technology
- ☐ Early years
- ☐ SEND
- ☐ One-to-one lessons
- ☐ Small group lessons
- ☐ Whole class lessons
- ☐ Chamber music
- ☐ Large instrumental/vocal ensembles
- ☐ Music workshops
- ☒ Other

- a. If you selected Other, please specify: **Required**


- b. Of the above genres/specialisms/lesson types, are there any that you consider new/recent conservatoire graduates are typically not qualified to teach? Please select all that apply or if not applicable, move onto the next question.

- ☐ Classical
- ☐ Jazz
- ☐ Rock and pop
- ☐ Folk
- ☐ World music
- ☐ Composition
- ☐ Music technology
- ☐ Early years
- ☐ SEND
- ☐ One-to-one lessons
- ☐ Small group lessons
- ☐ Whole class lessons
- ☐ Chamber music
- ☐ Large ensembles
- ☐ Other

8. What are the particular challenges faced by new teachers working for your music hub? Please select all that apply.

- ☐ Lesson planning
- ☐ Use of appropriate teaching strategies/resources
- ☐ Teaching large groups/whole classes
- ☐ Working in unfamiliar genres
- ☐ Differentiation
- ☐ Behaviour management
- ☐ Teaching with technology
- ☐ Gaining support from schools/school staff
- ☐ Building positive relationships with/gaining trust from parents
- ☐ Time management (in teaching)
- ☐ Time management (in the job as a whole)
- ☐ Administration
- ☐ Loneliness
- ☐ Travel
- ☐ Job security
- ☐ Other
- ☐ Other

- b. Please feel free to elaborate on any of the above and/or list other challenges as you feel appropriate.

A rectangular text input box with a thin black border and a small double-slash icon in the bottom right corner, indicating it is a text area.

9. Have you ever been asked to contribute to undergraduate course development in conservatoires?

- ☐ Yes
☐ No
☐ Don't know

- a. Please provide further information to support your answer if you wish.

A rectangular text input box with a thin black border and a small double-slash icon in the bottom right corner, indicating it is a text area.

10. If you were asked to contribute to undergraduate course development in conservatoires in the future, what would you recommend they do/include to help prepare aspiring teachers to meet the challenges you have selected/outlined above?

A rectangular text input box with a thin black border and a small double-slash icon in the bottom right corner, indicating it is a text area.

- 11.** Does your music hub offer placements/training for undergraduate conservatoire students, i.e. as part of their course?

- ☐ Yes
☐ No
☐ Not currently but would consider doing so in the future

- a.** Please provide further information to support your answer if you wish.

- 12.** If you would be happy to be contacted again in connection with this questionnaire, for example, should the researcher require clarification or further information, please enter your email address below. If you would rather not be contacted, please enter 'No further contact'.

- 13.** Would you be happy to be interviewed in connection with further research, for example in person, by phone or via Skype? Please state your preference(s) below.

- ☐ In person
☐ Phone
☐ Skype
☐ No further contact

(iii) Project 1b: questionnaire analysis (screenshot samples of initial coding of qualitative data in Excel)

Unique Response Number	7.b.i. If you have made one or more selections above, please give reasons for your answer(s). Please also specify if you selected 'other'.	conservatoire student hegemony	institutional hegemony	employer hegemony/ generalisations	insufficient/ no teaching experience
32	I think it is important to agree what 'qualified to teach means'. The majority of students don't have teaching experience in most of the above. However, given support and training, many students can quickly become excellent teachers.				1
33	Some of the skills needed for teaching are not musical skills. Classroom management, strategies for motivation and building confident teachers can often come with the experience of doing it. There are also some students who see teaching as the means to generate income while they pursue performance rather than investing early on in becoming the best educator they can be. Still, strategies for working with multiple children are the weakest aspects of younger student teachers. IN an ensembles context the skill set lacking is the ability to arrange for the levels of the students or the lack of knowledge on good appropriate repertoire. Its often either too easy or too hard.	1			
34	Behaviour management can be hit and miss. Also, differentiating for different ability levels within a group seems like something that they could do with more work on. Finally, in my experience, a lot of recent graduates are not particularly interested in group/ class work. They would prefer to just do 1:1 lessons.	1		1	
35	Definitely not always the case				
	because of the focus on performance skills (quite rightly) graduates are often				

Unique response number	8a. Please feel free to elaborate on any of the above and/ or list other challenges as you feel appropriate.	no understanding of pedagogy other than own experience	training not matched to demands of the job	struggle with commitment to role and own development as a teacher
21	From our limited experience of recruiting new/recent graduates they have been completely unprepared for working in a peripatetic setting and have little real life experience. We do however provide mentoring and support if appointed		1	
22	Across a large county, predominantly rural and with poor transport links, isolation is difficult to manage: offers to address this are complicated by times and venues available to meet other staff. We've started to address IT use by those of staff who require support (usually but not always as part of an ageing workforce). Another consideration is staff with different expectations of what is paid time and what is not.			
26	As above, we are proud to offer salaried posts, however, this salary comes with a commitment that shocks many graduates to the core. Many really struggle with the reality of working full time in the sector and the commitment required to develop themselves, work on a growth mindset and ensure that teaching and learning is exciting and relevant to children and young people from all backgrounds. Many also have weak skills on their first instrument, even though they have just graduated, and do not know how to unlock the musical and technical potential in their pupils		1	1
27	There seems to be an attitude that teaching is not a career choice and its just filling in time before they get a playing job. Therefore the admin and reliability of new teachers can sometimes be poor.			1
	The majority of our whole class teachers hold QTS. Many freelance tutors are not			
> All data Q7a Q7bi Q8a Q8b Q9a Q10 Q11a (+)				

Unique Response Number	9.a. Please provide further information to support your answer if you wish.	recruitment/ career events	lack of time in institution's curriculum	lack of support/ interest from conservatoire	employer keen to take this forward
5	Recruitment / careers events Sessions about WCET and music hubs	1			
7	This would be a great step forward in helping to forge career pathways for graduates and help us to guide them in the areas which would be beneficial for roles that they may wish to apply for in music hubs.				1
9	But I have been an External Assessor for Music Education at a University and also provided INSET for teachers at Teacher Training Colleges.				
10	Would be very interested to talk with the future potential workforce and develop a pathway into instrumental teaching				1
15	Due to the unpreparedness of students my line manager and I have attempted to offer support for undergraduates in the local conservatoire. There is very little recognition of the extent of the problem there, and the support that our experience and knowledge could give. I have delivered a small amount of teaching for the students. That was organised by the careers department rather than those involved with pedagogy. Recently a more extensive scheme that we tried to organise jointly fell down due to lack of support from the conservatoire.				1
<div> All data Q7a Q7bi Q8a Q8b Q9a Q10 Q11a + </div>					

Unique Response Number	10. If you were asked to contribute to undergraduate course development in conservatoires in the future, what would you recommend they do/include to help prepare aspiring teachers to meet the challenges you have selected/outlined above?	hegemony (conservatoire related)	life skills/ business awareness (financial etc)	child development /progress/ teaching and learning pedagogy	self-reflection - why teach?
14	teaching styles, an understanding of being a beginner/not from a musically supportive family, communication styles, the importance of music as the language of the lesson and not verbal explanation so lots of singing and playing by the teacher.				
15	Why we teach - what motivates us. What we teach - i.e. the curriculum. How - how we plan for that, examples of activities. How to be an effective teacher. Different settings such as small group and ensemble. How to teach in a genre which is not your first language. Non-musical things e.g. how to get on with schools.				1
16	General teaching and learning pedagogy. Understanding the development of a child. Musical progress ideas.			1	
17	Optional teaching placements as a course module (I think RNCM do offer this and it has been really beneficial) A short module on developing and delivering a musical project (admin and project management skills are really helpful and will offer leadership opportunities but in my experience very weak in conservatoire graduates)	1			
<div> All data Q7a Q7bi Q8a Q8b Q9a Q10 Q11a + </div>					

Appendix D – Project 2 selected materials

(i) Project 2a: revised questionnaire

Name _____ Principal Study: _____ (This is for administrative purposes only. Your identity will not be revealed during the research.)																																
<p>1) In which country (ies) did you receive your music education prior to studying at RBC? <i>Please tick all that apply.</i></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="width: 20px; height: 20px;"></td><td>England</td></tr> <tr><td style="width: 20px; height: 20px;"></td><td>Wales</td></tr> <tr><td style="width: 20px; height: 20px;"></td><td>Scotland</td></tr> <tr><td style="width: 20px; height: 20px;"></td><td>Ireland</td></tr> <tr><td style="width: 20px; height: 20px;"></td><td>Outside the UK (please specify country (ies)):</td></tr> </table> <p>NEXT: If you studied in England, Wales, Scotland or Ireland, please continue to question 2. If you studied outside the UK, please go to question 4.</p>		England		Wales		Scotland		Ireland		Outside the UK (please specify country (ies)):																						
	England																															
	Wales																															
	Scotland																															
	Ireland																															
	Outside the UK (please specify country (ies)):																															
<p>2) Did you access any musical learning through a music hub/music service prior to studying at RBC?</p> <p><i>Please delete any responses that do not apply:</i> YES/ NO/ DON'T KNOW</p> <p>If YES, please state the name of the music hub/music service in the box below:</p> <div style="border: 1px solid black; height: 20px; width: 100%; margin-top: 5px;"></div>																																
<p>3) What kind of school(s) did you attend before coming to Royal Birmingham Conservatoire at a) age 14-16? and b) age 16-18?</p> <p><i>Please tick all that apply:</i></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="2" style="text-align: center;">Age 14-16</th> <th colspan="2" style="text-align: center;">Age 16-18</th> </tr> </thead> <tbody> <tr> <td style="width: 40%;">State comprehensive</td> <td style="width: 10%;"></td> <td style="width: 40%;">State comprehensive</td> <td style="width: 10%;"></td> </tr> <tr> <td>State grammar</td> <td></td> <td>State grammar</td> <td></td> </tr> <tr> <td>Multi-academy trust</td> <td></td> <td>Multi-academy trust</td> <td></td> </tr> <tr> <td>Independent secondary</td> <td></td> <td>Independent secondary</td> <td></td> </tr> <tr> <td>Specialist music school</td> <td></td> <td>Specialist music school</td> <td></td> </tr> <tr> <td>Conservatoire junior department</td> <td></td> <td>Conservatoire junior department</td> <td></td> </tr> <tr> <td>Other(s) please specify:</td> <td></td> <td>Other(s) please specify:</td> <td></td> </tr> </tbody> </table> <p style="text-align: center; margin-top: 10px;"><i>Please proceed to question 4 overleaf.</i></p>	Age 14-16		Age 16-18		State comprehensive		State comprehensive		State grammar		State grammar		Multi-academy trust		Multi-academy trust		Independent secondary		Independent secondary		Specialist music school		Specialist music school		Conservatoire junior department		Conservatoire junior department		Other(s) please specify:		Other(s) please specify:	
Age 14-16		Age 16-18																														
State comprehensive		State comprehensive																														
State grammar		State grammar																														
Multi-academy trust		Multi-academy trust																														
Independent secondary		Independent secondary																														
Specialist music school		Specialist music school																														
Conservatoire junior department		Conservatoire junior department																														
Other(s) please specify:		Other(s) please specify:																														

- 4) What type of musical tuition did you receive in your current Principal Study area from your very first lesson up to coming to RBC? Please also state at what age you received this tuition and for how long. *Please tick all that apply.*

Type of tuition	Tick all that apply	No of children in group (where applicable)	Your age at the time	How long? (days/months/ years)
One-to-one lessons		N/A		
Small group				
Large group/whole class				
Ensemble (chamber music)				
Ensemble (orchestra/band)				
Suzuki training				
Kodaly training				
Other tuition/method(s) (please give details below)				

- 5) Before coming to RBC, did you have any previous experience of supporting the learning of children and young people, musical or otherwise? If so, please indicate your age when you engaged in this activity, and for how long.

YES/NO (Please delete as appropriate). If **YES**, please tick all that apply.

Activity	Tick all that apply	Your age at the time	How long? (days/months /years)
Helping out in a local school			
Volunteering in an educational setting as part of Duke of Edinburgh or other scheme			
Instrumental/vocal teaching			
Supporting younger players/singers in an ensemble/choir			
Leading or assisting with music workshops			
Other(s) (please specify):			

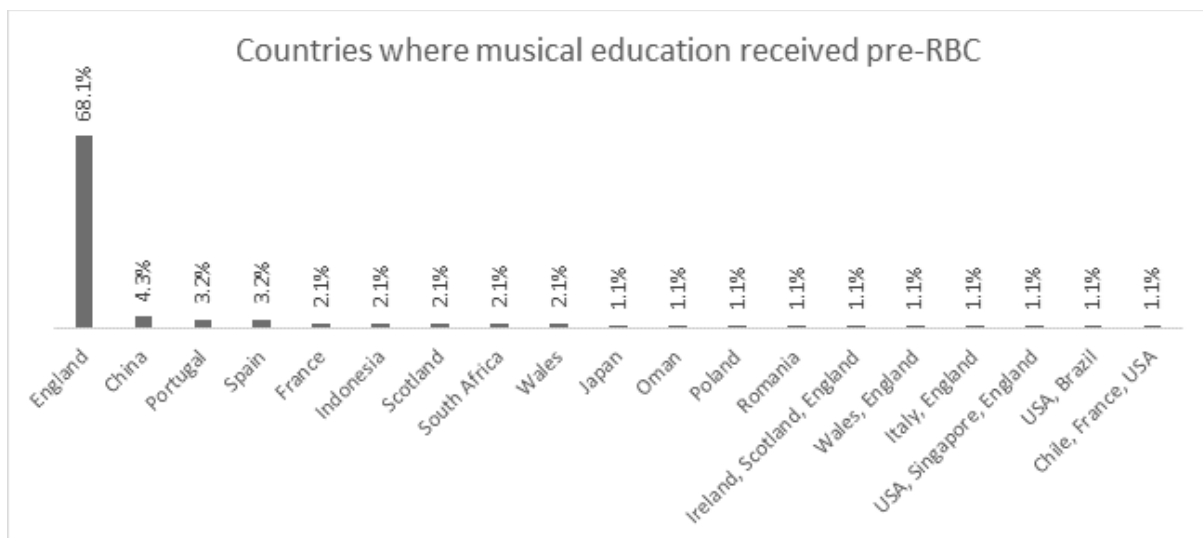
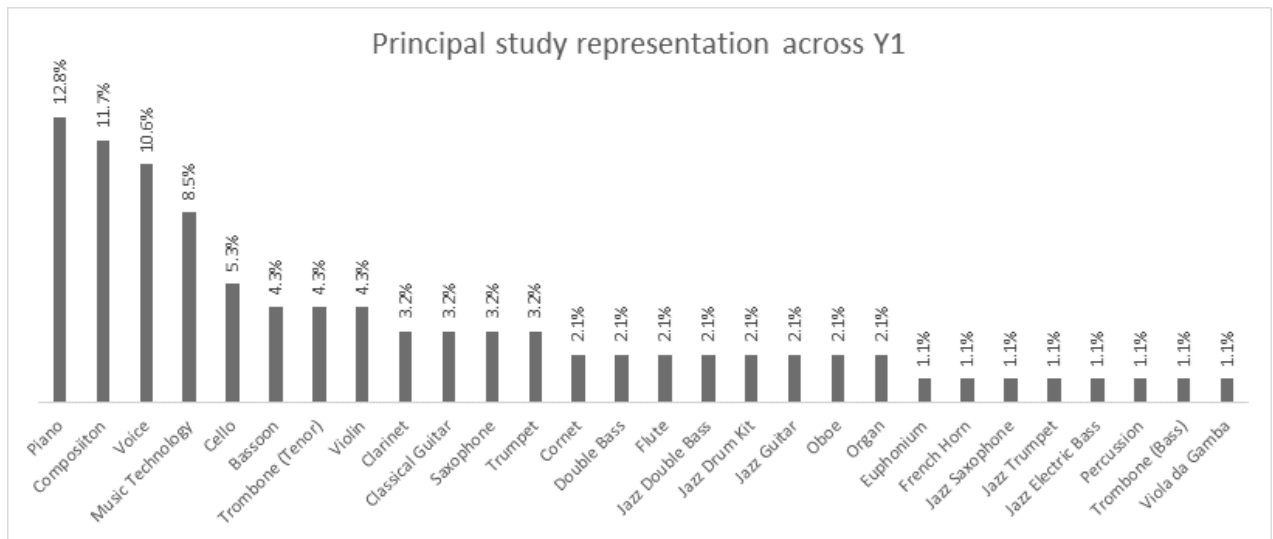
- 6) When you have graduated from RBC, which of the following careers would you most like to pursue?

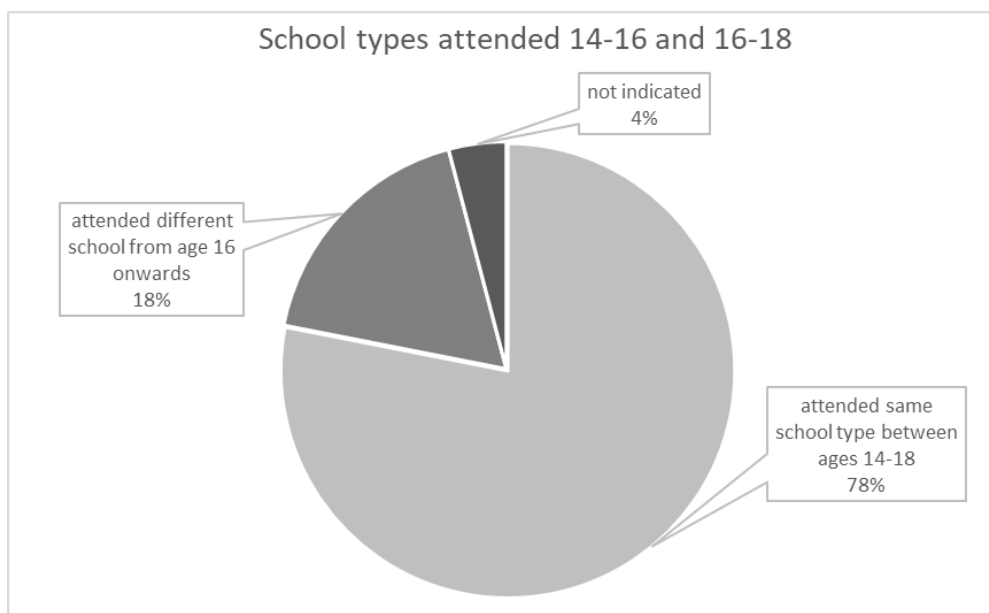
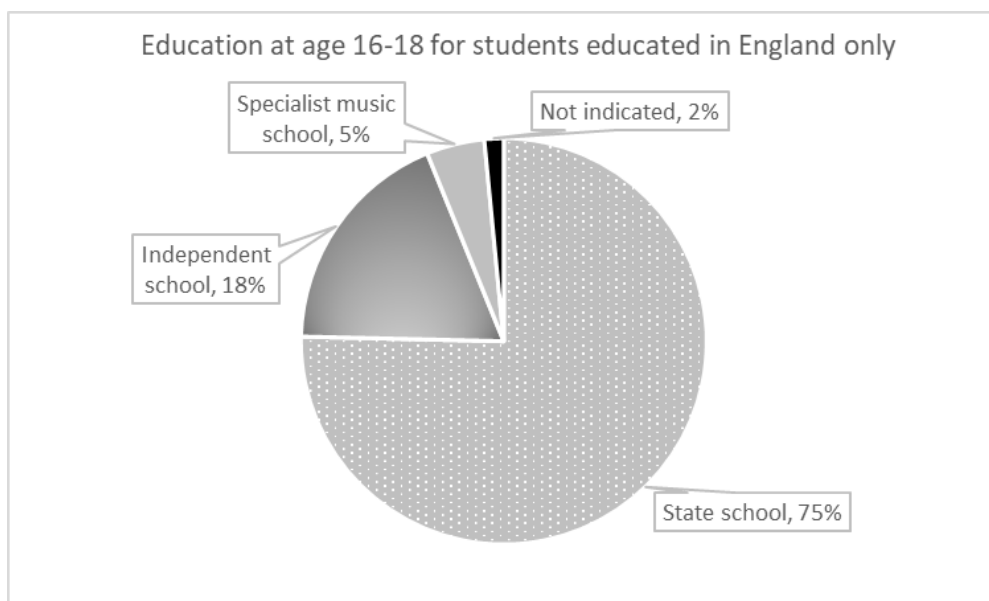
*Please choose **up to five** and number them in rank order with number 1 being the one you are the most interested in:*

Solo performer		Classroom teacher	
Chamber musician		Music workshop leader	
Orchestral musician		Arts administrator	
Composer		Music therapist	
Conductor		Recording/sound engineer	
Instrumental/vocal teacher		Non-musical career	
Other(s) please specify:			

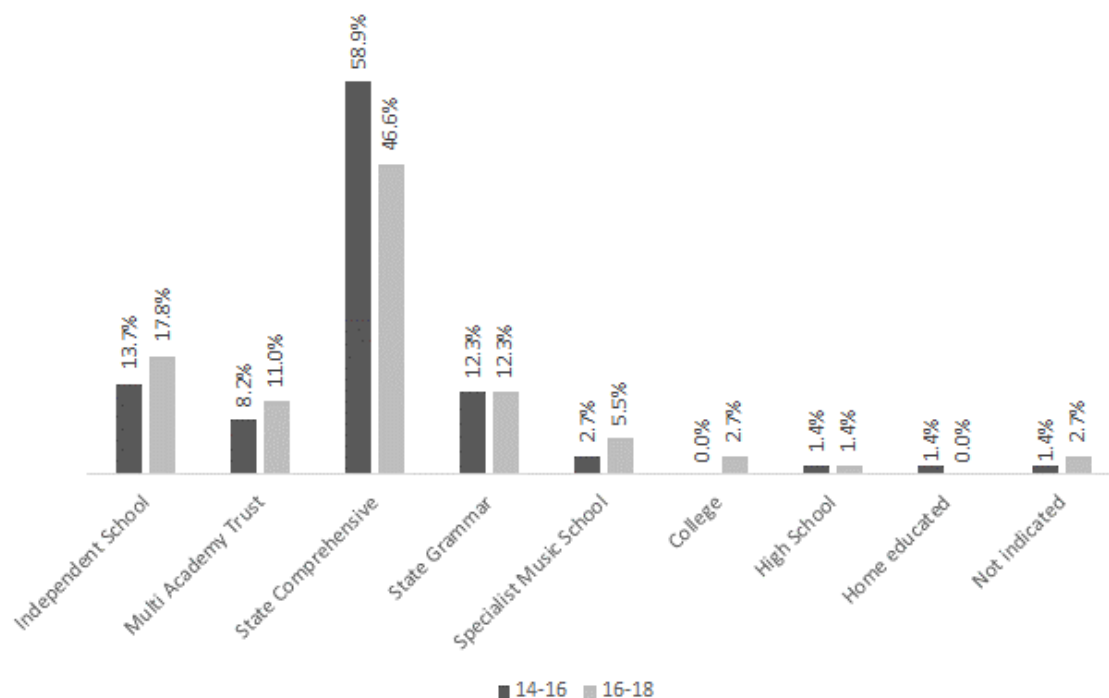
- 7) Please use the space below to write a few words about what you are most looking forward to learning about during your time at RBC and why.

(ii) Project 2a: questionnaire analysis (supplementary figures and tables not included in main dissertation text)





School education at ages 14-16 and 16-18



		Type of tuition received pre-RBC by Principal study department								
Total no of students		one to one	Small group	Large group/ whole class	Ensemble (chamber)	Ensemble (orchestra/b and)	Suzuki	Kodaly	Online	Self taught
14	Keyboard	14	2	8	4	7	0	1	0	0
12	Strings	11	5	3	7	10	1	1	0	0
3	Classical Guitar	3	2	1	3	0	1	1	0	0
14	Woodwind	14	5	1	8	10	0	0	0	0
12	Brass	12	4	4	6	12	0	0	0	0
1	Percussion	1	1	1	1	1	0	0	0	0
10	Voice	10	3	4	7	5	0	0	0	0
9	Jazz	9	7	5	2	7	0	0	0	0
11	Composition	7	6	2	3	2	0	0	1	0
8	Music Technology	4	3	3	1	2	0	0	0	2
Total no of students		one to one	Small group	Large group/ whole class	Ensemble (chamber)	Ensemble (orchestra/b and)	Suzuki	Kodaly	Online	Self taught
14	Keyboard	100.0%	14.3%	57.1%	28.6%	50.0%	0.0%	7.1%	0.0%	0.0%
12	Strings	91.7%	41.7%	25.0%	58.3%	83.3%	8.3%	8.3%	0.0%	0.0%
3	Classical Guitar	100.0%	16.7%	33.3%	100.0%	0.0%	33.3%	33.3%	0.0%	0.0%
14	Woodwind	100.0%	35.7%	7.1%	57.1%	71.4%	0.0%	0.0%	0.0%	0.0%
12	Brass	100.0%	33.3%	33.3%	50.0%	100.0%	0.0%	0.0%	0.0%	0.0%
1	Percussion	100.0%	100.0%	100.0%	100.0%	100.0%	0.0%	0.0%	0.0%	0.0%
10	Voice	100.0%	30.0%	40.0%	70.0%	50.0%	0.0%	0.0%	0.0%	0.0%
9	Jazz	100.0%	77.8%	55.6%	22.2%	77.8%	0.0%	0.0%	0.0%	0.0%
11	Composition	63.6%	54.5%	18.2%	27.3%	18.2%	0.0%	0.0%	9.1%	0.0%
8	Music Technology	50.0%	37.5%	37.5%	12.5%	25.0%	0.0%	0.0%	0.0%	25.0%

No of students	Out of school provision accessed prior to RBC
2	Aldeburgh Young Musicians
1	Barnsley Music Hub
1	Bedfordshire Music Hub/Milton Keynes Music Hub
1	Bolton Music Service
2	Bristol Plays Music
1	Colourstrings Music School
2	Cornwall Music Service Trust
1	Dudley Performing Arts
2	East Sussex Music Service
1	Entrust, Staffordshire
2	Hampshire Music Service
2	Herts Music Service
1	Kirklees Music Service/Birmingham Music Service
1	Leicestershire Arts
1	Lincolnshire Music Service/Rutland Music Service/Cambridge Music Service
1	Luton Music Service/Bedfordshire Music Service
1	Milton Keynes Music Hub
2	Northamptonshire Music and Performing Arts Trust
2	Resonate Music Hub, Liverpool
1	Rockschool
1	Sage Gateshead, Newcastle Music Service
1	South Gloucs Music Hub
1	South Gloucs/Bristol Music Hub
1	South West Music School
1	Swindon Music Cooperative
1	Tomorrow's Warriors (National Portfolio Organisation, ACE)
2	Warwickshire County Music Service
1	Wirksworth Music Centre
12	conservatoire junior department

(iii) Project 2a: samples of initial coding in Excel (Y1 textual narratives)

		benefit others	importance of music education	explaining concepts in accessible ways	links to Principal Study
CODE					
21F19	Throughout the module I have been able to build upon and refine my skills associated with community music. One of the most important new skills I have learnt is how to take charge in unfamiliar and new environments. The tactic of immediately starting a session as soon as the participants are in the door was strikingly effective. This immediacy doesn't allow time for the participants of a session to over think or allow themselves to become self-conscious about what they do. As practitioners we often feel the need to explain in detail what it is, that we are about to present to a group. XXX proved that this is not the case and upon reflection of sessions where I have been a participant, I can clearly understand that if a leader stands in front of a group especially if they are younger can very quickly become disengaged with the session. It is essential as a leader to keep the captivation of your audience as once lost; it is extremely hard if not impossible to regain. This simple skill for me has broken down one of the largest obstacles when conducting music activities in group settings. Total inclusivity is another element that is essential to running a successful	1	1	1	1

		confidence	communication	leadership skills
CODE				
28O19	The Community Engagement module has been invaluable in teaching me the skills required for education and community work, an essential aspect of my future career. As I have aspired to work in education for a substantial period of time, I already had a little experience working with children and music before joining RBC. For example, I have participated in workshops aimed at encouraging primary aged children to start learning woodwind instruments, however, the Community Engagement module has helped me to draw on the skills I learnt, such as how to appropriately speak to children and command their attention, and made me more confident in knowing how to approach different situations that may arise in working with different members of the community. Classes offered in this module, such as XXX's workshops, have shown industry recognised techniques of how to choose appropriate repertoire, songs or games to utilise with different members of the community and how to ensure their interest and participation. The workshops did not solely focus on one group of	1	1	1

CODE		development of wider skills	learning about and from different cultures	responsibility and organisaion skills	outside comfort zone	interdisciplinary
34CP19	<p>While participating in the Community Engagement module, my knowledge and understanding of music expanded. Indeed, some workshops included the introduction of traditional music genres and their instruments from specific regions of the world, such as the Gamelan from Indonesia. As all the first-year music students, I had the privilege to play some foreign instruments that I have never encountered before, something that is not easily accessible to us. As a composer student, this was particularly useful, as ideas of future works can emerge from the discovery of new instruments.</p> <p>In addition, some sessions involved us, students, creating a short music piece in small groups. For example, we needed to compose the audio of a scene from a silent movie. This activity made us use our creativity and common sense to associate sounds with noises and with visual art. As music students, most of us are not used to associate the audio and visual senses, but it is certainly useful for our future career. I consider composing music for films in the future, and this type of exercises contribute to my learning process to achieve it. Moreover, working in groups made us share ideas, make decisions and coordinate our performances. People benefit from this skill in every work field, which particularly applies in my studies, composition. In fact, in order to create and produce a piece, composers need to communicate with musicians in every major step of the process: while composing, as they</p>	1	1	1	1	1

(iv) Project 2b: screenshot samples from Excel spreadsheet used for collation and coding of Y2 textual narratives (leading to generation of overarching themes)

Stage 1 examples: initial coding

		history - awareness of performance practice/ interpretation	history - analysing scores	how to teach different age groups	planning for 1:1 or whole class
10DB19	<p>Pedagogy is a topic that all music students should study. Many students begin their musical education by learning from musicians with little teaching background which sometimes results with an inadequate foundation.</p> <p>Principal study lessons provide me with a direct insight into how to approach teaching for my specific instrument. They allow me to learn the best repertoire for my instrument including: studies, excerpts and pieces. One-on-one lessons also allow me to pick up on teaching and delivery methods, realising if they work first hand. Some examples that I have found useful are using synonyms, phrases and games to remember different passages or scales. I found the most important thing that I have learnt is correct technique. Having this technique allows me to pass onto future instrumentalists, doing everything I can to ensure they do not make the same mistakes as me with bad posture or bow hold. Attending workshops and ensembles also give me the same insight that principal study lessons do but for a variety of instruments. These classes demonstrate to me the best type of repertoire to use with different instruments. Masterclasses have been a crucial part of my learning while studying in a conservatoire. Having the opportunity to observe and learn different methods from around the world. Gaining a broader understanding of educating methods from the virtuosos of my instrument.</p>	1	1	1	1

		conducting ensembles	aural training - can help teachers make music for accessible to learners, e.g. playing by ear/non-notation	history - analysing scores	broader knowledge of education
22C19	<p>Why is it important to study pedagogy in a conservatoire?</p> <p>The skills, style and resources we will use as music educators are often largely based on our own previous experiences with music educators.</p> <p>I have learnt different teaching styles through principal study activities, especially visiting masterclasses and lessons with various teachers, these different styles have helped me discover how to best adapt to different people's needs. Other principal study activities have included conducting in informal settings. These conducting skills will be beneficial for workshops, music service work, or coaching ensembles. When teaching individually, conducting in students at early stages will help them learn cues valuable if they join bands and orchestras.</p> <p>Within community engagement and woodwind workshops we have had SEND workshops, learning basic Makaton, and communication techniques to focus on students as individuals. This has really supported my ongoing development, and my current music theory teaching of a student with a EHCP. Community Engagement gave us skills and experience in running music workshops – especially with early years as I chose this group for my assessment. I currently work in admin at a playgroup, I hope post-COVID I will be able to use these skills to support the music sessions there, but also in the future these</p>	1	1	1	1

		best ways of teaching technique to beginners	strategies for working with large groups of learners	awareness of socio-economic factors	differences in approach 1:1 and whole class
56FH19	<p>The questions of why it is important to study pedagogy and why we should teach are closely linked. We might want to teach because it provides a source of income, to give something back to the next generation, or simply because it is enjoyable. Therefore, it is important to study pedagogy so that we can do all these things successfully.</p> <p>An interesting side effect of teaching is that it solidifies and improves your own musical knowledge. The process of having to explain something at any level demands a thorough understanding of the topic and a thoughtful approach. Teaching also holds the teacher's own skills accountable because you notice your own bad habits as if they were the bad habits of a pupil.</p> <p>Perhaps the most useful thing that has contributed to my potential as a music educator is the observation of performance classes. Firstly, this has provided the opportunity to observe constructive criticism and feedback given by high level teachers, and secondly it also gives me an opportunity to give feedback to the performer. This has allowed me to begin to practise articulating feedback in such a clear understandable manner, and in such a way as to be encouraging rather than rude or demoralising.</p>	1	1	1	1

Stage 2 examples: further coding

Principal Study Lessons								
new ways of looking at music	impossible to teach if you haven't learned it yourself	Direct link between PS and teaching own instrument	Pick up teaching methods	learning repertoire	teacher-pupil relationships	helps relate to difficulties faced by pupils	structuring lessons	learning to teach ourselves
1	1	9	9	3	9	6	2	6

Principal Study Lessons								
learning how to adapt to different pupils' needs	orchestration (for composers) helps with ensemble arranging	specific analogies adapted for use with beginners from Principal Study lessons	learning something new yourself helps you understand challenges in others' learning	composition lessons can improve students' knowledge of instruments	observed flexibility in teaching	taster of group teaching	put ourselves in shoes of our teachers	developing /correcting technique
7	1	1	1	1	1	1	1	10

Workshops and Ensembles						
learning how to give feedback	listening to others' suggestions transfers to taking pupils' suggestions on board in teaching	learning from others in chamber music ensembles	learn independence	learning about teaching a variety of instruments	learning to listen critically and give constructive feedback	repertoire for variety of instruments
3	5	7	9	2	6	1

Workshops and Ensembles						
management of groups	ear training transferable to accompanying or diagnosing errors in pupils' playing	picking up rehearsal techniques/ management for conducting	different understanding of same subject matter	completing tasks as a team and inputting ideas	organising rehearsals	observing what works for other learners
2	2	5	1	1	1	5

Academic/supporting studies					
contribute towards ability to teach theory	history - awareness of performance practice/interpretation	applying it to my instrument	applying knowledge to teaching of other instruments	passing on this knowledge to pupils helps promote their independent learning	conducting ensembles
4	13	2	1	1	1

Academic/supporting studies				
aural training - can help teachers make music for accessible to learners, e.g. playing by ear/non-notation	relevant for classroom teaching	aural - helps with providing feedback to learners	aural - analysis of your own work and that of others	history - analysing scores
2	1	2	1	3

Masterclasses			
methods from around the world	learning how to adapt to different pupils' needs	open-minded	learning from virtuosos
2	5	1	3

Stage 3 examples: generation of overarching themes

(S = specificity; T = transferability; R = responsibility)

specific instrument knowledge	helps me become a better performer	applying it to my instrument	learning from virtuosos	how yr 2 builds on yr 1; generalised to specialist knowledge	more confident in Principal Study area
S	S	S	S	S	S
	6	2	2	3	1
					1

history - awareness of performance practice/ interpretation	learn from teaching and apply to our practice	developing/ correcting technique	direct link between Principal Study and teaching own instrument	pick up teaching methods	learn independence	transferable skills - performance and teaching	learning from others in chamber music ensembles	learning to teach ourselves	picking up rehearsal techniques/ management for conducting	Dalcroze and Kodaly approaches	contribute towards ability to teach theory
ST	ST	ST	ST	ST	ST	ST	ST	ST	ST	ST	ST
13	11	10	9	9	9	7	7	6	5	5	4

reflected on steps and processes that were previously taken for granted/ deconstruction	learning repertoire	learning about teaching a variety of instruments	creating and sustaining a career from a passion	best ways of teaching technique to beginners	develops you as a musician	back to basics	taster of group teaching	aural - analysis of your own work and that of others	helps me work more productively in an ensemble situation	Pedagogy can make you better prepared for Principal Study lessons!	ability to explain enhances own understanding
ST	ST	ST	ST	ST	ST	ST	ST	ST	ST	ST	ST
4	3	2	2	3	2	2	1	1	1	1	1

strategies for working with large groups of learners	links between workshop leading and instrumental teaching	history - analysing scores	completing tasks as a team and inputting ideas	orchestration (for composers) helps with ensemble arranging	specific analogies adapted for use with beginners from Principal Study lessons	repertoire for variety of instruments	different understanding of same subject matter	LEAP ensemble	relevant for classroom teaching	applying knowledge to teaching of other instruments	wider instrumental/ family knowledge
T	T	T	T	T	T	T	T	T	T	T	T
3	3	3	1	1	1	1	1	1	1	1	1

listening to others' suggestions transfers to taking pupils' suggestions on board in teaching	observing what works for other learners	learning how to give feedback	social and communication skills	gives you a grounding for a teaching career	led student to reflect on own musical development	learning how to adapt to different pupils' needs	learning something new yourself helps you understand challenges in others' learning	composition lessons can improve students' knowledge of instruments	helps relate to difficulties faced by pupils	learning to listen critically and give constructive feedback	organising rehearsals
TR	TR	TR	TR	TR	TR	TR	TR	TR	TR	TR	TR
5	5	3	2	1	7	7	1	1	6	6	1

reflected on teaching experiences	well-rounded musician	aural training - can help teachers make music accessible to learners, e.g. playing by ear/non-notation	aural - helps with providing feedback to learners	ear training transferable to accompanying or diagnosing errors in pupils' playing	use skills beyond the concert platform/transferable skills	passing on this knowledge to pupils helps promote their independent learning	conducting ensembles	creativity	emotional intelligence	more critical and aware of building blocks of learning
TR	TR	TR	TR	TR	TR	TR	TR	TR	TR	TR
1	6	2	2	2	2	2	1	1	1	1

management of groups	learning how to adapt to different pupils' needs	teacher-pupil relationships	awareness of lack of diversity within music curricula	support all ages and abilities	many teachers lack teaching experience/training	broader knowledge of education	teach in the future	desire to engage with others	business and legal aspects of teaching
R	R	R	R	R	R	R	R	R	R
2	5	9	2	2	4	4	4	2	2

how to teach different age groups	methods from around the world	break things down	structuring lessons	acknowledgement of challenges e.g. lack of funding, emphasis on non-creative subjects in curriculum	preparing next generation of musicians	reasons to teach	remembered first teacher who inspired their love for music (mystery)	Realisation that early struggles were due to SEND, not adequately supported by teacher?
R	R	R	R	R	R	R	R	R
2	2	2	2	2	2	2	2	1

new ways of looking at music	observed flexibility in teaching	encouraging atmosphere of fun and enjoyment	importance of studying pedagogy from year 1	put ourselves in shoes of our teachers	awareness of socio-economic factors	differences in approach 1:1 and whole class	planning for 1:1 or whole class	build resources	impossible to teach if you haven't learned it yourself
R	R	R	R	R	R	R	R	R	R
1	1	1	1	1	1	1	1	1	1

open-minded	tailor teaching to suit pupil needs	importance of CV building rather than just playing your instrument	important to have an awareness of music education whether professionals teach or not	open-minded
R	R	R	R	R
1	6	1	1	1

(v) Project 2c: interview preparation task (placement record)

Placement or other education/community activities completed during Y3–4	Brief description of the placement (i.e., what it aims to do/your involvement, e.g., school type (nursery/primary/secondary/special) or organisation, project name, age/ability of pupils, group sizes
BMus 3 WCET	
BMus 3 Ensemble Ed	
Further Pedagogy SFE placement	
Warwick School	
Melody Music	
CBSO Notelets	
Music in Hospitals and Care	
Derby Royal Hospital	
Junior Conservatoire	
In Harmony	
Musicate	
CBSO L&P Traineeship	
BCMG projects	
ARCO	
LEAP Ensemble	
Final Project	
<i>Others – please list below and give details in the RH column– add more rows below if you need to!</i>	
Educational employment/self-employment activity	Please give details and say how long you have been doing the activity, whether it has stopped or is ongoing.
<i>Private teaching</i>	
<i>Teaching your instrument in schools</i>	
<i>Workshop delivery</i>	
<i>Others – please list below and give details in the RH column– add more rows below if you need to!</i>	

(vi) Project 2c: screenshot examples from Excel spreadsheet used for collation and coding of interview transcripts (leading to generation of overarching themes)

Stage 1 examples: initial coding

	volume and variety of placements	overlap between teaching and workshops	behaviour management	general musicianship	holistic learning
Obviously in instrumental teaching you're focusing on specific instrumental things but there are some skills that overlap with workshops and instrumental teaching, like pacing and ways to try and make things suit the pupil or pupils that you're working with. Also trying to think of different activities and being creative	1	1			1
What I learned from that was how to manage behaviour in such a large group whilst also teaching an instrument			1		
how to incorporate general music things into instrumental teaching as well because it was listening at the very beginning of the lesson				1	
things that weren't specifically related to the instrument but could be linked to the instrument				1	1
I remember in one of the classes the teacher sang along with the valves instead of using the instrument straight away. It was a way of					
<div> <div>►</div> <div>NG1</div> <div>NG2</div> <div>NG3</div> <div>NG4</div> <div>NG5</div> <div>NG6</div> <div>collation</div> <div>Themes</div> <div>⊕</div> </div>					

	learning about learning	personality in teaching	learning through doing	confidence	adaptability	engaging learners	interaction
The things that complement each other really well are repetition and those standard kind of things, the way we speak, the tone of voice that I use, quite often where I stand as well and general personality and like aura, do you know what I mean, a kind of presence thing. It's something I've found difficult for XXX cos it's very different. They're all teenagers. I feel a lot more kind of out of my comfort zone in that cos all my other settings are fairly, not exactly the same but require a lot of the same kind of things.	1	1	1	1		1	1
I think the thing that worries me about working with teenagers is that they're very cool and I'm good at being excited and engaging for little kids but teenagers don't want someone who's like 'YAY'. They kind of want someone who's more like on their level							
<div> <div></div> <div>NG1</div> <div>NG2</div> <div>NG3</div> <div>NG4</div> <div>NG5</div> <div>NG6</div> <div>collation</div> <div>Themes</div> <div>⊕</div> </div>							

	asking questions	putting things into practice	pupil teacher interaction	teacher energy/ acting	leading	curriculum/ progression	being around a professional
I was learning the curriculum, seeing him put it into practice, how he interacted with the pupils, his body language. I knew him outside of the class so watching him completely change in front of the class was quite weird for the first time, just the way he carries himself, so I was very much focusing on him at the beginning.	1	1	1	1		1	1
Outside class he's quite a joker. He's quite laid back. He doesn't really push much. He'll get involved. But when he's in the class, he's very much involved. He's very much prompting answers out of people. He's very much on the front foot if you get what I mean. He's just bigger with his expressions, yeah enthusiastic. It's only little changes but it makes quite a big difference. And also his teaching voice, it's quite a (laughs).			1	1	1		
He's very good at using humour in his lessons so I was trying my hardest to get that into it and also just conducting yourself in a slightly different way, cos it's not a conversation anymore. You want them feel like it's a conversation but it's not really. You're very much in charge and leading it, so it's trying to give open ended questions that you don't want them to answer there and then, but yes. Standing differently, talking differently,							

Stage 2: codes generated from interview transcripts

volume and variety of placements	overlap between teaching and workshops	behaviour management	general musicianship	holistic learning	conducting	WCET	ensemble playing
SEND	support and feedback from mentors	reflection in and on action	adapting/ thinking on feet	pupil response	mentor feedback	reciprocal learning mentor-student	singing in instrumental lessons
what you can give/ rewarding	changed attitudes towards music education since starting college	pre-conservatoire experiences of music education delivery	perception of peers' attitudes towards music education as career choice	Not making assumptions about pupils' ability and level of understanding	teaching vs performing	develop a passion	find out if you are good at it
pre-RBC experience	differences between 1:1 and group teaching	workshop leading	conducting	passion for large group work	side by side	multi-level mentoring	learning about learning
pupil motivation	asking questions	comparison with own experience of learning music	responses of children	adaptability	junior conservatoire	tricky situations	patchy provision
pre-RBC experience	learning about learning	diverse musics	technique	online teaching	personality in teaching	links with conservatoire curriculum	composition
interaction	comparing placements	social benefits of music making	different age groups	workshop leading vs teaching	lack of confidence in own playing reflects on desire to teach	perfection vs inspiration	community
experience pre-RBC	learning through observation	pupil engagement	asking questions	putting things into practice	extensive hours on placement	pupil teacher interaction	teacher energy/acting
pre-RBC experience	aims when coming to music college	progression/ connection between placements	WCET	progress	interaction	learning about learning	teaching strategies
learning from the children	flexibility	rapport	group teaching	technique	putting into practice	singing	enjoyment
teaching integral to being a musician	comparison with other students	feeling like a learner	transformed approaches to teaching	technique	WCET	engage	doing things properly
putting children off learning	creative teaching strategies	adaptability	love the job	inclusion	workshop vs teaching	comparing teacher approaches	career aspirations

workshop leading (talk)	workshop leading (planning - leads to confidence)	planning and use of resources	creativity	inspire	caring	employability
independent school	career advice	energy and delivery styles	career aspirations	student enjoyment	engaging learners	switched on professionally
transferable skills	inspiring children	all teaching is different	online teaching	adaptability	SEND	breaking down strategies
ensemble leading	learning from masters	enthusiasm	young peoples' pride in their music making	hindsight/ missed opportunities	open-mindedness	students as role models for other students
positivity	teaching style/ interaction	change/ affirmation of career aspiration	overlap	communication	giving	COVID
students' cultural background	loyalty to performance or lack of awareness about career choices	freelance music educator/ patchwork element	learning through doing	confidence	teaching processes - breaking things down	planning
learning on the job	awareness of wider relevance of music education	combat performance anxiety	passion	career aims	curriculum/ progression	being around a professional
mentor feedback	no safety net	giving feedback	unsupported placement	leading	organisation	transferable skills workshops/ teaching
non-notation	ensemble education	role model	building children's confidence	engaging children	teacher energy	SEND
different environments/ ages	learning through observation	teaching vs workshop leading	career aims	music a neglected subject	planning	challenge your thinking
teacher personality	planning	reflecting on action	SEND	eye opening	interaction	
open mind	COVID	further training	benefits of music	own experience of learning	benefits of placements	

Stage 3: codes reorganised within provisional umbrella themes (leading to eventual overarching themes)

preparing for learning	engaging learners (initiating a desire to learn)	supporting learners (instilling a desire to progress)	benefits of placements	transformed thinking
planning	teacher personality	breaking things down	challenge your thinking	acknowledgement of former loyalty to performance
not making assumptions about pupils' level of understanding	teacher energy	building children's confidence	extensive hours on placement more beneficial than limited hours	acknowledgement of lack of awareness re music education as a career path
inclusion	delivery styles	being adaptable/thinking on your feet	compare teaching approaches	interest in freelance music educator/patchwork
curriculum/ progression	acting	giving	eye opening	affirmation of desire to pursue teaching career
organisation	teacher confidence	giving feedback	learning from the children	aware that peers attitudes more negative/sceptical if not done placements
students' cultural backgrounds	inspire	developing technique	volume and variety of contexts	changed attitudes towards music education careers since starting college
pupil motivation	communicate	doing things properly	all teaching is different	awareness of relevance of wider RBC curriculum
	pupil responses	inspiration vs perfection	transferable skills	comparison with own experience of learning music
	positivity	not putting children off learning	find out if you are good at it	lack of confidence in own playing reflects on desire to teach
	role model	open mind	develop a passion for teaching	diverse musics
	non notation	building rapport	unsupported placements less effective	awareness of wider relevance of music education
	pupil enjoyment	online teaching	putting things into practice	music a neglected subject
	singing	behaviour management	learning by doing	passion for large group work
	composing and improvising	progress	different age groups	social benefits of music education
	pupil-teacher interaction	general musicianship	progression/ connection between placements	early comparisons with other students

preparing for learning	engaging learners (initiating a desire to learn)	supporting learners (instilling a desire to progress)	benefits of placements	transformed thinking
	conducting	holistic learning	professional development for mentors (reciprocal learning)	transformed approaches to teaching
	workshop leading	open-mindedness	mentor feedback	patchy provision
	pupil pride in their music making	caring	being around a professional	interest in further training
	enthusiasm		switched on professionally	teaching integral to being a musician
	creativity		combat performance anxiety	love the job
			career advice (mentors)	differences between 1:1 and group teaching
			learn through questioning	hindsight/missed opportunities
			learning on the job	students as role models for other students
			learning through observation	teaching vs performing
			learning about learning	
			opportunity to teach/lead with no safety net	
			different environments	
			different ages	
			group teaching	
			encourages reflection	
			handling tricky situation	
			employability (but COVID a barrier for 2020 graduates)	

Appendix E – Project 3 selected materials

(i) Project 3a: data analysis in NVivo (alumni focus group discussion)

Imported transcript – sample extracts

The screenshot displays the NVivo software interface. On the left, a 'Files' pane shows a table with columns 'Name', 'Codes', and 'References'. The file 'Transcription of Alumni Focus Group' is listed with 43 codes and 66 references. The main window shows the transcript content for this file, with a 'Click to edit' button at the top right. The transcript text is as follows:

A17: Yeah, apart from the financially stable...I thought that was a bit...

A19: I wasn't expecting that but it is important.

A18: Well that's what I was thinking when I was sat in Pedagogy. Well do you like eat? (Laughs)
That's the question everyone was probably thinking we were gonna answer so it's good that it was asked and it kinda makes us think well are we? What does that mean? I think explaining that it doesn't mean one thing. It's beneficial for us to realise and talk about as well. But I think they were kind of what I was expecting when I went through in my head kind of 'how's this gonna go?'

A17: There was nothing that I thought 'oh my goodness I can't answer that'. It was quite on track, shall we say.

A19: We filled the hour quite comfortably, but there are still questions that, if I was in their position, I thought would be nice to ask but just because of the time.

A17: I was quite conscious in trying to not, I guess cos we decided in college not to perform as our main goals, just to [speech not clear] cos that's not always the case, and try and put that across that you can do both. It's just that we've chosen not to – it's not that we didn't want to or that we couldn't, but that we chose the other, alternative routes.

R: Going back to what you said A19, if you were in their shoes now, and knowing what you know now from your experiences of working in the field, what would you have asked if you were them? Does that make sense?

A19: Yeah. Well we were talking just before the session, before it kicked off, and er, what would I want to know, getting into teaching, or any kind of outreach stuff? Or what struggles have we faced, or what has been the hardest parts of what we've been doing?

A18: Or like 'what should I be doing now?' Cos it's very easy to just get consumed by this place. You know, it can be such a bubble. You see the same people day in, day out, and I felt I didn't realise just how much there was out there that I could be doing at the same time, and still do my degree. I think that's the thing I look back on and think I'm so glad I...you know, I started doing things while I was still here. I made sure that I was financially...and you mentioned having a car as well. If I had time, I'd have probably gone into that, cos without a car I couldn't do all the work I do. I have to carry a guitar, I live out of the city centre, so public transport if I had to rely on it, it wouldn't make me a

Files

Name	Codes	References
Transcription of Alumni Focus Group	43	66

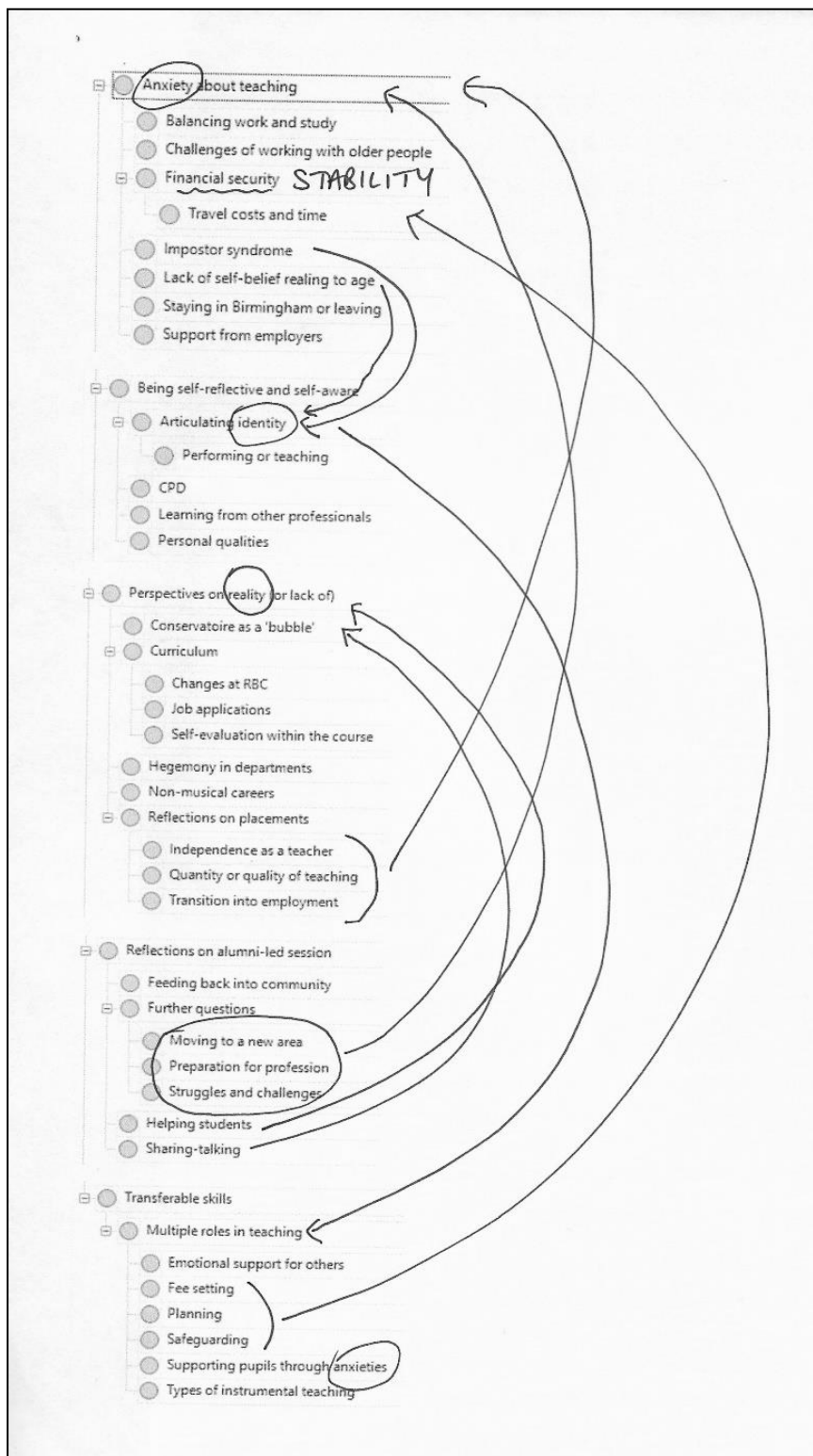
Transcription of Alumni Focus Gr ✕

Click to edit

A17: I think starting at [independent school] I was a lot younger than all of my colleagues and it took a while for me to feel comfortable and that I deserved to be there, and that actually, what I was offering was a good education that was grounded and that I had the skills to actually do a good job. But that took a long time to actually feel comfortable, going in and doing my job. I never had issues in terms of when I was teaching. I felt quite comfortable in knowing that. But it was then quite comfortable in going to sit in the staff room or going to have lunch. I always felt that I was closer in age to the students than I was to my colleagues, even though they were really great about it, I think that was my insecurity of going 'Oh I've only just graduated. I'm not good enough to do this. I'm not good enough to be here. But I think over time, that has levelled out.

A18: I think Imposter syndrome is a massive thing and since graduating I've read lots of self-help books on that to try and boost my confidence. And also seeing a job, or being offered a job for a certain fee and thinking I don't think that's for me, I haven't got the ability...and also, if someone asks you what fee you want to charge, how you er, this is going away from teaching a little bit, but in terms of leading choirs, how you kind of pluck that out of thin air, and I've found it really hard comparing with the other jobs that I do, one that is very well paid for what it is, and I know that because it's a very well-funded charity that I work for, and then you've got the other one which is like, no funding for it – they pay to come to the choir and they're really just trying to make ends meet so saying, I will do the job for this fee, but I'll still do as good a job as the fee where I'm getting more, but I still justify that fee, do you know what I mean? I'll do just as good a job cos I have a qualification. It's the same kind of job, kind of thing, but different situations. I've found that really hard. And yeah, just kind of believing that you have something worth teaching so soon and after being taught yourself. And I think a really positive thing for me has been carrying on having/being tutored. So I've had a few lessons with my, the singing teacher I had here, and I'm doing a conducting courses which is over a year, so I'm still learning about...and just realising that the learning just never ends really. And that's what makes you a good teacher, a better teacher. Also going back to that question, I find it quite hard to answer cos I'd be a bit scared to leave Birmingham now because I feel like a lot of my connections are here. But it was also scary when I was studying admitting that Birmingham was gonna be the place, or realising that Birmingham was going to be the place where I wanted to stay and make work from. I'd never move back [home] as musically, there's not much going on at all. So it was kind of here or somewhere completely new. So it was probably only meeting my partner that really made me want to stay here and realise that all the connections I had could make work out of it, but yeah, I'd be scared to move anywhere else cos it is

Coding of focus-group transcript, with manual annotations (leading to overarching themes)



(ii) Project 3b: data analysis in NVivo (alumni-mentors)

Imported transcript samples

The screenshot shows the NVivo software interface. On the left, a 'Files' pane lists two transcripts: 'M1 transcription' and 'M2 transcription'. The 'M1 transcription' is selected, and its content is displayed in the main text area on the right. The text area shows a conversation between an interviewer (I) and a respondent (R) about their experience with a music service and mentoring.

Name	Codes	References
M1 transcription	14	29
M2 transcription	9	14

M1 transcription

I: I let him watch a good amount first and then threw him in at the deep end but with something I'd already done. So I'd say something like these are the warm up steps I'd go through with a whole class. Do you want to just watch this time but then do an observation in another school and then lead the warm up? He wouldn't have met the kids but that would be the deep end element. Once I let him go and do it I think I was tempted to control the situation but I just let him go ahead and see what happened, even if I didn't think it was going to work, and then maybe if something didn't go quite as X thought it was going to go, then make a little suggestion but then let him take that on board. But whole class stuff, I was just wandering around making sure the kids were in order, because a particular school was a lively one. It gives you a good idea I think, seeing the whole class. To be honest when I was a mentee I didn't actually get to see whole class. I think there was a whole class scheme in year 3 but I didn't do that. But then my first teaching was whole class so that was a bit fun. But they let me go and watch a brass teacher in the morning deliver a whole class and I stole the resources from her and delivered the same lesson in the afternoon. It was all fun and games. I think there's an interesting few things to be said about starting with the music service if you've not been teaching before.

R: Go ahead.

I: I think the mentoring thing that we did through college was probably the most learning I did. When I started, so in terms of mentoring within the music service, it was mainly like shadowing, but I started that in the same week that I did my teaching, and then you're obviously on your own...so the shadowing was the only training that you got. So I thinking the mentoring I received from X [through RBC] was very valuable. But I could have made more of a point of asking [my employer] can I see some whole class. I know there was a whole class instrumental training scheme at college but I didn't do it. I think when I was in college, I saw pedagogy as something like, I kind of needed to do it, but I didn't really feel enthusiastic about it. But I've kind of got more into it as time's gone on. So I'm keen about how the kids learn and what things help them to take in stuff better now, and I'm quite keen for them to progress the best they can and figure out how to do that. I didn't take that same level of interest [at college] but if I had, I would have made sure I'd seen whole class because that was the biggest challenge for me going into working.

R: Looking back to when the whole class training was advertised, did you just think nah this isn't for me at that time?

I: I don't really know what I was thinking. It would have been great [laughs]. I think I was quite nervous about it to be honest. I think in college, I would probably have been thinking standing in

The screenshot shows the NVivo software interface with the 'M2 transcription' selected. The main text area displays the content of the second transcript, which continues the conversation from the first transcript.

Name	Codes	References
M1 transcription	14	29
M2 transcription	9	14

M2 transcription

because I will lead and activity and then watch multiple students lead their activities and also watch how they engage in a supportive role with their students. Sometimes things don't work and it's always really interesting to talk together about why it hasn't worked and while things aren't working I try to piece together what's happening and why a certain delivery has resulted in a certain behaviour. Yeah I always learn stuff, especially in that setting. I'm not teaching at the music service anymore but the nice thing about the music service was encouraging people to ask me questions and sometimes they would ask me questions about things I didn't even realise I was doing and hadn't even considered so that brought things to my attention – a different way of thinking that hadn't occurred to me previously. So yes I definitely always learn and I think that's one of the most joyful things for me is that even though you're in a mentor role and I'm no longer in formal education, I feel I can constantly be developing my practice through working with other people who are still building theirs. That's why it's really nice.

R: So you've pre-empted my next question about whether mentoring has influenced your professional practice. Looking back to when you left college to where you are now, do you think mentoring has played a part in your overall development? I guess I'm trying to ascertain whether if you hadn't done any mentoring would it have made any difference?

I: I think it would have. I'm really glad I've done mentoring because I think I'm probably better rounded at the things that I do because you do have to break down processes and thoughts and strategies that you might normally just do and like that's how this thing happens. I've found that I've developed different ways, especially, like communicating...learning how other people respond to maybe how I teach as well and getting feedback. I suppose when I've been teaching as an instrumental teacher you don't necessarily get the same feedback from your students as you do when you're mentoring. I've always encouraged people to talk to me about you know, questions, things I've said, or ask me to explain things or ask them to tell me how they feel about the way I've delivered a certain aspect of mentoring because it informs me on what works or what doesn't and it makes me aware of things, yeah. It has made an impact and I'm really glad that I've done it.

R: I'm really glad that you're doing it because I know they really benefit hugely from working with you. Thank you so much.

Coding of interview transcripts

