

Minute of Listening

Pilot II evaluation

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4/27/2012



A report prepared for Sound and Music

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Supplied separately

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Minute of Listening: Pilot II Evaluation

Executive Summary

What is Minute of Listening?

Minute of Listening is a project devised by Sound and Music to make available 60 seconds of new sound or music to the classroom every day for children to hear and discuss. Minute of Listening sets out to:

- enable every primary school child to experience the richness and diversity the world of music and sound has to offer
- promote a culture of curious, active and reflective listening in schools
- introduce music and sound as a stimulus for analytical thinking and imaginative enquiry
- create a daily opportunity for experiential learning and conceptual exploration

Piloting Minute of Listening

Following a successful small scale pilot in 2011, a second pilot of Minute of Listening was delivered in 80 primary schools in Cornwall and Oxfordshire and the London boroughs of Enfield, Lambeth and Westminster between January and March 2012.¹ About 20,000 children aged 3 to 11 participated. One secondary school in Oxfordshire also took part through mixed-age tutor groups. SAM worked in partnership with local authority music and arts services to set up the pilot. The music and arts services or their partners recruited schools and facilitated training for teachers taking part in Minute of Listening.

What did the evaluation show?

The evaluation indicated that the second pilot of Minute of Listening was very successful in meeting its aims. Evidence was gathered from teachers, children and delivery partners and showed a very high level of satisfaction.

'MOL has broadened the children's experience of sound and music. It has developed their interest and inspired dance and music making activities. It has introduced many unfamiliar sounds and instruments. It has given them the opportunity to talk about the unfamiliar, share their views and ideas'. Teacher, West Lea SEN School, Enfield

Despite the wide range of age groups testing it out, nearly 8 out of 10 teachers said it was perfectly pitched for their pupils. Most groups listened in their classrooms and over half listened every day throughout the pilot, with very little drop-off. Children enjoyed taking part, especially the element of surprise and discovery built into the design of the software.

'We have loved using the Minute of Listening software and every year group that I have shown it to, always asks at the beginning of the lesson: 'Are we doing Minute of Listening today?!' When the response is yes, I hear a loud 'YESSSSSS' from the class!'

Teacher, Newquay Junior Academy, Cornwall

¹ <http://soundandmusic.org/projects/minute-listening>

Many teachers listened to the daily sound for the first time with their class and did no preparation or extension activities. This was identified as a strength of the project – teachers welcomed a new and simple tool that could be used to focus children’s attention, especially at transitional moments such as after assembly or playtimes.

Impact on learning and teaching

Despite its simplicity, teachers identified that Minute of Listening had noticeable impact on children’s skills and behaviours, and on their own teaching practice. These included improving listening skills, increasing the ability to talk about music and sound, exercising creativity and imagination and forming opinions and sharing.

‘We use ‘think, pair, share.’ They listen to the other person’s view and repeat what their partner has said – this makes them listen carefully.’

Year 3 teacher, St Jude’s Church of England Primary School, Lambeth

‘In my class we come up with different ideas. It’s interesting to hear what other people say.’

Year 6 pupil, Galliard School, Enfield

‘It was cool music. It sounded like a jungle so we were very surprised it was sugar. It is very clever that sugar and coke-cans can make such a fascinating noise!’

Response from Mithian Primary School, Cornwall

Academic educational research provides a strong rationale for Minute of Listening. In primary education it is important to foster listening skills and provide a format for discovery, debate and conversational interaction. Supporting both convergent and divergent thinking encourages creativity. Minute of Listening was able to create a positive environment for learning, provide stimuli for a broad range of subjects and topics and give teachers more confidence to teach the arts, particularly music.

‘It has given me new starting points for literacy, music and dance. The creative ideas that come from listening to sounds and using those sounds as a stimulus for drama, creative writing and drawing is a fantastic way to develop imaginative skills.’

Key stage 1 teacher, St Barnabas Primary, Oxfordshire

‘It has made me rethink ways of questioning children when listening to other resources.’

Year 2 teacher, St Saviour’s Church of England Primary, Lambeth

Practical issues

Overall teachers found the software very easy to use. Attending a training session was the most effective method of preparation for the project. When surveyed, 90% of teachers said they would want to take part in Minute of Listening again.

At a time of decreased arts funding, it may be necessary for SAM to charge schools for the project in the future. Whilst many teachers didn’t know if their school would pay to take part, the most popular charging structure amongst those surveyed was a yearly subscription option, charged at a small fixed cost. There may also be a nominal fee for attending teacher training sessions.

Building on the extremely positive response to the project, SAM is now committed to developing Minute of Listening in order to make it accessible to more schools around the country. A partnership approach that continues the relationships built up with music and arts services (now Music Hubs) may be the best way forward, supported by fund raising from trusts and foundations.

1 Introduction

'It's been a wonderful experience which has enriched the lives of the children. Our school is very multi-cultural with many countries and languages represented. The experience has helped to celebrate the world as a whole and has helped us to develop listening skills and music appreciation with the minimum of planning and preparation. A wonderful resource. Well done and thank you!'

Foundation Stage teacher, St Barnabas Church of England Primary, Oxfordshire

1.1 Background

Minute of Listening is a creative resource developed by Sound and Music (SAM)² for use in schools. Sound and Music aims to help more people to discover the joys and rewards of listening, not just to music, but to all kinds of sounds and sonic landscapes.

SAM has a history of inventing and delivering projects in schools that explore listening and sound, such as the national Sonic Postcards³ project which brought together artists, teachers and children to engage with their local sonic environment and explore sound in creative and inventive ways. Sonic Postcards was relatively expensive and resource heavy to deliver and SAM wanted to create a new, more cost effective tool that could facilitate the excitement and benefits of listening to a wide range of new music and sound to more children.

1.2 Minute of Listening

The aims of Minute of Listening are to:

- enable every primary school child to experience the richness and diversity the world of music and sound has to offer
- promote a culture of curious, active and reflective listening in schools
- introduce music and sound as a stimulus for analytical thinking and imaginative enquiry
- create a daily opportunity for experiential learning and conceptual exploration

Minute of Listening makes available 60 seconds of new sound or music to the classroom every day for children to hear and discuss. SAM worked with an interactive design agency, Neontribe, to make software that teachers could access on a USB stick or download from the web. The resulting Application is simple to use and visually appealing. It opens each day to a big green play button that can be seen on the teacher's laptop or by the whole class on a whiteboard.

After listening to the sound, the user presses on simple icons to find questions, further information and links to stimulate discussion. There is a calendar of all the minutes of audio from the project for teachers and their classes to explore. Possible extension activities, such as sound diaries, and resources, including lesson plans, are available through the Minute of Listening website, and classes can feedback their reactions to the day's sound. The Application also includes sound packs and sound themes that group different kinds of sounds to encourage reuse by teachers.

² <http://soundandmusic.org/>

³ <http://sonicpostcards.org/>

The first pilot of Minute of Listening took place over five weeks in March and April 2011 in 10 primary schools in Norfolk. Pilot 1 evaluation⁴ drew evidence from before and after questionnaires for teachers and their pupils, and a daily log completed by teachers after their class had listened to the daily sound. The methods for collecting the evidence were sent out to teachers in a Teacher Pack. Following the positive feedback from Pilot 1, Sound and Music wanted to further test the model, including its sustainability and value as a creative resource to primary schools.

1.3 Pilot 2

The second pilot of Minute of Listening was delivered in 80 primary schools in Cornwall and Oxfordshire and the London boroughs of Enfield, Lambeth and Westminster between January and March 2012.⁵ About 20,000 children aged 3 to 11 years old participated. One secondary school in Oxfordshire also took part through mixed-age tutor groups. SAM worked in partnership with local authority music and arts services to set up the pilot. The music and arts services or their partners recruited schools and facilitated training for teachers taking part in Minute of Listening.

Schools were not charged to take part in the pilot. Actual spend on Pilot 2 (including this evaluation) has been just over £55,000 against a budget of £67,000. Included in the budget were software development costs of about £30,000. All costs were met from SAM's core budget.

1.4 Evaluation of pilot 2

Felicity Woolf Associates was commissioned to carry out the evaluation of Minute of Listening: Pilot 2 in January 2012. We were asked to research four areas:

1. Educational value and user experience
2. Evidence base and literature review
3. Project delivery
4. Funding models and sustainability

The methodologies used were:

- i. A meeting with SAM staff to discuss the position of Minute of Listening in the organisation's strategy and business plan
- ii. Desk research of existing literature on creative listening, the review of the national curriculum and of the Henley reviews on music and on arts and culture.
- iii. Researched of charges made by comparable projects, delivery models, partners and potential funding sources for Minute of Listening.
- iv. An online survey for teachers.
- v. Visits to schools.
- vi. Review of notes provided by SAM from visits to several schools by the project manager.
- vii. Telephone interviews with teachers and staff of music and arts services.
- viii. Ongoing contact with the project manager

⁴ <http://soundandmusic.org/projects/minute-listening/further-reading>

⁵ <http://soundandmusic.org/projects/minute-listening>

2 National context

Pilot 2 has taken place during a period of change for the education system as legislation enacted by the Coalition Government since their election in May 2010 comes into effect. There is still uncertainty around some of the proposed policies as the outcomes of important reviews and the impact of some changes are not yet known.

2.1 Funding

Generally, in the context of reduced spending by Government, there is less funding available for children, young people and schools than in the preceding decade or so. Funding for schools has not been cut to the same extent as local authority funding, although due to inflation it is likely that schools will experience a modest cut in budget over the next four years.⁶ Capital budgets for school refurbishment and new buildings have been cut by 67.5%. Other initiatives have also been cut or their funding has been reduced or is no longer ring-fenced. These include specialist schools, Creative Partnerships, Find Your Talent and school sports partnerships, which often supported art, music, dance and drama, especially partnerships with the professional arts sector.

Within local authorities, a report published in January 2012 by the Joseph Rowntree Foundation, 'Serving Deprived Communities in a Recession,' found that Children's Services have been one of the most severely affected, along with libraries, cultural and heritage services.⁷ There has been some compensation within schools with the pupil premium, which focuses on raising attainment for disadvantaged children and can be spent at the discretion of the head teacher.⁸ For 2012-13 schools will receive £600 for each pupil on free school meals.

2.2 A more fragmented infrastructure

In November 2010, the Department for Education announced its plans for the education sector in a White Paper, 'The Importance of Teaching.'⁹ The Academies Act was passed in May 2010. This invited all schools to become Academies and encouraged parents and other groups to set up Free Schools. Both Academies and Free Schools are independent of local authority control and do not have to teach the national curriculum. By September 2011, 40% of secondary schools were Academies or in the process of converting. The majority are likely to follow, given the financial advantage this status brings. Some primary schools have also opted to become Academies.¹⁰

The map of the education infrastructure will change profoundly, becoming more fragmented and with new groups, federations and alliances which may not relate to old local authority boundaries. This may make it more difficult for the third sector, including arts and cultural organisations, to work with schools, although Arts Council England has set up regionally based Bridge organisations as

⁶ <http://www.irf.org.uk/sites/files/irf/communities-recession-services-full.pdf> p.14

⁷ <http://www.irf.org.uk/publications/serving-deprived-communities-recession> p.48

⁸

<http://www.education.gov.uk/schools/adminandfinance/financialmanagement/schoolsrevenuefunding/a00200697/pupil-premium-2012-13>

⁹ <https://www.education.gov.uk/publications/standard/publicationdetail/page1/CM%207980>

¹⁰ <http://www.education.gov.uk/inthenews/inthenews/a00197723/record-number-of-under-performing-schools-to-become-academies>

brokers between the arts and education sectors. The Bridges may overcome some of the difficulties resulting from fragmentation of the education sector.¹¹

As schools gain independence from local authorities they are able to buy products and services from any provider. This means there is an increasingly diverse and competitive market for educational packages of support of all kinds – including those that are distributed online. Minute of Listening will need to be marketed effectively in this context.

2.3 The position of the arts in schools

In the Schools White Paper of November 2010, the Secretary of State for Education announced a review of the national curriculum and a new measure of school achievement, the English Baccalaureate. The E-Bac is based on GCSEs at grades A* to C in English, Maths, Science, languages and humanities. The arts are not included. While this directly impacts only on teaching in secondary schools, it may have a knock-on effect for primary schools if local specialist expertise is lost. As reported by The Cultural Learning Alliance in November 2011, there is also evidence of loss of specialist arts PGCE courses and places – again affecting expertise in subjects such as music. For example, excluding the Teach First scheme, there were only 340 places for secondary music teaching in 2012-13, as opposed to 630 in 2009/10.¹²

The outcomes of the review of the national curriculum are not yet known, but the Expert Panel responsible published a report in December 2011 on their initial findings.¹³ The results were more welcome for the arts, as the panel recommended that the arts subjects should retain their statutory place in the national curriculum until key stage 4. In response, the Government has said that a new curriculum will now be introduced in 2014, later than originally planned.

The panel also suggested that key stage 2 is too long and should be divided into two, with key stage 3 reduced to 2 years and key stage 4 extended to 3 years for GCSE preparation.

Two other reviews of great relevance for Sound of Music have also been completed for Government, both led by Darren Henley. The first was about music education and the second about wider cultural education.¹⁴

The music review has resulted in a National Music Plan¹⁵ intended to overcome patchiness in provision. The vision of the Music Plan is to enable children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence. This vision will largely be delivered through a national network of Music Hubs.

Arts Council England has been given responsibility for managing the contracting process for Music Hubs across England covering each local education authority. While these are likely to have

¹¹ http://www.artscouncil.org.uk/media/uploads/pdf/briefing_bridge_organisations_180711.pdf

¹² <http://www.culturallearningalliance.org.uk/news.aspx?id=69>

¹³ <https://www.education.gov.uk/publications/standard/publicationDetail/Page1/DFE-00135-2011>

¹⁴ 'Music Education in England – A Review by Darren Henley for the Department for Education and the Department for Culture, Media and Sport,' February 2011; 'Cultural Education in England – An independent review by Darren Henley for the Department for Culture, Media and Sport and the Department of Education', February 2012

¹⁵ 'The Importance of Music: A National Plan for Music Education, Department for Education and Department for Culture, Media and Sport, 2011

established music services at their core, they are expected to incorporate partnerships with the arts sector and offer a wider range of musical opportunities. Sound and Music has been included as a partner in several bids for Music Hub status. The Hubs will be in place by September 2012.

The National Music Plan places emphasis on the importance of training for teachers to improve the quality of music teaching, both during initial teacher training and as continuing professional development. This could provide a good platform for advocating for Minute of Listening.

The second review led by Henley of cultural education suggested strategies and structures to make the cultural offer more consistent and equitable across England. It strongly advocated for the importance of arts and culture within the education landscape. The review proposed a national plan for cultural education managed by a cultural education partnership group, which could have a strategic commissioning role, and delivered by local cultural education partnerships. These may be extensions of the Bridge organisations or the new music hubs. Their wider cultural remit, beyond music, may be of benefit to promoting a product such as Minute of Listening, which is not easy to categorise.

One recommendation is that every school should have a cultural education champion. Were this to happen, these champions could be a useful network of contacts for Sound and Music in promoting Minute of Listening and other projects. The report also suggests that Ofsted should develop criteria to judge the standard of work provided by cultural organisations and that there should be qualifications for cultural practitioners working in the education sector.

2.4 Arts Council England's support for children and young people

Arts Council England has included support for children and young people as one of their five Goals in the ten year plan 'Achieving Great Art for Everyone', published in 2010. A national portfolio of 696 organisations has been funded for three years from 2012 to deliver the Arts Council plan. Many are expected to contribute to achieving Goal 5, 'Every child and young person has the opportunity to experience the richness of the arts.'¹⁶

A network of 10 Bridge organisations has also been funded by Arts Council England to support the delivery of Goal 5. There is one Bridge per region, except in London where a group of five organisations share the role. An important aspect of the Bridges' work is to drive take up of two flagship schemes – Artsmark and Arts Award.¹⁷ Artsmark is a kite mark for schools, pupil referral units, FE colleges and youth offending teams, measuring both quantity and quality of arts provision. Arts Award is an award for individual children and young people aged 7 to 25. In order to get Artsmark, settings are required to show that they currently or will offer access to Arts Award.

¹⁶ <http://www.artscouncil.org.uk/funding/apply-for-funding/national-portfolio-funding-programme/the-national-portfolio-in-depth/>

¹⁷ www.artsmark.org.uk and www.artsaward.org.uk More information about Arts Award is given in section 7 below.

3 Educational value

3.1 Introduction to findings of evaluation

Evidence of the user experience and the value given to Minute of Listening by teachers and others in the education sector was drawn from the online teacher survey, telephone interviews and visits to schools.

Full results of the teacher survey are included in Appendix 2. 106 teachers responded to the survey, with 99 or more completing most questions. There were responses from all local authorities taking part in the pilot, as shown in Table 1.

Table 1 **Distribution of responses by local authority**

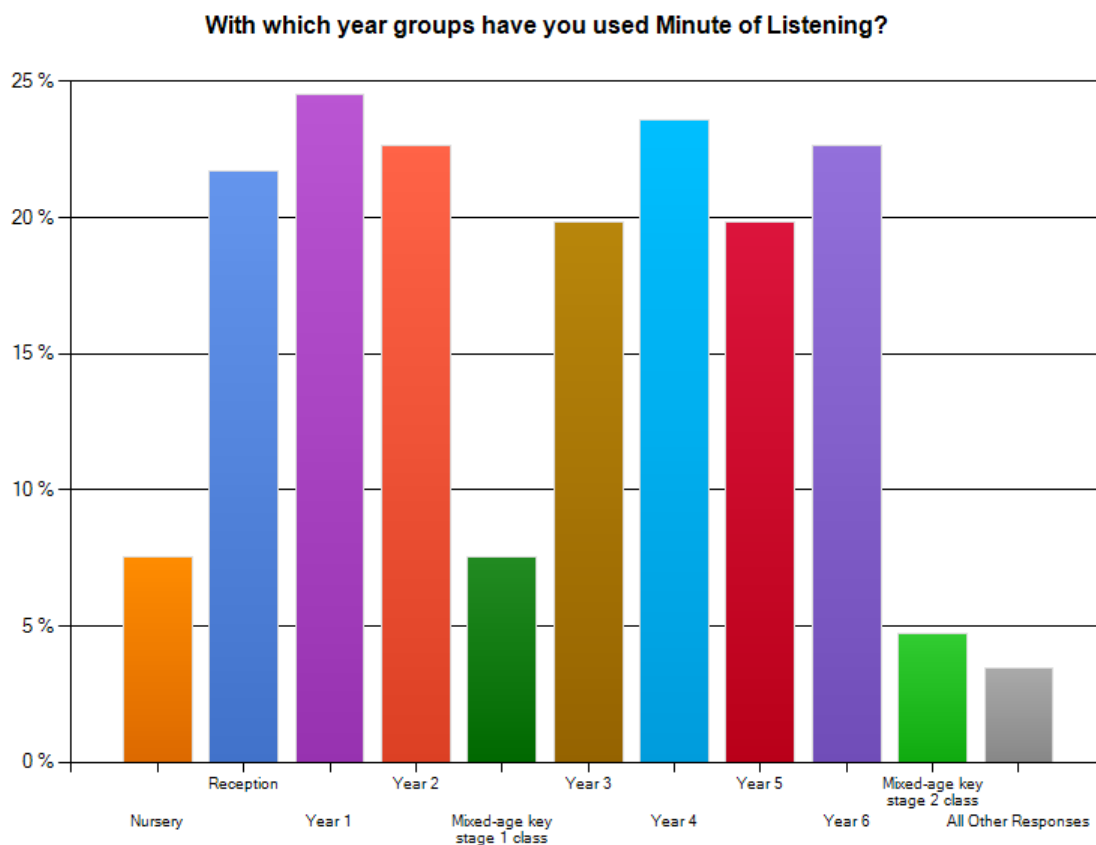
Local authority	Responses
Enfield	22
Lambeth	13
Westminster	11
Cornwall	41
Oxfordshire	12
Norfolk	2
Suffolk	5
Total	106

The findings of the survey were reinforced through the telephone interviews and visits. A list of people consulted through interviews and the schools visits is given in Appendix 1. A summary of comments compiled from the telephone interviews is included in Appendix 3.

3.2 Year groups using Minute of Listening

Over 20 respondents used the Application in each year group from reception through to year 6. There was most usage in years 1 and 4, as can be seen in Chart 1.

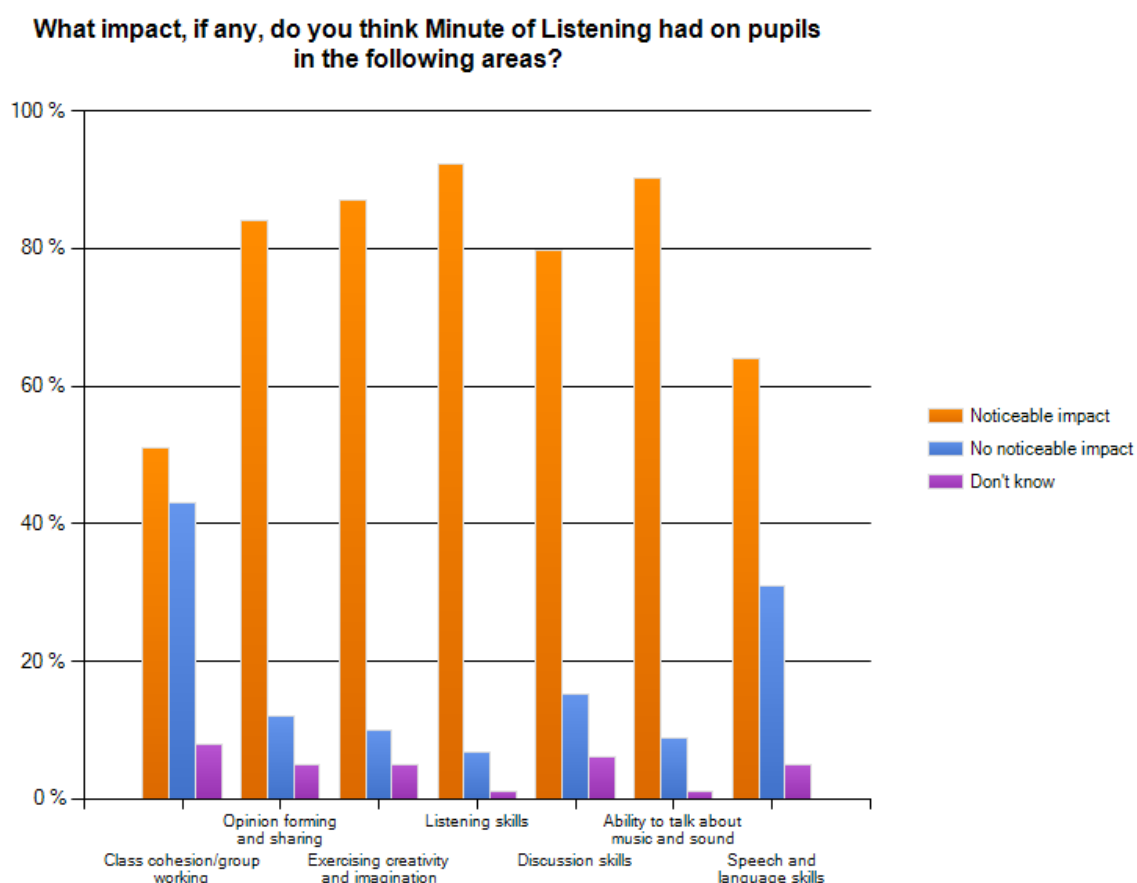
Chart 1



3.3 Impact on areas of educational value

As can be seen from Chart 2, teachers indicated that taking part in Minute of Listening had a noticeable impact on pupils in a number of areas of educational value. Over 80% of respondents said that there was noticeable impact on listening skills; ability to talk about music and sound; exercising creativity and imagination; opinion forming and sharing; discussion skills. 64% said there had been noticeable impact on speech and language skills.

Chart 2



'We use 'think, pair, share'. They listen to the other person's view and repeat what their partner has said – this makes them listen carefully.' Year 3 teacher, St Jude's Church of England Primary School

'Free debate shows there is not always a right or wrong answer in music and shows that opinion about music is not just for the so-called musical children.'
Bosvigo School Music Co-ordinator, Cornwall

'Encouraged taking an interest in other people's opinions, taking turns and showing respect for other people's views.' Year 1 teacher, St Just Primary School, Cornwall

'In my class we come up with different ideas. It's interesting to hear what other people say.'
Year 6 pupil, Galliard School, Enfield

In the 14 telephone interviews, teachers were asked if Minute of Listening had encouraged divergent thinking. At least 9 teachers believed that this was the case.

'Yes, makes them think outside the box.' Teacher, Tregadillet School, Cornwall

'It was cool music. It sounded like a jungle so we were very surprised it was sugar. It is very clever that sugar and coke-cans can make such a fascinating noise!'

Response from Mithian Primary School, Cornwall

'Definitely, especially the unusual sounds like rhubarb growing.'

Year 1 teacher, St Just Primary, Cornwall

A year 3 teacher from Treverbyn School, Cornwall described how the sound of the fiddler playing and his photograph had sparked a conversation about how to hold the violin and had made two children learning classical violin understand that there were different - and equally valid - approaches.

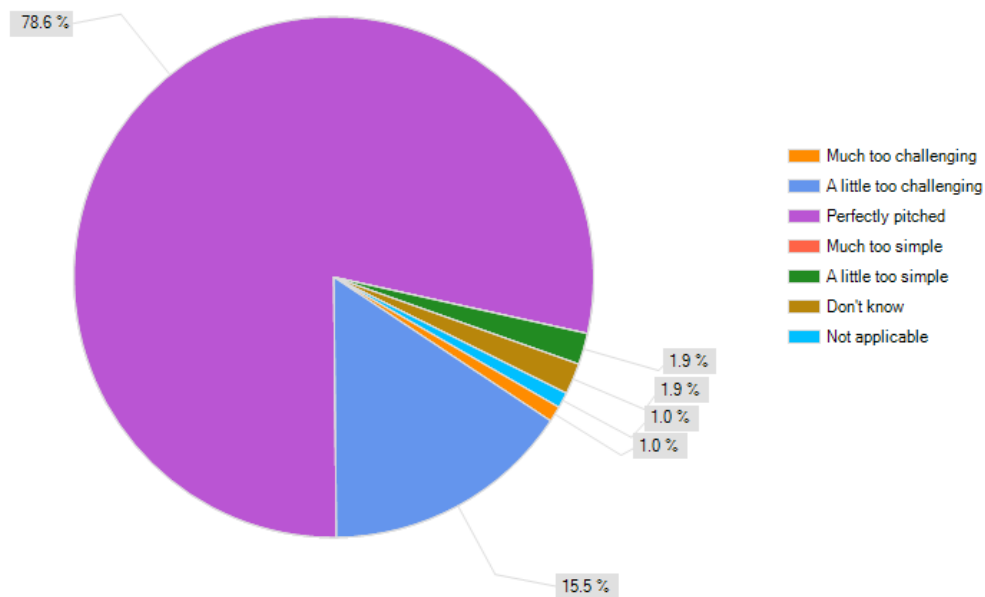
3.4 Appropriateness for age group

79% of respondents thought that Minute of Listening was perfectly pitched for their age group. This high level of satisfaction was reflected in our discussions with teachers on visits and through the telephone interviews. Teachers thought that Minute of Listening was versatile and could be used for any age group, including children with special needs, nursery age children and secondary school mixed-age tutor groups.

'It is really self-differentiating - the class dictate the level of discussion depending on their responses to the sound (s)'. Freezywater St George's C of E Primary School, Enfield Music co-ordinator

Chart 3

How appropriate did you feel the project was for your age group?



3.5 Impact on teaching practice

Just over half of the survey respondents said that taking part in Minute of Listening had had an impact on their teaching practice. The 50+ comments made suggest that this was a positive impact.

*'It has given me new starting points for literacy, music and dance.
The creative ideas that come from listening to sounds and using those sounds as a stimulus for drama, creative writing and drawing is a fantastic way to develop imaginative skills.'*
Key stage 1 teacher, St Barnabas Primary, Oxfordshire

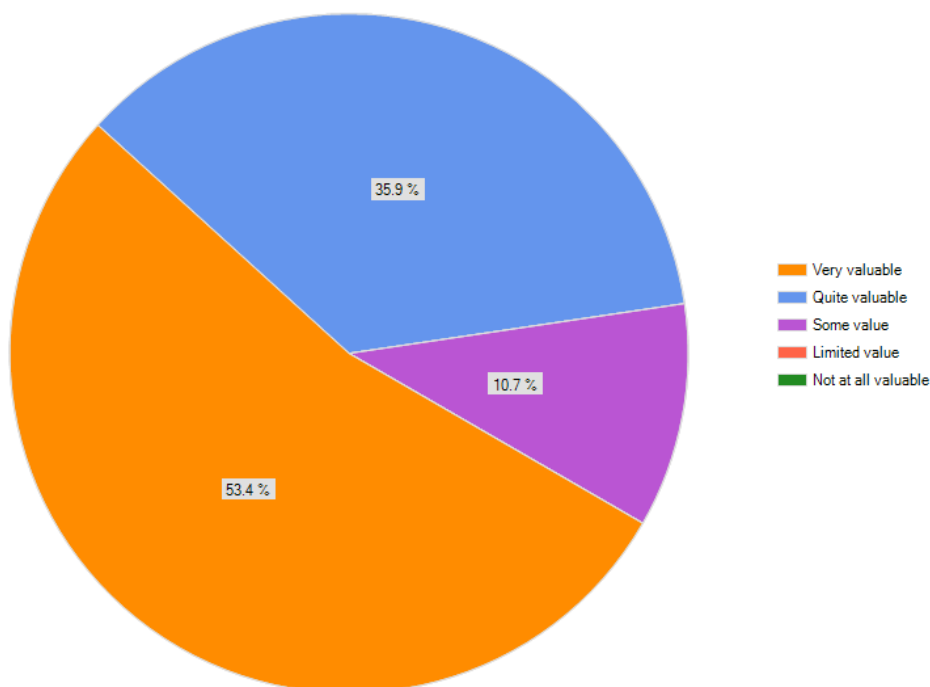
'It has made me rethink ways of questioning children when listening to other resources.'
Year 2 teacher, St Saviour's Church of England Primary, Lambeth

3.6 Value as an educational tool

All respondents rated Minute of Listening as having value as an educational tool and over half said it was very valuable.

Chart 4

How would you rate Minute of Listening as an educational tool?



3.7 Enjoyment

100% of respondents said children enjoyed Minute of Listening, with 75% saying they really enjoyed it. This was strongly supported through the visits and phone calls, with many comments about children being very enthusiastic and asking their teachers to set up the Application and making sure the listening routine was kept up.

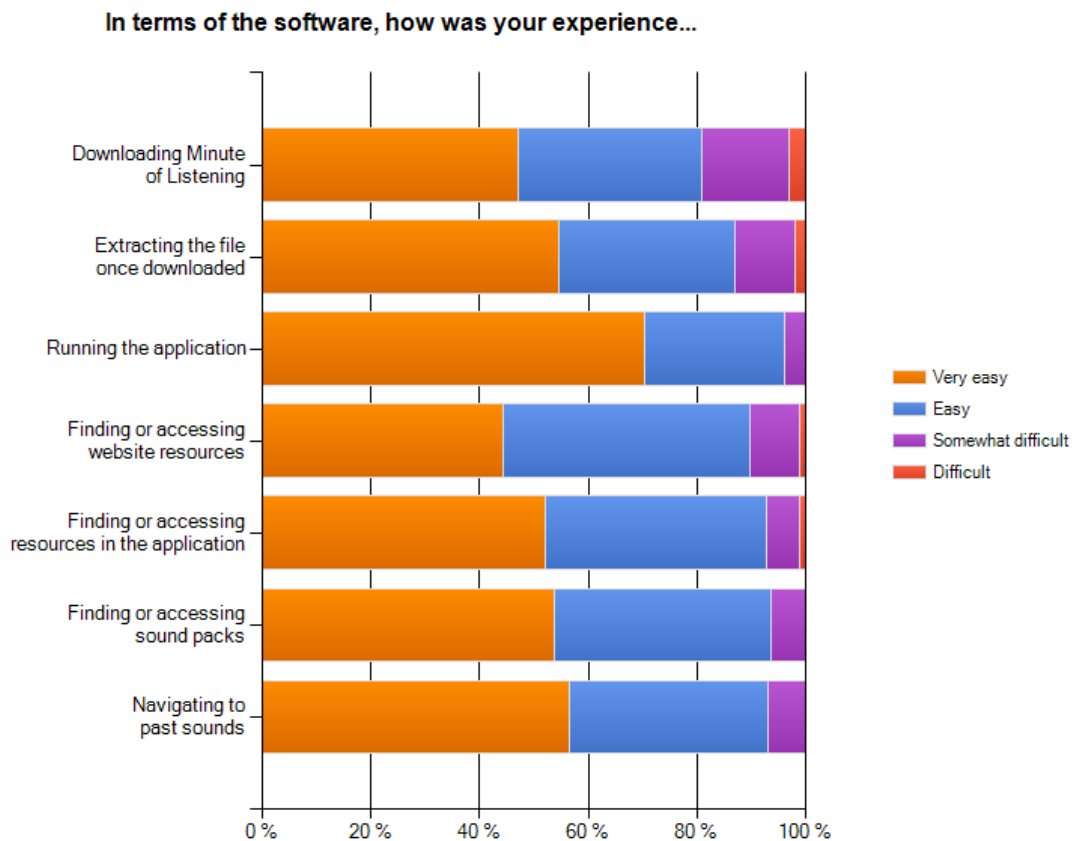
4 Teachers' experience of Minute of Listening

4.1 Experience of using the software

Downloading the software was very easy or easy for 81 out of 100 teachers who responded to this question. However, it was difficult for 19 or nearly 20%. 97 out of 101 teachers said it was easy to run Minute of Listening. This was mirrored in the teacher interviews, where a few teachers recorded difficulties in downloading the Application, but said it was easy to use once downloaded.

Over 80% of users found it easy or very easy to navigate to past sounds, find or access sound packs, find or access resources in the Application and find or access website resources.

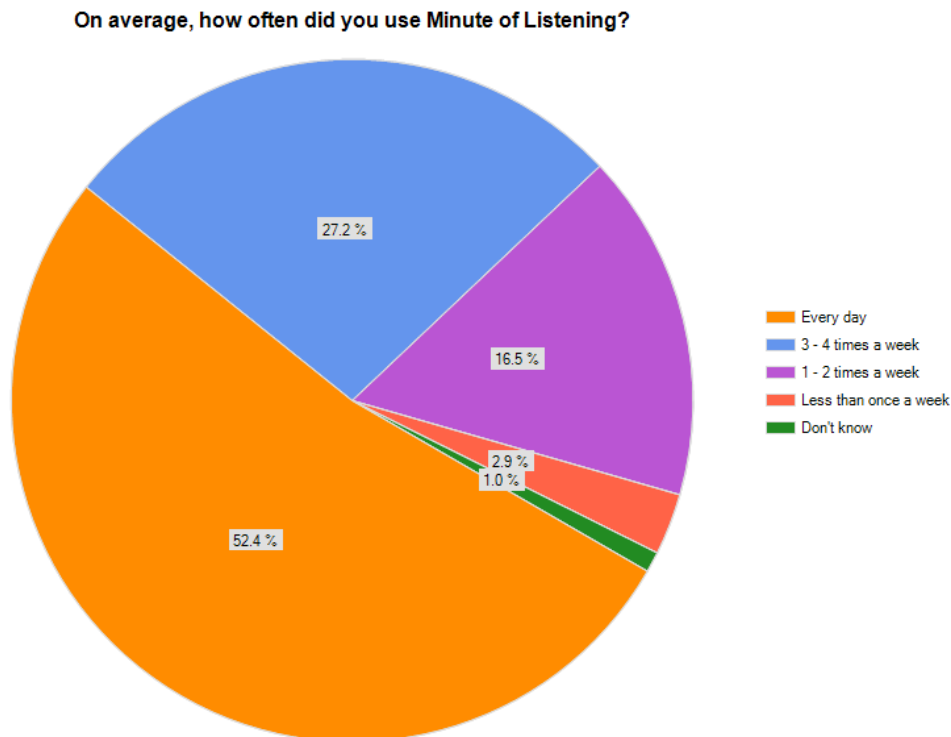
Chart 5



4.2 Frequency of use

Over half of teachers responding to a question about frequency of use of Minute of Listening said they used the Application every day and another 27% used it 3 to 4 times a week. The high frequency of use can be seen in Chart 6. These findings are different from Pilot 1, where many teachers felt they would like to listen less often but for longer. In most cases, findings from Pilot 2 were similar to those from Pilot 1.

Chart 6



4.3 Maintaining use

For nearly 80% of 103 respondents the frequency of usage remained the same throughout the pilot period. For 10% of users frequency increased and 12% it decreased. No respondent stopped using Minute of Listening.

'Unfortunately I started forgetting about it (in the rush of other things to do!) But this was when being able to access previous sounds came in very useful.' Year 6 teacher, St Mary's Catholic Primary School, Cornwall

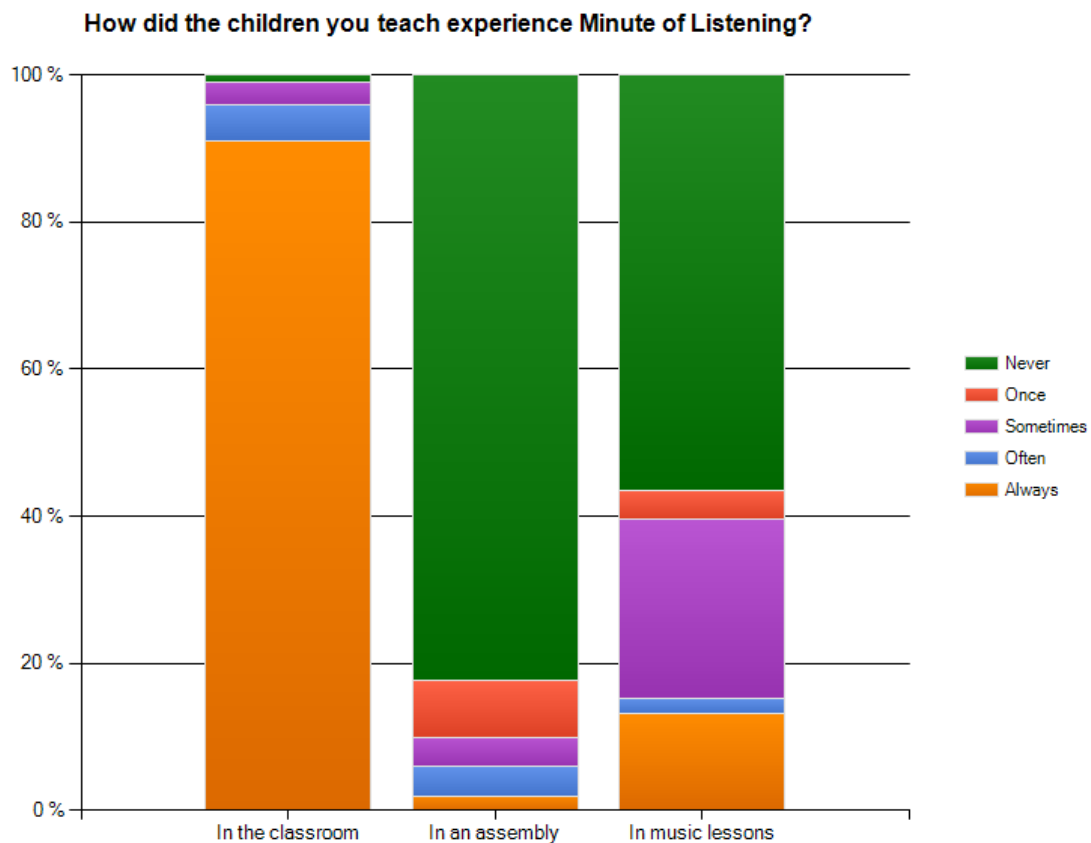
All of the teachers interviewed by telephone said that their pupils had maintained their interest over the term.

4.4 Context for how children experienced Minute of Listening

92 out of 101 (91%) respondents to the question, 'How did the children you teach experience Minute of Listening?' said that children always listened in the classroom.

7 (7%) always listened and 13 (13%) sometimes listening in music lessons. The figures for assembly were 1 respondent always listening in assembly and 2 sometimes listening then.

Chart 7



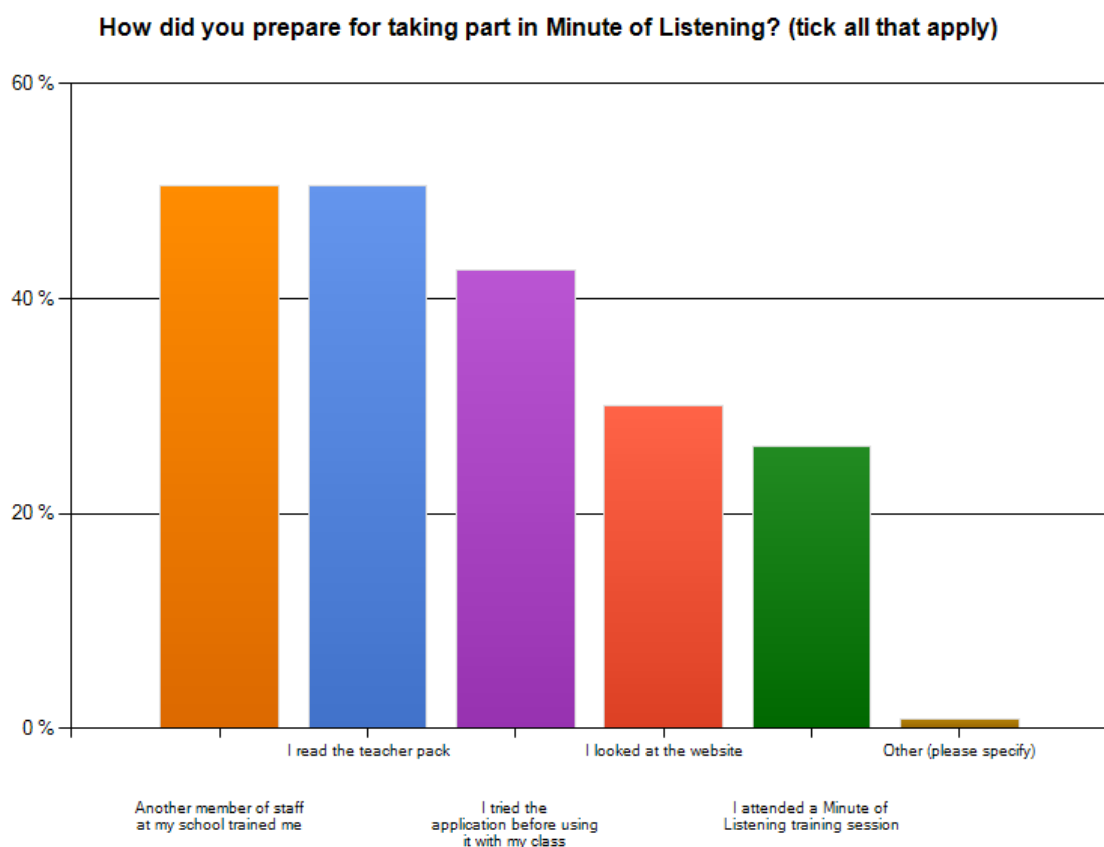
4.5 Training and preparation

Chart 8 shows that half of the teachers responding to the survey were trained to use the Application by another member of staff, while just over a quarter attended a training session. Half had read the teacher pack and about one third looked at the website. 43% tried the Application before using it with their class, perhaps a surprisingly low percentage if this means that 57% had not opened the Application before using it in class. It could mean that teachers had tried out the Application in general, but had not listened to the daily sound before playing it to the class. The visits and telephone interviews revealed that teachers liked the element of surprise in not knowing what the sound was as much as the children. The lack of daily preparation needed seemed to be a big attraction of Minute of Listening.

Feedback sometimes showed that teachers were unaware that they could listen to the sound in advance, as is revealed in this quote from Bosvigo School.

'For me, a significant shortcoming of the way Minute of Listening operates is the inability to hear the clips until the day they are released. To use the 'Minutes' effectively in music teaching, a broad range of activities would be planned around them for that day, to make connections between listening and other elements of the curriculum, such as learning the songs or to play the melodies. For example, had I heard 'Sugar' before, I could have used it for rhythm or movement work.' Bosvigo School Music Co-ordinator

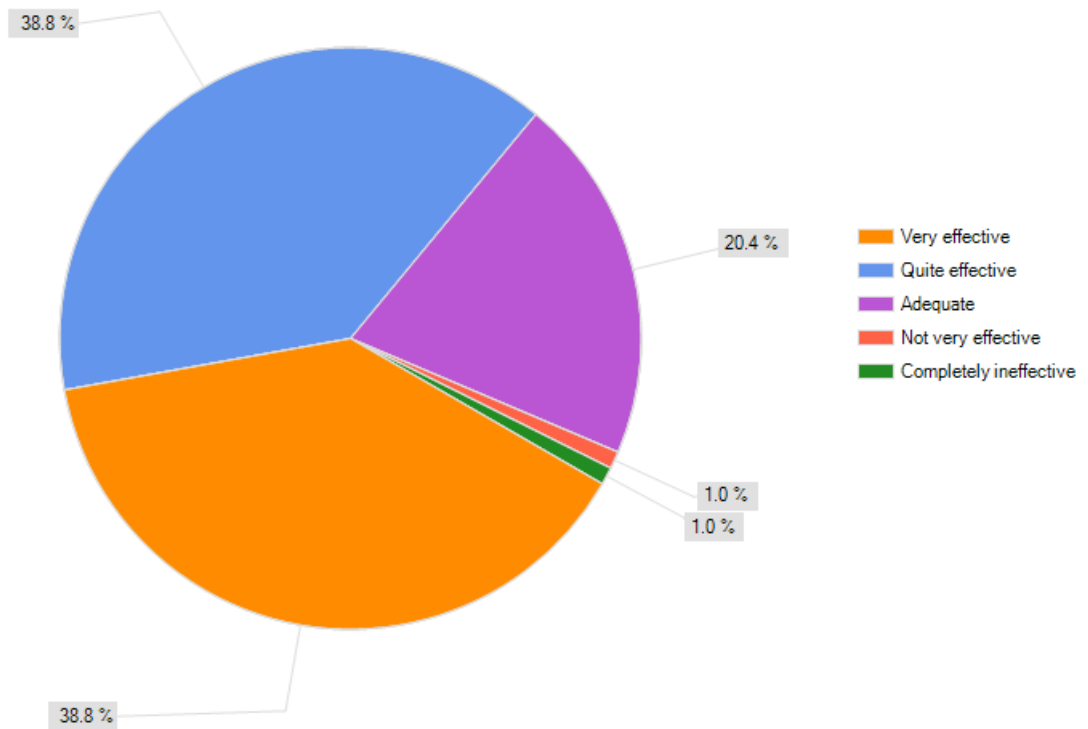
Chart 8



78% of respondents found their training or preparation quite effective or very effective. This high level of satisfaction is shown in **Chart 9**.

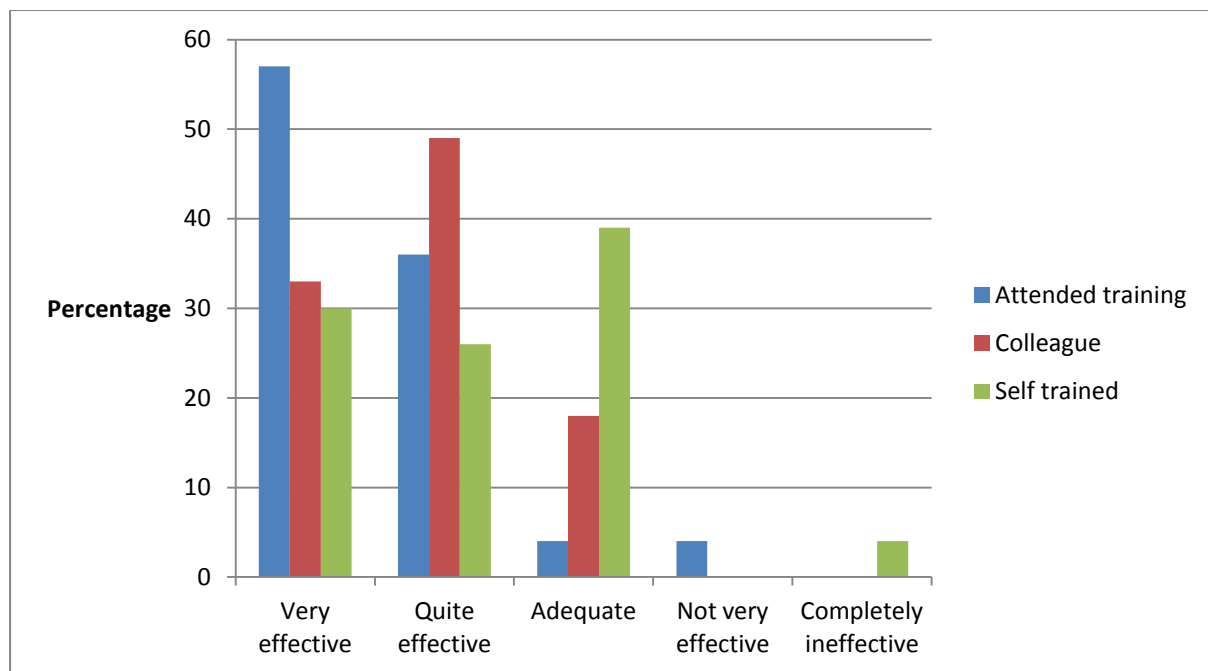
Chart 9

How effective did you find this training or preparation?



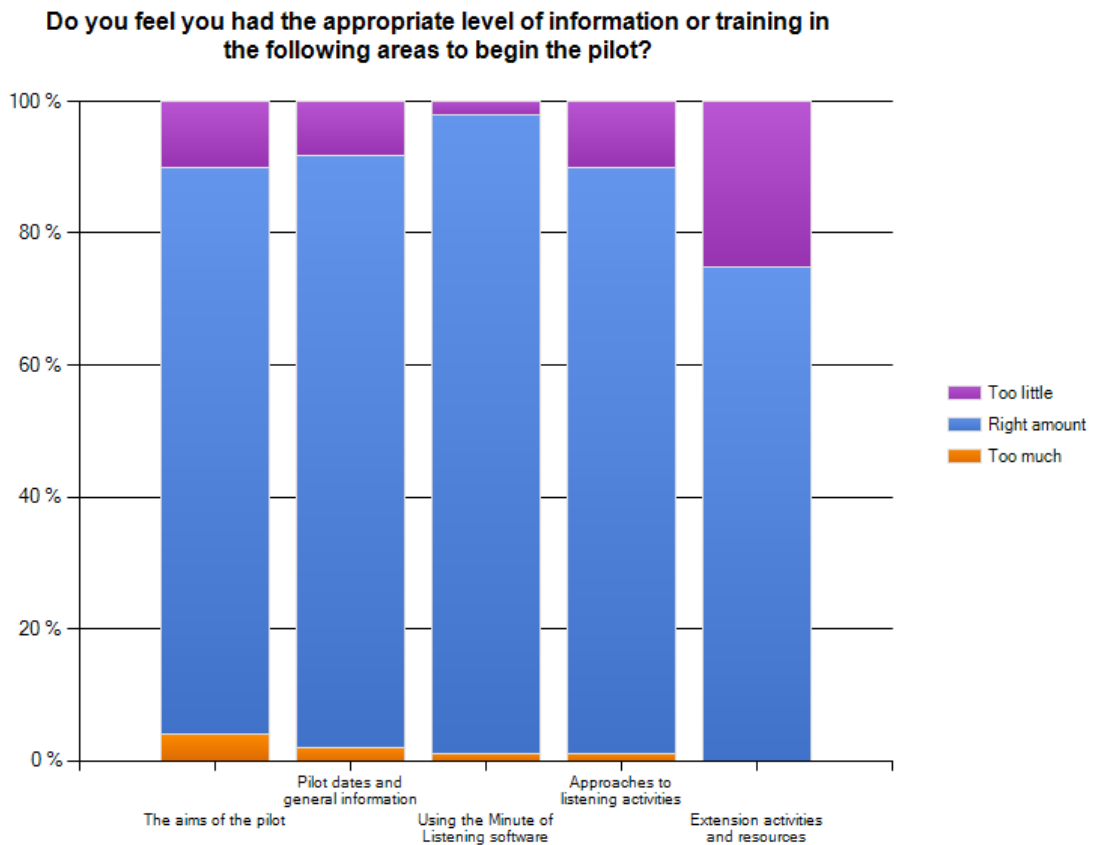
Further analysis of the data in **Chart 10** shows that attending a training course was the most effective method of preparation for Minute of Listening. We divided the training methods into three categories: attended training; trained by a colleague; and self-trained (this combines looking at the website, reading the teacher pack and looking at the Application). A greater percentage of teachers who attended training said it was very effective than those who used the other two methods. Conversely, a larger percentage of those who self-trained said their preparation was only adequate. Therefore, training through a course seems to be the best method of preparation to take part in Minute of Listening.

Chart 10
Effectiveness of different approaches to training and preparation



High numbers of respondents thought they had had the right amount of training or information for a number of areas. They felt they had had most preparation for using the Minute of Listening software. There were slightly lower levels of satisfaction for preparation for the extension activities and resources, and this is reflected in the lower use of these aspects. It may reflect the fact that some of these were only available after half term, or that teachers were not made aware of them at training or had forgotten about them since their training session.

Chart 11



4.6 Features of Minute of Listening used by teachers

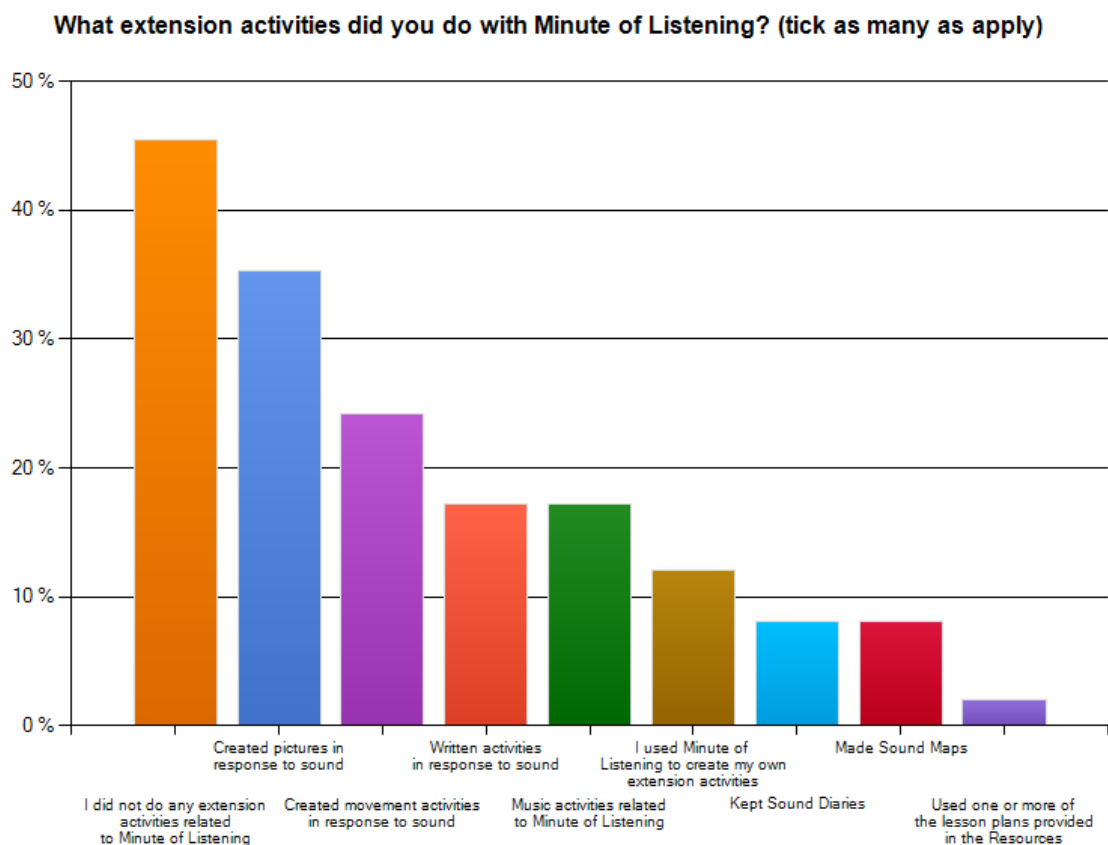
Chart 12 shows the features used by order of popularity. The Sound Themes were most popular, used by over a third of respondents. (These had been suggested following Pilot 1.) Only about 20% downloaded the second version after half term, and about the same percentage did not use any features.

When asked why they did not use any features, the two reasons most frequently cited were lack of time (49%) and lack of knowledge of functions or resources (46%).

The most frequently used extension activities in response to Minute of Listening were creating pictures, followed by movement, writing and music. However, the greatest proportion of respondents (45%) did not do any extension activities.

It may be that the term 'extension activities' was confusing to teachers. When it was used in the telephone interviews, 10 teachers said they looked at the pictures and 5 said they used the Links section and the Information, but these options were not available in the survey. Teachers did not necessarily interpret 'extension activities' as the activities listed on the chart.

Chart 12



The telephone interviews gave examples of teachers using Minute of Listening as a creative resource to stimulate a wide range of cross-curricular activities.

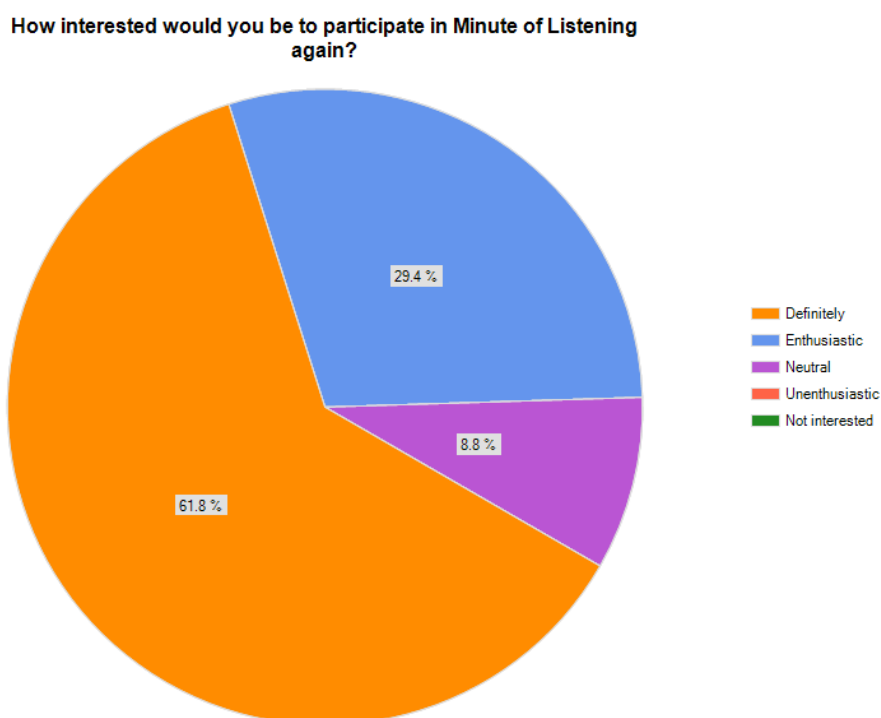
'We used it for settling and to stimulate music activity, creative literacy, poetry, composition, speaking, drawing and writing using describing words.' Year 1 teachers, St Just Primary School, Cornwall

'We made links to music and PHSE. We used the Chinese procession sound to make our own dragon parade. We wouldn't have done this without Minute of Listening.' Head teacher, Kennal Vale School, Cornwall

4.7 Taking part in Minute of Listening in the future

62% of respondents would definitely take part in Minute of Listening again and 29% would be enthusiastic about taking part again. Nobody was unenthusiastic or not interested in future participation.

Chart 13



Nearly 60% of teachers in the survey wanted Minute of Listening to run all year round. This fits with comments made about children's interest and the love of the routine of listening every day made in the survey, through telephone interviews and on visits.

4.8 Improvements

35 comments were made when teachers were asked if they could think of any improvements to Minute of Listening. Suggestions were also made by teachers through telephone interviews.

Improvements suggested by 3 or more teachers were:

- More pictures (also suggested in Pilot 1)
- Ability to make the pictures bigger or full screen (also suggested in Pilot 1)

- More sounds that relate to the experiences of the youngest children
- Avoidance of YouTube on Links as many schools block YouTube for safeguarding reasons
- A pause button on the sound
- Ability to download to MP3 player

4.9 Charging

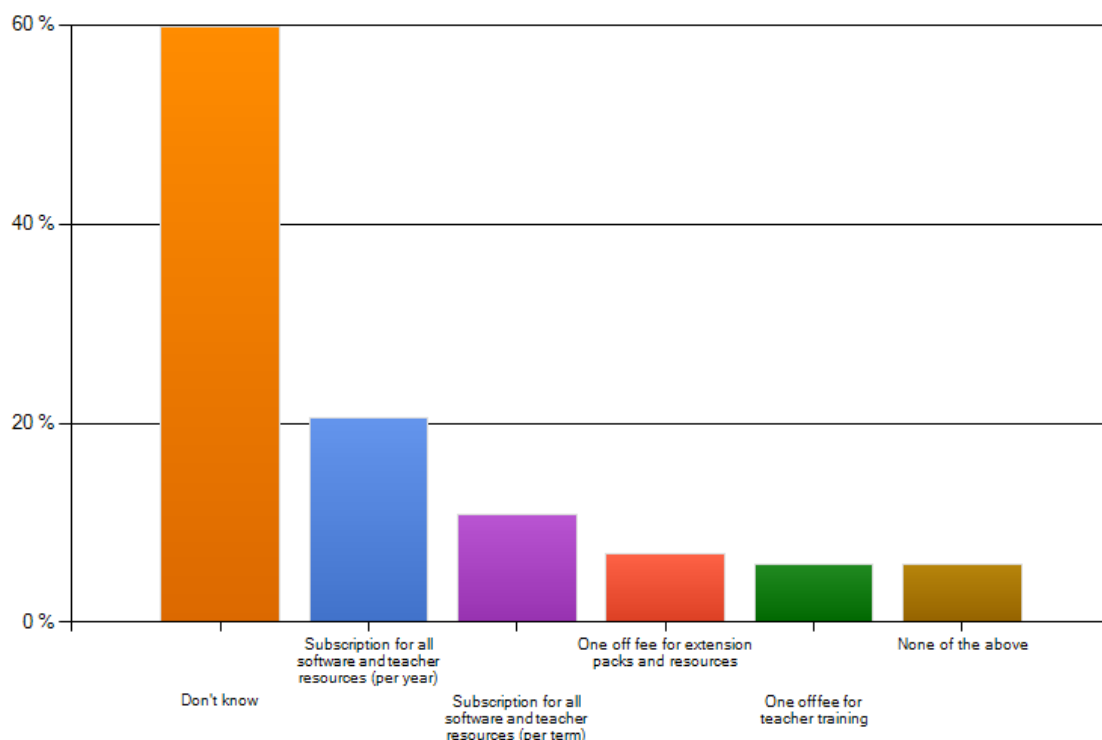
60% of survey respondents and several of the teachers we met and spoke to by telephone did not know what elements of Minute of Listening their school would be likely to pay for. The most popular approach was for an annual subscription which covered all software and teacher resources.

As all the schools consulted were using Minute of Listening and had been trained or prepared in some way, it was not surprising that very few wanted to pay for more training. However, music service staff suggested that an approach to payment for new schools could be through a training session charged per head. Access to Minute of Listening software could be provided as part of the training on a 'party bag' basis. Partnerships with Music Hubs would lend themselves to this strategy, as music services already offer menus of training to schools.

On the question of cost, responses varied somewhat depending upon location and type of school. Telephone interviews with small schools in Cornwall suggested that between £50 and £100 was an amount they could find for a resource such as Minute of Listening. Twilight training sessions are charged at £40 per head in Enfield. However, the secondary school head teacher consulted in Oxfordshire was relaxed about paying up to £250 for a bank of sounds. Section 7 below on Comparable Products gives more insight into possible levels of charging.

Chart 14

In future, we may have to charge schools to participate in Minute of Listening. From the list below which elements do you think your school would be most likely to pay for? (tick all that apply)



4.10 Other comments

In addition to their quantitative responses, teachers added positive comments about their experience of taking part in Pilot 2, relating to educational value and user experience, some of which are quoted here.

'MOL has broadened the children's experience of sound and music. It has developed their interest and inspired dance and music making activities. It has introduced many unfamiliar sounds and instruments. It has given them the opportunity to talk about the unfamiliar, share their views and ideas. The sound bank could be used many times. I would like to further use the resource to support and develop topic themes'. Key Stage 3 teacher, West Lea SEN School, Enfield

'One feature that would be really good would be if the children could access all the previous sounds on the class computer but not that day's sound so that certain children don't listen to it before the whole class MOL session! They were very enthusiastic. MOL is very inclusive as our special needs children were able to be part of it as it was so short, they were able to attend for the minute. Sitting still was difficult for Reception children as some music just needed to be danced to. So we decided they had to sit still and listen the first time and then we played it again for them to move to.'
Reception teacher, St Saviour's Primary School, Lambeth

'I loved the whole project and could find nothing negative about it. I hope you continue to run it. Please continue to include our school.' Key stage 1 teacher, St Ebbes Church of England Primary School, Oxfordshire

'We have loved using the Minute of Listening software and every year group that I have shown it to, always asks at the beginning of the lesson: 'Are we doing Minute of Listening today?!' When the response is yes, I hear a loud 'YESSSSSS' from the class! Every year group has thoroughly enjoyed it and I will continue to use it in my music lessons. Thank you.' Teacher, Newquay Junior Academy, Cornwall

5 Value of Minute of Listening: evidence base and literature review

5.1 Primary national curriculum

The impacts on children of Minute of Listening that were identified by teachers included listening skills; speech and language skills; ability to talk about music and sound; exercising creativity and imagination; opinion forming and sharing; and discussion skills. Activities, in addition to discussion, included drawing, writing, dancing and composing and playing children’s own minutes of sound.

Some of these skills and activities fit with specific areas of the primary curriculum¹⁸, especially English, but also music, geography and PHSE. This is illustrated in Table 2 below.

Table 2 Learning in the primary curriculum that could be supported by Minute of Listening

Subject	Key Stage 1	Key Stage 2
English	<ul style="list-style-type: none"> • Choosing words with precision • Taking into account the needs of listeners • Sustaining concentration • Making relevant comments • Listening to others’ reactions • Taking turns in speaking • Taking different view into account • Giving reasons for opinions and actions 	<ul style="list-style-type: none"> • Using vocabulary and syntax to communicate more complex meanings • Asking relevant questions to clarify, extend and follow up ideas • Responding to others appropriately, taking into account what they say • Making relevant contributions to the topic and taking turns in discussion • Making exploratory and tentative comments where ideas are being collected together • Qualifying or justifying what they think after listening to others’ questions or accounts
Music	<ul style="list-style-type: none"> • Listening with concentration and internalising and recalling sounds with increasing aural memory • Learning how combined musical elements can be organised and used expressively • Learning how sounds can be made in different ways and described using given and invented signs and symbols • Listening to a range of live and recorded music from different times and cultures • Rehearsing and performing with 	<ul style="list-style-type: none"> • Analysing and comparing sounds • Listening to a range of live and recorded music from different times and cultures • Exploring and explaining own ideas and feelings about music using movement, dance, expressive language and musical vocabulary • Listening with attention to detail and internalise and recall sounds with increasing aural memory • Learning how combined musical elements can be organised within musical structures and used to

¹⁸ <http://www.education.gov.uk/schools/teachingandlearning/curriculum/primary/>

	others <ul style="list-style-type: none"> • Exploring, choosing and organising sounds and music • Exploring and expressing ideas and feelings about music using movement, dance and expressive and music language 	communicate different moods and effects <ul style="list-style-type: none"> • Learning how music is produced in different ways and described through relevant established and invented notations • Learning how time and place can influence the way music is created, performed and heard
Subject	Key Stage 1	Key Stage 2
Geography	<ul style="list-style-type: none"> • Asking geographical questions • Express own views about people, places and environments • Use secondary sources of information 	<ul style="list-style-type: none"> • Asking geographical questions • Using atlases and globes • Using secondary sources of information • Identifying and describing what places are like
PSHE	<ul style="list-style-type: none"> • Listening to other people, and play and work co-operatively • Identifying and respecting the differences and similarities between people • Taking part in discussions 	<ul style="list-style-type: none"> • Reflecting on spiritual, moral, social and cultural issues, using imagination to understand other people's experiences • Thinking about the lives of people living in other places and times, and people with different values and customs

5.2 Ofsted report

The recent Ofsted report, 'Music in schools: wider still, and wider', 2012¹⁹, highlights a number of areas in need of improvement in the teaching of music in schools. These included moving away from an emphasis on spoken or written word in music teaching in favour of focusing on musical sounds and helping to improve the ability of children to listen to music and sound and formulate and express their thoughts. Minute of Listening fosters these skills.

'Developing pupils' intrinsic musical understanding - an understanding that goes beyond words and which is expressed through the quality of their musical responses - has at its heart the development of listening skills.' (Music in Schools, Ofsted 2012, p 52)

The report also noted the technology is under-used in the teaching of music. Ofsted inspectors found no examples of students exploring electronic or electro-acoustic art-music styles of the 20th century, other than popular music. Minute of Listening shows how technology can be used to support music teaching and its content includes several contemporary compositions.

¹⁹ <http://www.ofsted.gov.uk/resources/music-schools-wider-still-and-wider>

5.3 Literature review

As part of our research, we reviewed academic literature on communication (speaking and listening), creative learning and thinking, group work and musical education in primary schools. A summary of the research with a full bibliography is included as Appendix 4.

The literature review suggested there is a strong educational rationale for Minute of Listening as it can support teaching and learning in many different ways. These are summarised in Table 3.

Table 3 Educational rationale for Minute of Listening

Minute of Listening can:	Why is this important?
Widen children's access to a range of music and sounds which can often be very limited	Ages 0-9 most important period in childhood development. Difficult to widen tastes after this time.
Foster listening skills and provide format for discovery and debate or conversational interaction	Facilitated listening increases confidence and ability to concentrate
Foster 'exploratory talk'	Improves problem solving and reasoning ability
Enable children to offer and support opinions in a group discussion	Improves communication skills, inclusion and trust
Support convergent and divergent thinking as children search for the answer to 'what is it?'	Creative thinking requires convergent and divergent approaches
Open the door to a range of subject areas and topics	'Initial stimulus material' can arouse curiosity in many different domains of learning and increase willingness to learn
Create a positive environment for learning	In a positive state of emotion, we are predisposed to building up ideas, exploring, discovering, link-making and developing relationships
Give teachers more confidence to teach the arts, especially music	The arts, especially music, are powerful channels for communication and self-expression. They promote well-being and self-esteem
Overcome barriers to using technology through a simple, easy to use Application	Technology can be a powerful tool for creative and innovative learning

6 Comparable products

6.1 Research on comparable products

As part of our consideration of how Minute of Listening might be delivered in the future we researched six comparable products and programmes. This research is summarised in Table 4.

Table 4 Comparable products and programmes

Product	Description	How delivered	Cost
Arts Award Discover and Explore	New levels of Arts Award aimed at 7-11 year olds. Children take part in an arts activity, create work, find out about artists and share their work with others. Can be in any art form. Explore is accredited on the QCF at Entry Level 3. www.artsaward.org.uk	In any formal or informal education or arts setting. Adult leaders train as advisers. Children record work in log books.	Training £110 per head Discover logs £3 and certificate £2.50 each Explore logs £3.50 each and postal moderation £9.50 per child
<p>Comments: Discover and Explore are delivered by Trinity College London in association with Arts Council England. They are devised as individual awards or certificates, rather than as a whole class teaching resource (although they can be delivered in that way). They share a website and resources with the three already established levels of Arts Award and benefit from advocacy and promotion by the Bridge organisations. Arts Award was recommended through the Henley review of arts and cultural education as something to which every young person should have access.</p>			
Charanga	Charanga Music provides online music learning for pupils and interactive resources and CPD for teachers in primary and secondary schools. Resources include schemes of work and recorded extracts and interactive activities. It has online support for instrumental learning, showing players in detail how a melody sounds, how to play it and with backing sound. http://www.charangamusic.co.uk/site/	Users buy an annual Charanga Music licence to gain access to online resources, DVDs, a helpdesk and updates. Music Services can be Premier Partners, using Charanga music systems to deliver services, such as training and CPD. They take on responsibility for local licensing.	Licences start at £95. Premier and Associate Partnerships available, but financial arrangements not given
<p>Comments: Charanga works with over 50 music services as Premier Partners, which suggests they have an effective business model. Their aim is to integrate digital technology into classroom and instrumental music teaching.</p>			

	Description	How delivered	Cost
Espresso	Espresso is a commercial digital learning service for primary schools. It provides teaching support, through a combination of visual media and video-rich interactive resources. It specialises in taking educational concepts and applying 'real world' context through video and multi-media. Home access for pupils and parents can be bought as part of the subscription. www.espresso.co.uk	Schools buy a subscription to Espresso. This gives access to bespoke training, technical support and teacher home access. An Annual whole staff training session is part of the package.	No prices are given on the website. They relate to the size of the school. One head teacher of a mentioned £800. A free classroom resources taster is offered.
Comments: Website says that Espresso reaches 10,000 primary schools (about 50%). It began as a method of getting video news into the classroom, received investment from ITN and then acquired Channel 4 Learning. Company has 133 employees.			
Music Express	Music Express is a commercial scheme for music for ages 3-12, published by A&C Black (an imprint of Bloomsbury Publishing Plc). It is pitched as an immediate source of engaging music activities which are simple, straightforward and fun. It aims to be fully accessible to non-music readers. http://pages.bloomsbury.com/musicexpress	Users buy Music Express Packs. These cover early years to year 7 with a book + CD + CD-ROM . These have lesson plans, recorded music and activities. The Year 7 resource has 6 books to cover 6 units of work.	£26.99 per year resource package £35.99 for year 7 packages
Comments: Many additional publications available, including Music Express Interactive, which has interactive whiteboard activities. The series is well known (frequently mentioned in Artsmark applications). No training is offered on the website.			
Sing Up	Sing Up aims to put singing at the heart of primary school life by giving children a chance to sing every day. It offers online resources, especially a Song Bank, promotes singing as a cross-curricular tool and provides training opportunities for teachers. It is a consortium between Faber Music, The Sage Gateshead and Youth Music. http://www.singup.org/	Members gain access to online digital songbook, 800-1000 streams from the Song Bank, lesson and activity plans, termly magazine and CD, video tutorials, webinars and access to Sing Up Awards. They also get 2 training places at a local event and further discounts.	£150 - £250 (30% early bird discount currently reduces this to £125 - £175) for schools £60 individual membership
Comments: Sing Up began in 2007 as a £50 million 5 year Government programme. After a year of transitional funding, 2012-13 is the first year that Sing Up has operated as a membership scheme, charging for access to its resources.			

	Description	How delivered	Cost
Take one Picture	'Take One Picture' is the National Gallery's countrywide scheme for primary schools. Each year the Gallery focuses on one painting from the collection to inspire cross-curricular work in primary classrooms. National Gallery Education then displays a selection of the work in the annual 'Take One Picture' exhibition at the National Gallery, and on its website.	During a one-day CPD course at the Gallery teachers are given a print of a painting. Back at school, they use it in the classroom, both as a stimulus for artwork, and for work in more unexpected curriculum areas. Many ideas and examples are on the website from past years.	CPD course £55 per teacher for whole staff £100 for individual teacher
Comments: This is a straightforward and well-established programme that is available nationwide, but comes from one London-based national institution. It is not a digital programme, although it is supported by online resources.			

6.2 Observations on comparative products

From this research and the consultation with teachers and music services through the survey, interviews and meetings, we would make the following points:

- There are many online products and services on the market for schools. While schools are increasingly willing and able to buy them, they need to be convinced of their quality, usefulness and value for money. Resource budgets in small primary schools for a single foundation subject, such as music, are very limited (for example, £100). There is more funding for buying programmes that support core subjects or are cross-curricular.
- Partners or intermediaries, such as Music Hubs, are important. They can support delivery at a local level and give credibility to a product or programme among bewildering choice. An online product is national (or international) but may need local training to become widely used.
- Annual subscription models are common, although some teachers we spoke to said they preferred to buy a product outright as a school resource, and not feel they had to keep using something to make sure they were getting full value. New products or functions need to be added at least annually, and perhaps termly, to maintain interest and subscriptions. Newsletters and other ways of maintaining a community of practice can help keep interest alive.
- Online products and programmes may look simple to use and download, but they are often supported by large organisations and many staff members – capacity is an important consideration for technical support, updating and marketing.

7 Funding models and sustainability

7.1 Trusts, foundations and corporations

We have researched a wide range of trusts and foundations that may be able to give funding to support further development and dissemination of Minute of Listening. This online research is summarised in Appendix 5. The information is only indicative and we have not approached any funder directly.

We have listed trusts, foundations and corporations that are interested in supporting education and learning, particularly cultural and musical learning, children and young people, and arts and heritage. A fundraiser would be able to further sift the information, give professional advice and develop a focused strategy for funding, all advantageous in the current competitive funding climate.

Trusts, foundations and corporations may fund elements of the project or all of it. Specific and relevant areas of interest that we identified included training for teachers (e.g. EMI Music and Sound foundation), supporting disadvantaged children (e.g. Santander Foundation), developing new and good practice (e.g. Esmée Fairbairn) and supporting local communities (e.g. Tesco).

7.2 Options for sustainable delivery models

Areas of Minute of Listening that need funding are:

- Staffing - capacity to project manage, develop and market Minute of Listening and provide helpline and technical support
- Production costs – maintenance and possible development of the software; making or gathering new sounds; producing online support materials
- Website design and maintenance
- Marketing
- Training for new users of Minute of Listening

Working on the assumption that there is no or limited core funding to support these areas, we outline three possible approaches to delivery below.

Option A

Sound and Music continues to work with music services/hubs that were partners in Pilot 2, seeks new partner music hubs and fund raises to develop Minute of Listening

Outline

- Music hubs agree to an active role, for example advertising training in their publicity to schools and advocating Minute of Listening
- Schools pay to attend training (charges depend on fundraising)
- Schools pay to gain access to Minute of Listening Application (charges depend on fundraising)
- Schools pay for new banks of sound if already users (charges depend on fundraising)
- Staff capacity at Sound and Music (or freelance) to seek new partners, fundraise, provide a helpline and service the website

Advantages

- Sound and Music maintains control over Minute of Listening
- Builds on a tried and tested model
- Model could be extended to include schools who took part in Pilot 2 if an additional bank of sounds is added to the Application. This could be done through charging schools for the new sounds or through fund raising, or a combination.

Disadvantages

- Difficult to set level of charges until outcomes of fundraising known and this could delay roll out
- Dependent on on-going fundraising for sustainability

Option B

Sound and Music seeks a business partner

Outline

- With the support of advocates from the pilot phases, Sound and Music approaches an online learning provider, such as Charanga or Sing Up, and negotiates the inclusion of Minute of Listening in their services or as a separately charged product
- Identity of Minute of Listening is maintained
- Sound and Music raises enough revenue through this strategy to be able to cover staff and production costs

Advantages

- Sound and Music benefits from marketing expertise and established customer base of the partner
- Technical support may be provided through the partner
- Revenue should support development of new bank of sounds and other aspects of Minute of Listening
- Fundraising may not be necessary

Disadvantages

- Sound and Music may lose some control of their product
- Sound and Music may have a reduced identity and ownership of Minute of Listening

Option C

Minute of Listening offered as a downloadable Application on the Sound and Music website for a nominal cost or free

Outline

- Minute of Listening can be downloaded from the Sound and Music website, if copyright of sounds allows or can be negotiated
- Additional existing resources are also uploaded
- No further sound banks are developed as there is no capacity
- No support is offered to schools or other users

Advantages

- Likely to bring traffic to the Sound and Music website
- May raise the profile of Sound and Music and could make money if popular
- No additional costs for Sound and Music
- An excellent educational resource in the public domain

Disadvantages

- Sound and Music may not exploit the financial potential of Minute of Listening if the Application remains little known
- Sound and Music loses control of its intellectual property
- Sound and Music does not build partnerships with Music Hubs or other partners
- No marketing with the education sector, so there may be little impact, unless the Application is advocated by Music Hubs or Bridges
- No development of Minute of Listening, so users may lose interest
- Lack of training and support may be frustrating to users

8 Conclusions

The two pilots of Minute of Listening have shown it to be a highly valued digital creative learning resource for primary schools. The Application is easy to use and maintains children's interest over a long period. There is a clear educational rationale for Minute of Listening; it improves listening and speaking, it is inclusive, stimulates musical and cross-curricular learning and creates a positive environment for learning. Teachers piloting the Application gave evidence of this rationale, articulating clearly its benefits. Arguably, teachers and children could gain even more benefit from Minute of Listening as the additional resources on the Application, such as Sound Themes and Sound Packs, and others on the website, such as lesson plans, are not being fully utilised.

Pilot 2 has taken place at time of change in the English education system. Schools are becoming more independent and used to buying their own online resources, particularly to supplement teaching in specialist areas, such as music, where teachers may feel unconfident. However, they are also facing budget cuts and a wide range of choices in terms of digital resources. Quality, ease of use, locations offering 'one stop shops' for digital resources, and value for money are therefore very important in a highly competitive market.

The new Music Hubs, based on music services, will probably offer support for primary school teachers. Minute of Listening was piloted in partnership with several music services and these (as Music Hubs) remain obvious partners going forward as they can offer credibility, local knowledge and training for schools. The cultural education hubs proposed in the latest Henley review may also be appropriate partners, and possibly the Bridge organisations, but this remains to be seen.

Sound and Music needs to raise additional income if it is to develop Minute of Listening and allow it to fulfil its potential as a learning resource. This could be from core budgets, fundraising or earned income or a combination of all three.

Our research has identified some potential funding sources, but more work would be needed to draft a focused funding strategy and to write funding applications. Sound and Music could alternatively seek a business partner who would be interested in selling Minute of Listening as part of their products and services, although this may result in lack of control of the product for Sound and Music. Lastly, Minute of Listening could be sold cheaply or given away without any more support or development, but arguably this would mean it had not fulfilled its potential as an educational resource.

9 Next steps

Sound and Music first needs to consider the options for sustainable delivery outlined in this report. If capacity and funding allows, minor adjustments should be made to Minute of Listening as suggested by teachers feeding back in the survey (see 4.8)

- If Option A is agreed, staff capacity is needed to seek further partners with Music Hubs and to begin the process of fundraising
- If Option B is agreed, Sound and Music needs to approach a potential business partner for Minute of Listening
- If Option C is agreed, Minute of Listening can be placed as a downloadable Application on the website or in an Application store and limited further action is needed

Felicity Woolf
Norinne Betjemann
April 2012

Appendix 1 List of those consulted

Telephone interviews

Schools

Sally Berry, St Wenn School, Cornwall
Katy Bradfield-Smith, Treverbyn School, Cornwall
Samantha Collins-Ratcliffe, Cury Church of England Primary School, Cornwall
Monique Darrell, St Jude's Church of England Primary School, Lambeth
Kathryn Edmonds, St Joseph's School, Westminster
Ann Force, Head teacher, Kennall Vale, Cornwall
Sarah-Jane Greaves, Bosvigo School, Cornwall (email response from all staff)
Jules Jenkin, St Columb Minor Academy, Cornwall
Samantha Ojokor, The Raglan Primary School, Enfield
Kerry Ann Robb, St Mawes School, Cornwall
Mikaela Rofe, Tregadillet School, Cornwall
Caroline Skerry, St Mary's Bodmin, Cornwall
Kerra Trenwith, St Just Primary School, Cornwall
Jacqui Willoughby, West Lea SEN School, Enfield

Music and Arts Support Services

Steve Hawker, Music Cornwall
Kim Hember, Enfield Arts Support Service
Susie Hopkinson, Lambeth City Learning Centre
Tom Cox, Oxford Contemporary Music

Visits

Barrow Hill Junior School, Westminster
Galliard Primary School, Enfield
St Gregory the Great School (Specialist Music College), Oxfordshire
St Mary Magdalene Church of England Primary School, Westminster