

Under the umbrella of the National Singing Programme, one major strand was the Chorister Outreach Programme (COP) that was funded by the Government at £1m per year from the Autumn of 2007 through to the Summer of 2010. The programme was designed to enable 'professional children's choirs to work creatively with primary school children in their local area'. The programme was overseen by the Choir Schools Association (CSA), usually in partnership with the local music service and Sing Up team, and was open to all their members, as well as other professional choirs with choristers that were connected to a religious establishment. As part of the evaluation of the programme, a research team from the Institute of Education were appointed to undertake a structured research evaluation of certain features of the programme in the academic years 2008-2009 and 2009-2010, with a follow-up in 2010-2011.

THE CHORISTER OUTREACH PROGRAMME

The Chorister Outreach Programme of the Choir Schools Association

A Research Evaluation (2008-2011)

*Jo Saunders
Ioulia Papageorgi
Evangelos Himonides
Maria Vraka
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Graham Welch*



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of the Choir Schools Association**

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1. Introduction and context

In 2004, the UK Government initiated a 'Music Manifesto', sponsored by the Ministries for education (DCFS) and culture, media and sport (DCMS) to campaign 'to ensure that all children and young people have access to high quality music education'¹. Under the umbrella of the Music Manifesto, one major area of activity embraced the promotion of children's singing². Subsequently, a four-year, £40m National Singing Programme '*Sing Up*' was launched in 2007 with the intention of ensuring that singing became part of early years and Primary education for all children in England by 2012³, a cultural programme initiative that linked to the wider preparations for the London-based Olympic Games. The British composer and broadcaster Howard Goodall was appointed as the national 'Singing Ambassador' for England in January 2007 to lead the singing campaign.

Following a tendering process, the two Government Departments for culture and education (DCMS, DfES) jointly appointed a consortium of Youth Music, The Sage Gateshead, Faber Music, and the advertising agency Abbot Mead Vickers to lead on the actual provision of the National Singing Programme in 2007-2008 and (subsequently) on through to 2011 and, in a reduced Government-sponsored form, to 2012. Included in the intentions of the Programme were that 'children experience high-quality singing, both within and without their daily school curriculum, on a daily basis' and that 'every school has a teacher committed to facilitating

¹ See <http://webarchive.nationalarchives.gov.uk/20081208222540/http://www.musicmanifesto.co.uk/key-aims/> for further details [retrieved 15 February 2012].

² The emphasis on singing is now being complemented by a new programme of free instrumental tuition, 'In Harmony'. Three pilot projects were launched in 2009 (Norwich, Liverpool and Lambeth), based on the Venezuelan El Sistema programme, with the intention of promoting both musical and other-than-musical benefits, including personal and social development, through participation in instrumental ensembles. See <http://webarchive.nationalarchives.gov.uk/20081208222540/http://www.musicmanifesto.co.uk/news/details/Winning-In-Harmony-bids-announced/> [retrieved 15 February 2012].

³ See <http://www.singup.org/> [retrieved 15 February 2012].

high quality singing and vocal work for the whole school’.

Within its Government-sponsored organisation, *Sing Up* included a range of funded programmes across the country, including the provision of community-based opportunities (such as with partner organisation ContinYou who were working with Secondary schools and their feeder Primaries); singing for children in non-mainstream schools (‘Beyond The Mainstream’); the establishment of *Sing Up* ‘communities’ in different regions of England; a national ‘Vocal Force’ programme of adult singing leader development (led by The Sage Gateshead), and additional support for schools through an ‘Awards’ programme and also a downloadable Song Bank of several hundred songs.

Under the umbrella of the National Singing Programme, one major strand was the **Chorister Outreach Programme (COP)** that was funded by the Government at £1m per year from the Autumn of 2007 through to the Summer of 2010. The programme was designed to enable ‘professional children’s choirs to work creatively with primary school children in their local area’⁴. The programme was overseen by the Choir Schools Association (CSA), usually in partnership with the local music service and *Sing Up* team, and was open to all their members, as well as other professional choirs with choristers that were connected to a religious establishment.

As part of the evaluation of the programme, a research team from the Institute of Education were appointed to undertake a structured research evaluation of certain features of the programme in the academic years 2008-2009 and 2009-2010, with a follow-up in 2010-2011.

In 2008-2009, 41 COP projects worked with pupils in English Primary schools; in 2009-2010 the number increased to 42 projects. COP activity under the CSA umbrella ceased in the Summer of 2010, although various schools chose to continue their participation in the outreach programme using their own funds and CSA members have often continued to support outreach activities in neighbouring schools.

Amongst the general aims of the COP projects was to use choristers as role models within their outreach activities in local schools, such as including the creation of a junior choir from across the schools to rehearse and subsequently perform in the cathedral. For example, the Devon County Junior Choir was formed in 2007 through a co-operation between Exeter Cathedral and the Devon County Council Music Service⁵.

⁴ See <http://www.choirschools.org.uk/2csahtml/outreach.htm> [retrieved 15 February 2012].

⁵ See <http://www.dccjc.org.uk/> [retrieved 15 February 2012].

2. The Chorister Outreach Programme: a summary of the research evaluation methodology 2008-2011

The research team from the International Music Education Research Centre (iMerc), Institute of Education, University of London undertook evaluations of features of the COP programmes in the academic years 2008-2009, 2009-2010 and 2010-2011. In each academic year, in discussion with colleagues from the CSA, the research team focused on a different aspect of COP provision, as summarised below.

2.1 Research foci

COP Evaluation Phase I (2008-2009)

- **Focus 1:** Children's singing behaviours and attitudes to singing (*individual assessment and questionnaire*)
- **Focus 2:** Teacher's attitudes and knowledge of singing and the teaching of singing (*questionnaire*)
- **Focus 3:** Head teacher's views on levels of engagement and the potential impact of Chorister Outreach Programme (*questionnaire*)
- **Focus 4:** The views of key team members working in the delivery of the Chorister Outreach Programme (*interviews*)

COP Evaluation Phase II (2009-2010)

- **Focus 1:** What counts as ‘good practice’ in vocal leadership? (*COP session observations*)
- **Focus 2:** Exploring the wider benefits of participating in singing activities (impact of COP on reading and numeracy – case study at one Westminster COP school) (*standardised assessments*)

COP Evaluation Phase III (2010-2011)

- **Focus:** The impact and legacy of the Chorister Outreach Programme – the views of teachers, pupils and of key team members working in the delivery of the Chorister Outreach Programme (*interviews and questionnaires*)

2.2 Research methodology

The research methodology embraced a variety of data collection methods and research tools, as suited to the needs of the particular research questions and foci. Table 1 summarises the research tools used in relation to the research foci for each academic year.

Table 1: Summary of research foci and research tools used

Research foci	COP Research year			Research tools				
	2008-2009	2009-2010	2010-2011	Individual assessment	Questionnaire	Interviews	Lesson observations	Standardised assessments
Individual children’s singing and vocal behaviour	√	√		√				
- Children’s habitual speech pitch centre	√	√		√				
- Comfortable singing range	√	√		√				
- Singing behaviour of two well-known songs	√	√		√				
Children’s attitudes towards singing (5 themes)	√	√			√			
Children’s self-concept and sense of social inclusion	√	√			√			
Teachers’ singing self efficacy and pedagogical knowledge	√				√			
Head teacher’s views on impact	√				√			
Key COP project team views	√					√		
Effective teaching and learning		√					√	
Wider benefits: reading and numeracy (case study)		√						√
COP legacy			√		√	√		

A mixed methods approach was adopted in the research design in order to enable the evaluation to focus on different aspects of the COP. The primary research tools were assessments of individual children’s singing abilities, questionnaire surveys of participant children and adults’ self-concepts as singers and (for the adults) questionnaire-based perceptions and interviews concerning COP impact; observations of the process of teaching and learning in COP-led sessions with Primary school children; and a case study of possible transfer effects concerning reading and numeracy.

3. The Chorister Outreach Programme: selected findings from 2008-2009

Findings from our first year of evaluation have been previously reported in detail elsewhere (see Welch *et al.*, 2009). This section presents some of the key findings from that report.

3.1 Background information

In discussion with the CSA, our 2008-2009 evaluation focused on three exemplar ‘cases’ of different local COP projects. These were as follows:

- **Bradford** was a new COP provider and was selected as an example of a Cathedral that does not have an attached Choir School. *We visited 7 schools in the Bradford programme (i.e., 58% of the total schools involved).*
- **Durham** was in its second COP year, following its initial funded COP activity in 2007-2008. The focus schools were in a mixed geographical location that was spread across three Local Authorities (Durham, Sunderland and South Tyneside), with a rolling programme across one LA per term. *We visited 14 schools in the Durham COP (58% of the total schools involved).*
- **Exeter**, like Durham, was also in its second COP year, following its initial funded COP activity in 2007-2008. The project was based within a relatively rural context in the Devon Local Authority. *Here, we visited 11 Exeter COP schools (46% of the total schools involved).*

Three additional COP schools were also included as they formed part of the team’s wider national *Sing Up* evaluation. These were based in Cambridgeshire, Suffolk and Oxfordshire and were part of three other COP projects led by King’s College Cambridge, St Edmundsbury Cathedral and Christ Church Oxford respectively. Thus, research data were gathered in total from six COP projects in different parts of England.

An overview of the timeline for the COP research evaluation across the opening twelve-month period (i.e., November 2008 to October 2009) is shown in Figure 1 (below), supplemented by the King’s College, St Edmundsbury and Christ Church COP data.

Chorister Outreach Programme 2008-2009												
3 strands:		Autumn 2008				Spring 2009			Summer 2009			Autumn 2009
(i) CASE STUDIES (min n=3, max n= dependent on participant Cathedrals; x/y Primary schools per Cathedral)	(1) established choir school outreach scheme (from Year 1, 2007-2008)	identify 3 cases (June/July)	site visit 3 days	site visit 3 days	site visit 3 days	site visit 3 days	site visit 3 days	Final Data Analyses & Report writing (for Dec 09)				
	(2) new choir school outreach scheme 2008-2009		site visit 3 days	site visit 3 days	site visit 3 days	site visit 3 days						
	(3) foundation (without choir school attached) outreach (either new or established)		site visit 3 days	site visit 3 days	site visit 3 days	site visit 3 days	site visit 3 days					
(ii) analyses of interim (April 09) and final (July 09) reports from participant choir schools/foundations		Throughout, following Pilot study Summer 2008 with sample of Year 1 CSA participants										
(iii) web-based forum: survey of a sample of participant primary schools, drawing on NSF schools evaluation - and linked to visits under Strand (i) above												
Monitoring meetings & report writing							March 2009 Interim Report					December 2009 Final Report
Plus: supplementary data from three Primary schools associated with King’s College Cambridge, St Edmundsbury Cathedral and Christ Church Oxford.												

Figure 1: The research design and timeline 2008-2009

3.2 Research schedule

The research schedule for each site was as follows:

Bradford

The original plan was to visit 3-4 schools during each of the Spring and Summer terms 2009, making a total of n=6-8 of Bradford’s 12 COP project schools. With the assistance of the well-organised team at Bradford, a total of 9 school visits were arranged (i.e., 5 in the Spring and 4 in the Summer term). Unfortunately, one school in the Spring term and another in the Summer term had to cancel the visit at the last minute due to unforeseen circumstances. This meant that our final total of visits for the Bradford COP project was 4 schools in the Spring term and 3 in the Summer term, that is, 7 out of 12 schools (58%) that were working with Bradford COP at that time.

Durham

The initial plan was to visit 4 schools within one Local Authority during each of the Spring and Summer terms 2009, following the November/December pilot. This would allow us to visit $n=12$ of the total $n=24$ Durham COP project schools in total. With the support of the well-organised team at the Durham COP, and a very positive reception from the participating schools, we were able to visit more schools than originally planned. Overall, 5 schools were visited in the Autumn term, 5 in the Spring term and 4 in the Summer term, making a total of 14 out of 24 schools (58%) that were working with Durham COP at that time.

Exeter

Our agreed intention was to visit 5 schools during each of the Spring and Summer terms 2009, making a total of $n=10$ of Exeter's 24 COP project schools. Due to variations in the numbers of Primary schools participating in the project in the Spring term, we were able to visit only 2 schools. However, the Exeter COP team were very helpful in enabling us subsequently to visit 9 schools in the Summer term. Overall, this meant that we were able to evaluate pupil singing in a total of 11 out of 24 schools (46%) that were working with Exeter COP at that time.

Overall, the team was able to visit 32 schools across the three COP projects (compared with the initial target of 27). This proportion equated to just over half (53%) of the participating COP schools for these projects during the academic year 2008-2009 (see below for details regarding the school visits per each location). In total, 789 children took part in the case study project evaluation (Bradford COP = 179; Durham COP = 421; Exeter COP = 189).

Additional COP schools outside the three focus projects

As well as the COP case study schools ($n=32$ across the three focus clusters), our second year of data collection for the main *Sing Up* evaluation included three additional COP schools. These were based in Cambridgeshire, Suffolk and Oxfordshire and were part of three separate COP projects led by King's College Cambridge, St Edmundsbury Cathedral and Christ Church Oxford respectively. Each of these three schools was also a *Sing Up* award school and one, in Cambridgeshire, had also been part of the initial year's baseline dataset. The data from these three individual schools has been treated variously in the analyses, as explained in the section (3.5) that follows on 'participants'.

3.3 Participants

Within the COP dataset for this opening year's research evaluation, there were n=943 pupils in total, drawn from across the three COP focus projects (n=789) and the three additional COP schools (n=154). The total number of female pupils from the participating COP schools (n=626) is approximately double the numbers of male pupils (n=317). The distribution of participants across COP school Years is also variable, with the majority from school Years 4 and 5 (ages 8+ and 9+), as well as female pupils from Year 6 (age 10+) (see Figure 2).

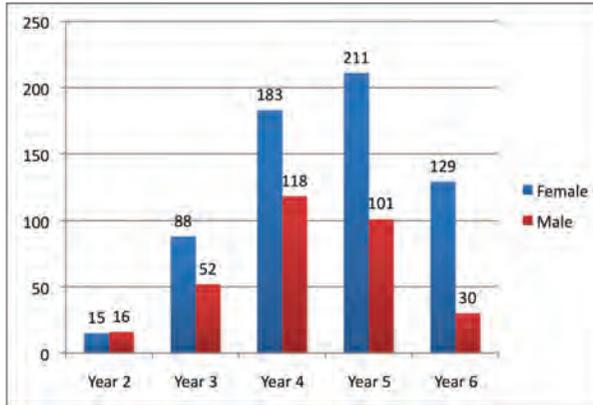


Figure 2: Numbers of pupils by school year group and sex

3.4 Selected key findings

3.4.1 Children's singing behaviours

In line with the research procedures for the main *Sing Up* impact evaluation, each child in the selected COP Primary schools that participated in the outreach activities had their singing individually assessed in the performance of two well-known songs. These were common items in the child-focused repertoire – normally either ‘Twinkle Twinkle Little Star’ and ‘Happy Birthday’, or one or other items that the particular child knew well – on advice from the teacher – if these two standard songs were unknown. Developmental singing competency for each of the two focus songs was assessed against two established rating scales (Rutkowski, 1997; Welch, 1998). The Rutkowski (1997) scale is a measure of singing voice development; whereas the Welch (1998) scale assesses vocal pitch-matching development. Previous research (Mang, 2006) had demonstrated that the two scales could be used alongside one another to investigate the-

se complimentary aspects of singing development. Collectively, the scales offer a holistic perspective of a child's current singing behaviour. In the subsequent data analyses the various scores are combined and normalised, with a score of 100 being equivalent to the highest combined ratings for each of the two songs, on each scale.

The mean normalised singing assessments for each of the five participant groups are shown in Table 2 and (in graphic form) in Figure 3.

Table 2: Normalised singing score means for each of the five main school/singer types of participants (n=8,799 singing assessments in total). Note: (i) 'Cathedral school' *non-chorister* participants are shown separately from their chorister peers; (ii) COP data embraces the three case study focus projects and also the three additional schools.

Categories	Mean	Groupings
Chorister	90.346	A
COP School	82.619	A
SU School	74.132	B
Non SU School	70.941	C
Cathedral School	70.544	C

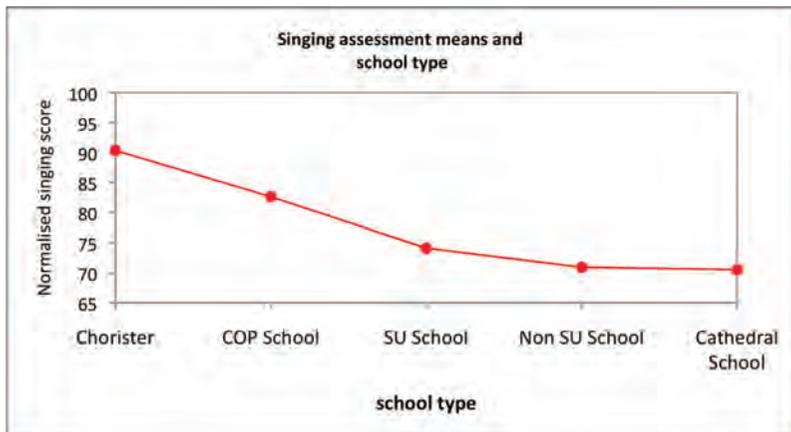


Figure 3: Normalised singing score means for each group in graphic form

Subjecting the singing data to a statistical Analysis of Variance (ANOVA) indicated that there was a significant effect of participant grouping on the assessed singing rating, $F(4,8794) = 75.36$, $p < .0001$ (see Table 3). Detailed analyses revealed the following:

- As might be expected given their professional performance background, the small number of cathedral choristers in our dataset (n=47) had the highest normalised singing assessment ratings ($\bar{x} = 90.34$).
- In comparison, children in the COP projects as a collective (n=926) had

the next highest singing ratings ($\bar{x} = 82.61$)⁶. The difference between the two means (choristers versus pupils involved with COP activities) just achieves non-significance ($p=0.053$).

- Both cathedral choristers and pupils involved with COP activities were rated significantly higher in their singing behaviours than all three other groups of participants ($p<.0001$).
- *Sing Up* participants were rated significantly higher ($n=4,906$; $\bar{x} = 74.13$, $p<.0001$) than Non-*Sing Up* participants ($n=2,571$; $\bar{x} = 70.94$) and also higher than cathedral school non-choristers ($n=349$; $\bar{x} = 70.54$, $p<.0001$).
- In contrast, there were no significant differences between the singing assessment ratings for Non-*Sing Up* participants and cathedral school non-choristers ($p=0.996$) (see Table 4 for detailed paired group comparisons).

Table 3: Statistical comparisons of means between pairs of different school/singer types

Multiple comparison tests for the variable school type:					
Tukey (HSD) / Analysis of the differences between groups with a confidence range of 95.00 %:					
Categories	Difference	Standardized difference	Critical value	Pr. > Diff	Significant
Chorister ~ Cathedral School	19.801	6.682	2.728	< 0.0001	Yes
Chorister ~ Non SU School	19.405	6.913	2.728	< 0.0001	Yes
Chorister ~ SU School	16.214	5.801	2.728	< 0.0001	Yes
Chorister ~ COP School	7.727	2.710	2.728	0.053	No
COP School ~ Cathedral School	12.074	10.080	2.728	< 0.0001	Yes
COP School ~ Non SU School	11.678	15.977	2.728	< 0.0001	Yes
COP School ~ SU School	8.487	12.420	2.728	< 0.0001	Yes
SU School ~ Cathedral School	3.588	3.396	2.728	0.006	Yes
SU School ~ Non SU School	3.191	6.873	2.728	< 0.0001	Yes
Non SU School ~ Cathedral School	0.396	0.364	2.728	0.996	No

Tukey's d critical value: 3.858

As stated above, when treated as a single group (by combining the results for the three COP projects and three other schools, $n=926$) the pupils involved with the COP activities had the second highest normalised singing assessment ratings ($\bar{x} = 82.61$). Nevertheless, within the three COP projects, there were statistically significant differences in singing assessment mean scores, $F(2, 772) = 41.71$, $p<.0001$. With regard to their mean ratings, participants in the Exeter COP ($\bar{x} = 86.69$) were rated significantly higher than those from Durham ($\bar{x} = 83.28$); whilst Bradford had by comparison, the lowest mean score ($\bar{x} = 74.29$) of the three projects - see Figure 4.

Drawing on the evidence from previous literature and other *Sing Up* findings (see also 'sex differences' below), in part, this 'within-COP pro-

⁶ There was no significant difference between the singing assessments of participants in the three COP case study projects ($n=775$) and the three other COP schools ($n=151$) that were visited as part of the main data collection ($t(213) = 1.97$, $p=.135$). Thus they were treated as one group in this particular analysis.

ject' difference may relate to the proportion of female pupils compared with male pupils in each project, i.e., Exeter COP (n=144 females vs. n=45 males; 76% females), Durham COP (n=306 females vs. n=115 males; 73% females) and Bradford COP (n=94 females vs. n=85 males; 53% females) (see Table 4). However, the statistical differences between the normalised singing assessments means for the sexes in each COP project are not identical. There is a highly significant difference between the sexes in the Bradford COP ($p=.000$), less of a significant difference in the Exeter COP ($p<.02$), and no difference statistically in the Durham COP (n=.16, n.s.; see Table 5), which, incidentally, has the largest number of participants of the three COP case study projects.

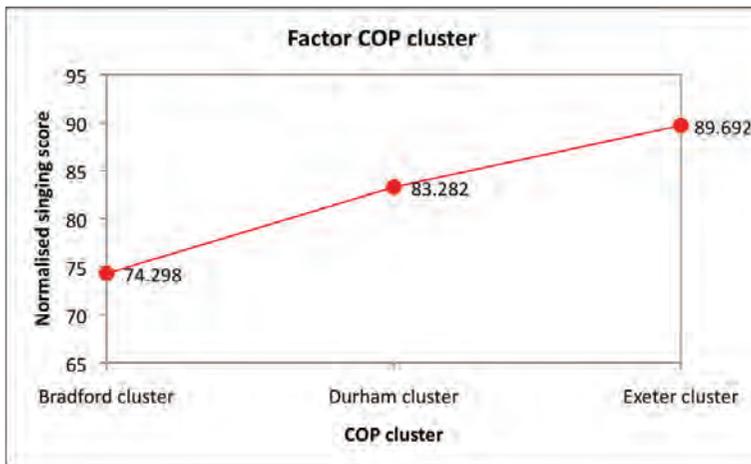


Figure 4: Mean singing assessment ratings for each COP focus project

Table 4: Numbers of participants by sex in each of the three COP focus projects

COP main cluster	female	male	Grand Total
Bradford COP	94	85	179
Durham COP	306	115	421
Exeter COP	144	45	189
Grand Total	544	245	789

Table 5: Mean normalised singing assessment ratings by COP project and sex of participants

	Mean normalised singing assessment		Pr. > Diff
	female	male	
Bradford COP	79.191	68.896	$p=.000$
Durham COP	84.367	80.279	n.s (0.16)
Exeter COP	91.755	83.000	$p.<.02$

The normalised singing score differences (and similarities) between the sexes in each of the three COP focus projects are illustrated in Figure 5 below, showing an overall bias towards female participants, but also relative differences within projects.

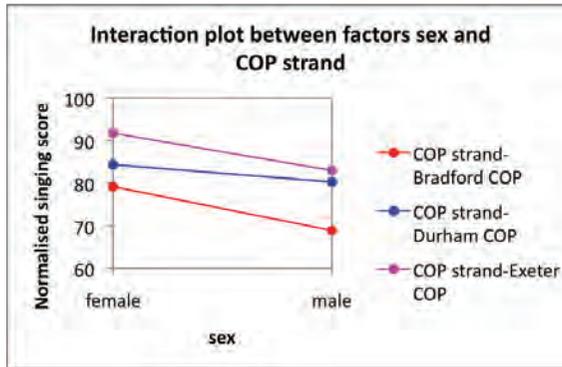


Figure 5: Graph of normalised singing scores by COP project and sex of participants

Overall, children who experience some form of structured intervention in their singing development tend to be rated significantly more highly in terms of singing competency than those of similar age and background without such experience. In particular, Primary school children who have participated in the Chorister Outreach Programme (COP) tend to have the highest singing development ratings within the dataset outside the cathedral choristers (see also Chapter 6 for a report on this and subsequent data findings). There is also evidence that other activities under the *Sing Up* umbrella had an overall positive impact on children's singing development, as reported in the team's impact evaluation of the first year's activities (Welch *et al.*, 2008; 2012), in the mean singing assessment ratings above (Table 2) and also in the other data analyses from the research completed during 2008-2009 (see below).

Other sex differences in COP singing assessments

As reported above (Table 5) and in common with other *Sing Up* data analyses, as well as the background research literature on children's singing (e.g., Welch, 2006; Welch *et al.*, 2008; Welch *et al.*, 2012c), there were significant differences in observed singing development between data for the sexes in the COP dataset, $F(1, 924) = 70.13, p < .0001$. Overall, COP female pupils tended to be significantly more advanced in their singing behaviours, with a mean rating of $\bar{x} = 85.65$ compared to male pupils $\bar{x} = 76.38$ (see Table 6).

Table 6: Normalised mean singing assessments for COP participants by sex

Categories	Mean	Groupings
female	85.665	A
male	76.386	B

Similarly, across the whole singing assessment dataset for the first year's evaluation of the national *Sing Up* programme (n=8,799 children), there are significant differences between the sexes, both overall and also across the five major school types⁷, $F(9, 8790) = 105.27$, $p < .0001$ (see Table 7).

Table 7: ANOVA statistical differences for whole singing assessment dataset (n=8,799) by sex and school grouping

Source	DF	Sum of squares	Mean square	Fisher's F	Pr > F
sex	1	4919.238	4919.238	14.478	0.000
School type	4	71947.927	17986.982	52.939	< 0.0001
sex*School type	4	6359.271	1589.818	4.679	0.001

Overall, across the dataset, female pupils have a statistically higher mean normalised singing assessment rating ($\bar{x} = 78.97$, $p < .0001$) than male ($\bar{x} = 68.82$). This overall finding in favour of females is mirrored in analyses of sex differences within three of the five different school categories, the exceptions being the cathedral choristers and their non-chorister peers (the smallest groupings - see Table 8 for details). The sex differences in the group means are also illustrated in Figure 6.

⁷ The five major school types include Non-*Sing Up* Schools (Primary schools who have not reported the use of *Sing Up* training, resources and/or specialist singing intervention), *Sing Up* Schools (Primary schools who have reported the use of *Sing Up* training, resources and/or specialist singing intervention), Cathedral Schools (Pupils at Cathedral schools who are not choristers), Choristers and COP Schools (Primary schools who have participated in COP activities).

Table 8: Mean normalised singing assessments by sex

Mean normalised singing assessments by sex for all groups (n=8,799)				
	n	male	female	Pr. > Diff
Non SU School	2572	66.708	75.177	p<.0001
SU School	4906	68.589	79.559	p<.0001
Cathedral School	349	69.270	72.744	n.s. (0.798)
Chorister	47	90.089	92.500	n.s. (1.00)
COP School	926	76.386	85.665	p<.0001

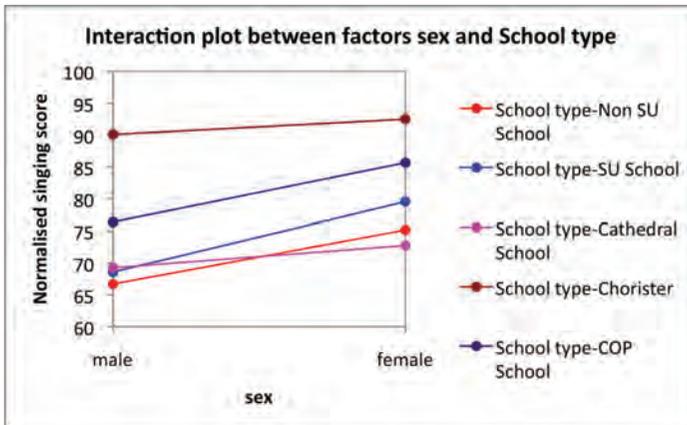


Figure 6: Mean singing assessments by sex and school type

One of the ongoing challenges in understanding and nurturing children’s singing development concerns the persistence of a gender gap in singing competency. Almost without exception, at each age girls tend to be assessed as more competent singers compared to boys. This is a common finding in the literature of the research into children’s singing (e.g., see Welch *et al*, 2012c for an overview) and it is also evident in the COP and other *Sing Up* data. Yet there are also many instances at school and class level where boys are equally competent as singers as girls, suggesting that perhaps there are underlying cultural and pedagogical issues about boys and singing that needs to be addressed (e.g., see Harrison *et al*, 2012; Ashley, 2009).

3.4.2 Pupils’ attitudes to singing

Pupils’ attitudes to singing were researched using a specially designed questionnaire (originally based on Joyce, 2005). This investigated children’s perceptions in relation to various singing environments (school,

home, informal settings), as well as their identity as singers⁸. As part of the second year's research evaluation of the National Singing Programme (*Sing Up*), an additional section was added by the IoE research team, which was designed to focus on one of the potential wider benefits of singing, namely children's sense of being socially included.

3.4.2.1 Pupils' attitudes to singing: Questionnaire description

The questionnaire consisted of three main overarching themes that represented: (a) *singing environments*; (b) *identity as a singer*; and (c) *social inclusion*. In relation to *singing environments*, children's attitudes to singing at school, singing at home and singing in informal settings with peers were investigated. With respect to their perceived *identity as a singer*, perceptions about self and emotional connections with singing were explored. The *social inclusion* questions took account of participants' self-concept, as well as perceptions of control and self-efficacy.

The questionnaire was structured around six sub-themes, each of which consisted of a number of statements capturing the issues under investigation in more detail:

- (i) Identity as a singer (emotional connection with singing);
- (ii) Identity as a singer (self-efficacy);
- (iii) Singing at home;
- (iv) Singing at school;
- (v) Singing in informal settings;
- (vi) Social inclusion.

Children were requested to indicate their degree of agreement to each of the questionnaire items, using a seven-point Likert-type scale ranging from 'I don't agree' to 'I agree'⁹. 'Smiley faces' were used to represent visually the various gradations (level distinctions) and to facilitate the decision making process, especially for younger children (see Appendix 2 for a related example linked to spirituality - section 4.3). The sub-theme related statements were presented in a randomised order throughout the questionnaire to control for potential order effects.

3.4.2.2 Pupils' attitudes to singing: Reliability analyses and computation of participants' attitudinal responses

Internal reliability of the questionnaire as a whole, as well as within

⁸ For more information on the research process and questionnaire, see published reports on the National Singing Programme evaluation in its first year – Welch et al (*Music Education Research*, 2009; *Psychomusicology*, 2012).

⁹ In the opening year, the questionnaire had 45 questions focused on singing. In the second year of data collection (2008-2009), an additional twelve questions were added that related to social inclusion, making 57 questions in total. This version of the questionnaire was extended slightly to 60 questions, of which fifteen related to social inclusion.

each of the sections, was investigated using Cronbach's alpha coefficient (α). The overall questionnaire consistency was .89, indicating very high internal reliability¹⁰. All of the sections had very satisfactory internal reliability concerning participants' responses, ranging from .60 to .96.

Pupil's responses under each identified sub-theme were added together to create a pupil's total score (with reversal polarity adjustments for 'negative' questions). These overall scores were subsequently used in a multivariate analysis of variance (MANOVA) that aimed to investigate possible interrelationships between particular independent variables – COP cases (Durham, Bradford, Exeter), sex (male, female) and age – on the dependent variable of children's attitudes to singing and to themselves (as represented by the six questionnaire sub-themes of (i) identity as a singer, (ii) identity as a singer (self-efficacy), (iii) singing at home, (iv) singing at school, (v) singing in informal settings and (vi) social inclusion).

3.4.2.3 Pupils' attitudes to singing: Overall COP impact on children's attitudes

Firstly, an analysis was conducted to compare the attitudes of children participating in the three COP projects (combined) with data from all the other participants in the overall database, namely: compared to (a) participants whose school had experienced some form of *Sing Up* intervention and (b) Non-*Sing Up* baseline participants. For the purposes of the analyses below, schools participating in a COP case study project were termed 'COP school', schools experiencing any kind of *Sing Up* intervention were termed '*Sing Up school*' (and included the three additional COP schools for the purpose of this case study comparison) and schools where no specialised singing intervention was recorded were labelled 'Non-*Sing Up*'. The data used for the COP comparison with participants in *Sing Up* and Non-*Sing Up* schools were collected in the academic years 2007-2008 and 2008-2009 as part of the main impact evaluation of the National Singing Programme in England. Attitudinal data from n=8,508 children were included in the analyses below, i.e., n=4,738 from *Sing Up* schools; n=2,981 from Non-*Sing Up* schools; n=789 from the three COP case study project schools.

Results indicated that the independent variable 'intervention programme' (i.e., COP/SU/Non-SU) was significant for all themes ($F(10, 17004) = 14.45, p < .0001, \text{partial } \eta^2 = .008$). These findings compared children's attitudes to singing and self across the three different 'intervention' categories (COP/SU/Non-SU) and thus identified differences

¹⁰ The coefficient of consistency [α] can have values between negative infinity and 1. See Cronbach, L. J. (1951). Coefficient alpha and the internal structure of tests. *Psychometrika*, 16, 297-334.

and similarities. The themes where statistically significant differences were observed are shown below:

- 'Identity as a singer – emotional connection with singing' ($F(2, 8505) = 37.76, p < .0001, \text{partial eta squared} = .009$);
- 'Identity as a singer – self' ($F(2, 8505) = 16.08, p < .0001, \text{partial eta squared} = .004$);
- 'Singing at home' ($F(2, 8505) = 19.96, p < .0001, \text{partial eta squared} = .005$);
- 'Singing at school' ($F(2, 8505) = 39.46, p < .0001, \text{partial eta squared} = .009$);
- 'Singing in informal settings' ($F(2, 8505) = 34.6, p < .0001, \text{partial eta squared} = .008$);
- 'Social inclusion' ($F(2, 4492) = 3.78, p = .02, \text{partial eta squared} = .002$)¹¹.

For comparison purposes, the mean values of each intervention programme in the questionnaire themes are shown in Table 9 below (noting that the possible range of scores is from 1-7). In general terms, compared to children in other *Sing Up*, as well as in Non-Sing Up schools, participants in the three COP project cases (as a collective) had:

- (i) the highest positive mean attitudes to singing;
- (vii) the strongest reported engagement with singing; and
- (viii) the highest average social inclusion score.

¹¹ Note: As mentioned earlier, the 'social inclusion' theme was an addition to the content of the 2008-2009 questionnaire. This was only answered by participants in the second year of our *Sing Up* impact evaluation. Data were collected for $n=874$ Non-*Sing Up*, $n=2,832$ *Sing Up* and $n=789$ COP participants.

Table 9: Descriptive statistics by 'intervention programme' for each questionnaire theme

	Intervention Programme	Mean	Std. Dev
Identity as a singer (emotional connection with singing)	Non SingUp School	5.34	1.20
	SingUp School	5.29	1.26
	COP School	5.70	1.00
Identity as a singer (self)	Non SingUp School	4.78	.99
	SingUp School	4.79	.97
	COP School	4.99	.83
Singing at home	Non SingUp School	4.60	1.46
	SingUp School	4.62	1.49
	COP School	4.96	1.25
Singing at school	Non SingUp School	4.78	1.07
	SingUp School	4.81	1.05
	COP School	5.14	.83
Singing in informal settings	Non SingUp School	4.21	1.47
	SingUp School	4.33	1.50
	COP School	4.70	1.37
Social inclusion average	Non SingUp School	4.65	.83
	SingUp School	4.61	.88
	COP School	4.70	.80

3.4.2.4 Pupils' attitudes to singing: A comparison of attitudes to singing within the three COP projects

An additional analysis was undertaken to compare the data *within* the three COP projects¹² (Bradford, Durham and Exeter). In general terms, students in the Durham COP appeared to have the most positive attitudes to singing, reported the strongest engagement with singing, and appeared to have the highest social inclusion average across the three focus projects. In contrast, Exeter participants had the highest mean for their emotional engagement with singing (see mean values in Table 10).

¹² Results indicated that the effect of Chorister Outreach Programme was significant for all themes ($F(12, 1544) = 4.40, p < .0001$, partial eta squared = .03). Statistically significant differences were 'identity as a singer - emotional connection with singing' ($F(2, 776) = 8.83, p < .0001$, partial eta squared = .02); 'identity as a singer - self' ($F(2, 776) = 7.38, p = .001$, partial eta squared = .02); 'singing at home' ($F(2, 776) = 9.04, p < .0001$, partial eta squared = .02); 'singing at school' ($F(2, 776) = 13.26, p < .0001$, partial eta squared = .03); 'singing in informal settings' ($F(2, 776) = 6.29, p = .002$, partial eta squared = .02); and 'social inclusion' ($F(2, 776) = 5.41, p = .001$, partial eta squared = .02).

Table 10: Descriptive statistics for each COP project for the six questionnaire themes

	COP Cluster	Mean	Std. Dev
Identity as a singer (emotional connection with singing)	Durham COP	5.75	.88
	Bradford COP	5.48	1.28
	Exeter COP	5.80	.93
Identity as a singer (self)	Durham COP	5.06	.76
	Bradford COP	4.93	1.00
	Exeter COP	4.90	.78
Singing at home	Durham COP	5.08	1.11
	Bradford COP	4.64	1.57
	Exeter COP	4.97	1.17
Singing at school	Durham COP	5.24	.80
	Bradford COP	5.11	.89
	Exeter COP	4.95	.81
Singing in informal settings	Durham COP	4.90	1.31
	Bradford COP	4.35	1.53
	Exeter COP	4.60	1.27
Social inclusion average	Durham COP	4.83	.81
	Bradford COP	4.54	.72
	Exeter COP	4.57	.82

3.4.2.5 Pupils' attitudes to singing: Sex (gender) comparisons

Results indicated that there were also significant sex differences (labelled as gender in the tables below) for the majority of themes ($F(6, 771) = 11.62, p < .0001$, partial eta squared = .08)¹³. In general terms, female pupils reported more positive attitudes to singing and described a stronger engagement with singing, compared to male pupils. No statistically significant sex differences were observed in 'singing at school' and 'social inclusion', signifying that both male and female pupils appeared to hold similar perceptions in these two themes (see Table 11).

¹³ The themes where statistically significant differences were observed are as follows: 'identity as a singer - emotional connection with singing' ($F(1,776) = 37.88, p < .0001$, partial eta squared = .04); 'identity as a singer - self' ($F(1,776) = 5.26, p = .02$, partial eta squared = .007); 'singing at home' ($F(1,776) = 14.44, p < .0001$, partial eta squared = .02) and 'singing in informal settings' ($F(1,776) = 52.9, p < .0001$, partial eta squared = .06).

Table 11: Descriptive statistics by sex (gender) for questionnaire themes

	Gender	Mean	Std. Dev
Identity as a singer (emotional connection with singing)	Male	4.89	1.32
	Female	5.77	.94
Identity as a singer (self)	Male	4.59	1.04
	Female	5.01	.85
Singing at home	Male	4.15	1.58
	Female	5.11	1.16
Singing at school	Male	4.65	1.16
	Female	5.01	.88
Singing in informal settings	Male	3.78	1.45
	Female	4.84	1.32
Social inclusion average	Male	4.56	.88
	Female	4.69	.83

3.5 Conclusions

Analyses of the data collected in the first year of the COP evaluation (2008-2009) demonstrated that the programme was having a very positive overall effect on the participating children. Benefits were evidenced in terms of children's singing development and also in various aspects of their attitudes to singing. There was also a wider benefit evidenced in terms of children's sense of social inclusion. Accordingly, the second year of the evaluation (2009-2010) sought to understand more clearly why the COP might be having this positive impact.

4. The Chorister Outreach Programme: selected findings from 2009-2010

The evaluation in 2009-2010 focused primarily on two areas:

- **Focus 1:** What counts as ‘good practice’ in vocal leadership? (*as evidenced through COP lesson observations*)
- **Focus 2:** Exploring the wider benefits of participating in singing activities (*researching possible impact of COP on reading and numeracy through a case study at one Westminster COP school*)

4.1 Evidence of ‘good practice’ in vocal leadership

In the Spring and Summer of 2010, the research team visited seven cathedral settings that had been proposed by colleagues from the Choir Schools Association. These cathedrals were located across England, and embraced work with Primary schools in a diverse range of geographic and socio-economic situations. One common feature was that the Chorister Outreach Programme (COP) had given priority for participation largely to Primary schools who had reported a limited experience of singing.

The seven COP settings were:

- Ely Cathedral COP;
- King’s College Cambridge COP;
- Manchester COP;
- St Edmundsbury Cathedral COP;
- Salisbury Cathedral COP;

- Rochester Cathedral COP;
- Westminster Cathedral COP.

The research team visited at least two schools from each of the COP projects (n=14) and observed two COP singing sessions in each school. In total, n=28 COP singing sessions were observed, each organised by someone designated as a COP vocal leader. The majority of observed sessions lasted between 45 and 60 minutes. Children across all Primary age year groups (Years 1-6) took part, with the majority in Years 4-6 (ages 8+ to 10+).

The researchers sat in the COP sessions (adopting a position that allowed them to observe both vocal leader and the pupils, whilst not disturbing the flow of the lesson) and completed two observation schedules (see Appendices 1 and 2), one focused on the leader's behaviour and one on that of the children. The schedules were designed to enable the micro-events of the sessions to be recorded as they unfolded. On the first observation schedule (see Figure 7, below) the researcher recorded the behaviour of the vocal leader for each minute of the session. In order to capture the complexity of the vocal leader's role, multiple entries could be recorded during any one minute. The elements of the session that were focused on included the vocal leader's demonstration of:

- (i) Effective planning and setting of lesson objectives;
- (ii) Teaching methods that enabled the pupils to learn effectively;
- (iii) Questioning techniques;
- (iv) The provision of feedback and assessment;
- (v) Relating learning objectives to learning outcomes and the provision of a plenary involving all children;
- (vi) Singing and associated musical behaviours.

Using the second observation schedule (see Appendix 1), the researcher recorded the behaviours demonstrated by the pupils taking part in the session. There were 26 categories of pupil behaviour, with the facility to add further activities as necessary. As for the vocal leader, a measure of pupil behaviour was recorded for each minute of the session.

School:	Year Group:	Teacher:	RO:										Visit:				
NS/PR3 Pilot Observation Schedule	Code	Teacher Activity	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
A: The teacher plans effectively and sets clear objectives that are understood	A1	Recap previous lesson	x														
	A2	Intro' learning objective (LO1)	x														
	A3	Intro' learning outcomes	x														
	A4	Place learning in wider context								x							
	A5	Plan for learning needs of IEP pupils															
B: The teaching methods enable the students to learn effectively	B1	Outline success criteria															
	B2	Modelling and Scaffolding	x						x							x	
	B3	Sets challenging tasks related to LO1						x	x								
	B4	Shared thinking (teacher led)										x					
	B5	Explaining															
C: Questioning	C1	Questioning pupil - open								x					x		
	C2	Questioning pupil - closed															x
	C3	Challenging higher order questions															
	C4	Uses questions to create dialogue											x				
	C5	No hands/brainstorm															
	C6	Wait time															
D: Feedback	D1	Relates L objectives to L outcomes								x							
	D2	Diagnostic feedback (oral/written)									x						x
	D3	Time for reflection/review															
	D4	Enables peer assessment															x
	D5	Enables self assessment															x
E: Plenary	E1	Relate L objectives to L outcomes															x
	E2	Asks pupils to discuss/demonstrate LO1															
	E3	Achievements celebrated															
	E4	Lesson placed in context for future/past															
F: Group size	F1	Group work															
	F2	Whole class teaching	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
	F3	Individual work															
	F4	Paired work															
G: Singing/musical behaviours	G1	Singing							x								x
	G2	Transmits enthusiasm							x								x
	G3	Uses gestures to support singing															
	G4	Listening to singing															x
	G5	Playing (note instrument)							x								
H: Classroom organisation	H1	Organising technology															
	H2	Organising staff															
	H3	Organising pupils															
	H4	Organising room/furniture															
	H5	Dealing with pupil behaviour															

Figure 7: An example of a completed observation schedule of teacher behaviour

Together, the two completed observation schedules detailed both the behaviours of and interactions *between* the vocal leaders and pupils. The following charts (see Figure 8 onwards) illustrate some of the diversity of approaches adopted by the vocal leaders in creating successful singing experiences.

In the following analysis of the observed sessions, each chart presents a central 'ribbon' of colour that indicates how much of the session the pupils (shown in orange) and the vocal leaders (shown in red) were singing. To simplify the visual representation, when either the pupils or the vocal leader were singing, no further detail is given as to additional singing-based behaviours observed. In reality, vocal leaders may have been singing, playing the piano with one hand and conducting with the other (multi-tasking was a common theme across many of the observations). When either group displayed behaviours other than singing, detail is provided of all of the other activities undertaken. In each pair of charts that follows, the first displays the detailed pattern of activity over time. In the second of each pair, the detailed patterns are replaced with explanatory notes, which begin to reveal and highlight key features of the shape and pace of the observed session.

4.1.1 Example of a COP vocal leader session (early stage intervention)

The vocal leader responsible for this COP session was teaching in a school in the suburbs of a city. Working with n=29, Year 5 pupils of both sexes and a wide variety of ethnic backgrounds, the vocal leader was able to maintain a high level of active engagement from both pupils and staff. This session was relatively early in the COP scheduled intervention – new material was still being introduced and considerable work was still required to support pupils in rehearsing songs already covered.

The session began with an extended period of vocal and physical warm ups, during which time the pupils were encouraged to experiment with their voices. Overall, the pupils sang for much of the session. The vocal leader paused frequently to celebrate the pupils' achievement. Nevertheless, this was always linked to ways to improve their performance. Often, the guidance or modelling was provided as the pupils continued to sing, with the vocal leader exploiting repeated sections of the songs as opportunities to practise the suggestions. At the end of the session, there was a very short plenary – the necessary reinforcing and reviewing of learning that had taken place as the session progressed. This helped to maintain and confirm a sense of momentum throughout the whole session. Figure 8 shows a graphic representation of activity over time. The vocal leader used an extended period of vocal warm up to establish a 'way of being'¹⁴ within the session, allowing pupils to explore their voices and, through so doing, build confidence. The vocal leader then created a cyclical pattern in which the pupils were supported and allowed to practise, whilst also providing a constant framework of performance (vocal modelling), using appraisal, feedback and opportunities to apply new guidance. Figure 9 (below) replaces the detail of activity with explanatory descriptors that highlight the cyclical structure of the vocal leader's interventions and behaviours.

¹⁴ The term 'way of being' is used to describe a number of elements that a vocal leader uses to establish ways of working, acceptable limits and learning expectations within a session. For example, in the case shown, the vocal leader immediately established a musical sound world into which pupils entered and joined. The voice of the pupils was that of their singing rather than spoken voice. Physical action was encouraged, as was experimentation with the voice.

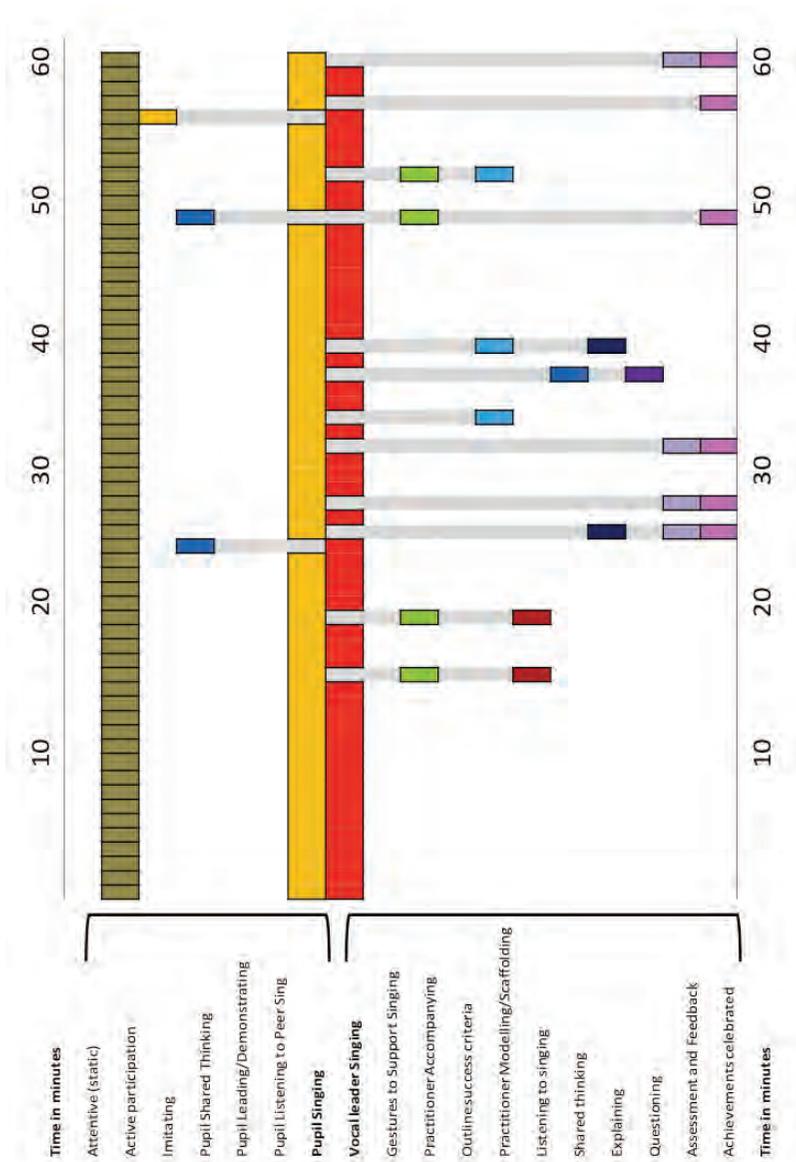


Figure 8: Illustration of COP vocal leader and pupil behaviour in early intervention session

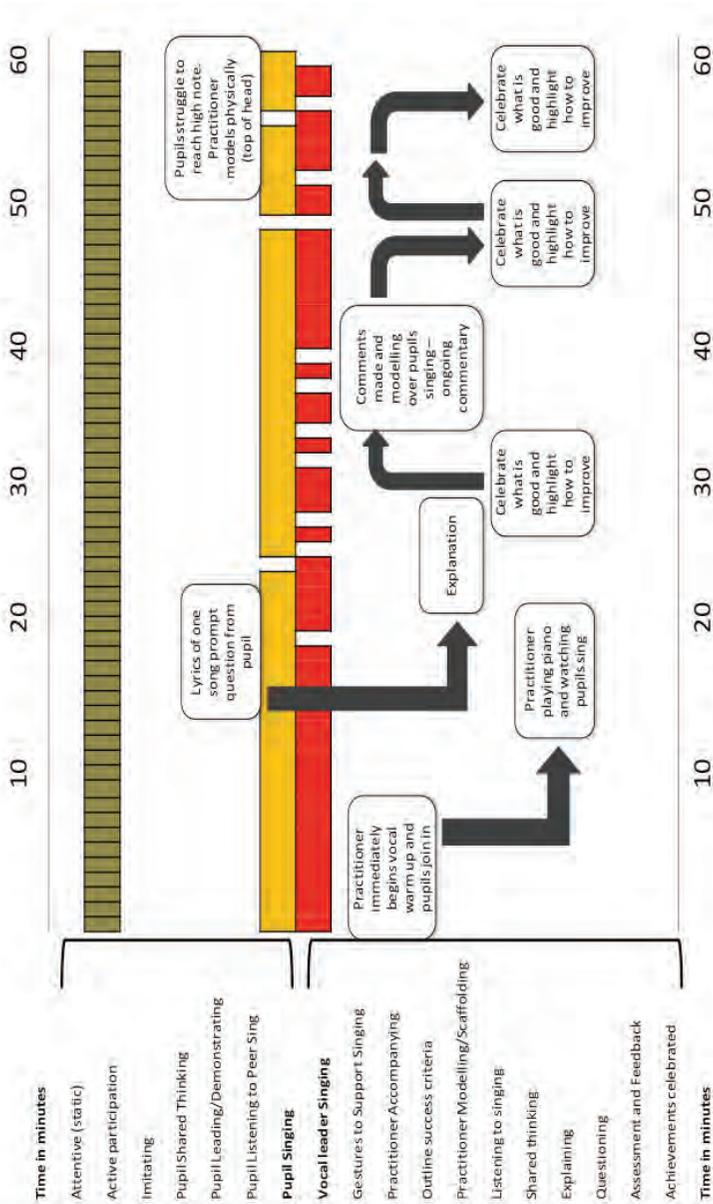


Figure 9: Illustration of COP vocal leader and pupil behaviour in an early intervention session (explanatory)

4.1.2 Example of a COP vocal leader session (late stage intervention)

This session was taken by a COP vocal leader working in a rural primary school with a class of Year 5 pupils from predominantly white British backgrounds. The vocal leader was able to maintain a high level of pupil engagement. This session was the final opportunity to rehearse before the scheduled COP concert. For the duration of the session, the pupil voice evidenced was the singing voice. The vocal leader also sang for a high proportion of the time, although this was interspersed with talk, so as to outline the success criteria for the lesson and then model how these might best be achieved. The vocal leader also stopped singing at times in order to provide explanations and to challenge the pupils as they continued to sing. Figure 10 shows a graphic representation of the timeline of the session in relation to teacher and pupil behaviour. The vocal leader only interrupted the children's singing in order to create a framework that supported the ongoing performance. The vocal leader reinforced learning (verbally, visually and musically), modelled vocal techniques and gave clear guidelines when not singing. The achievements of the pupils were celebrated and feedback given. For the latter half of the session, an extended period of rehearsal for the upcoming concert took place. This task was introduced to the pupils as an opportunity for them to build their confidence, as they demonstrated their mastery of the material and enjoyed creating and being part of an accomplished musical experience. Figure 11 shows a graphic representation of the timeline of the session in relation to an overview of vocal leader behaviour.

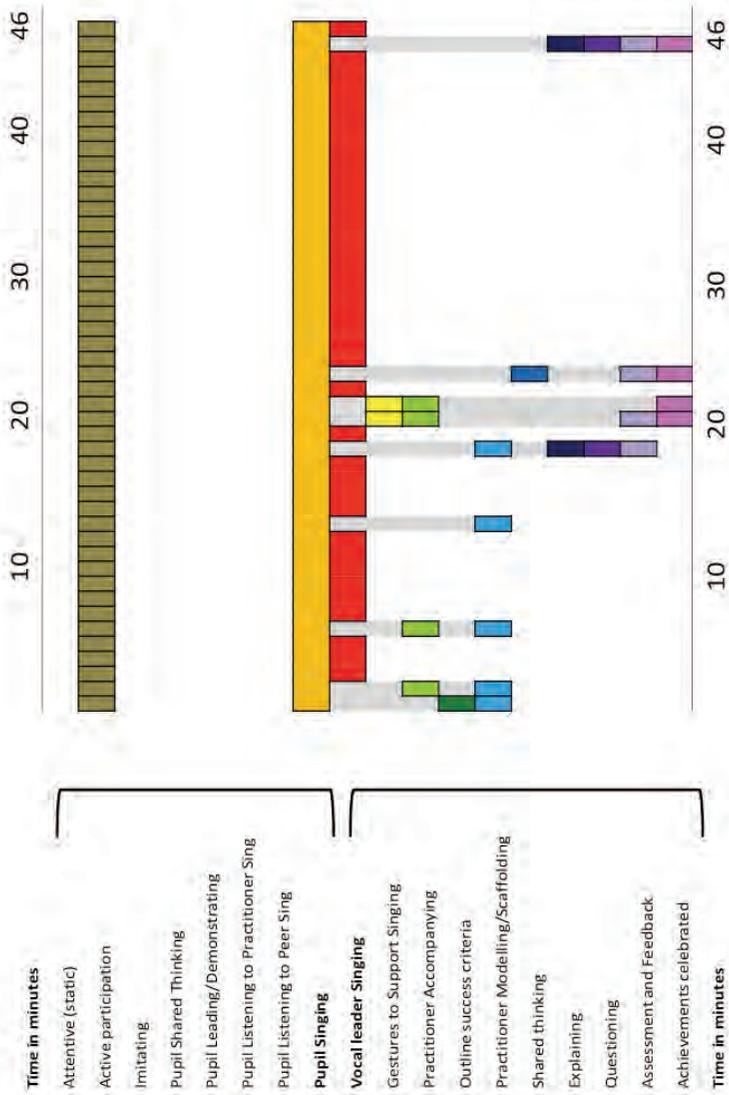


Figure 10: Graphic representation of COP vocal leader behaviour in a late intervention session

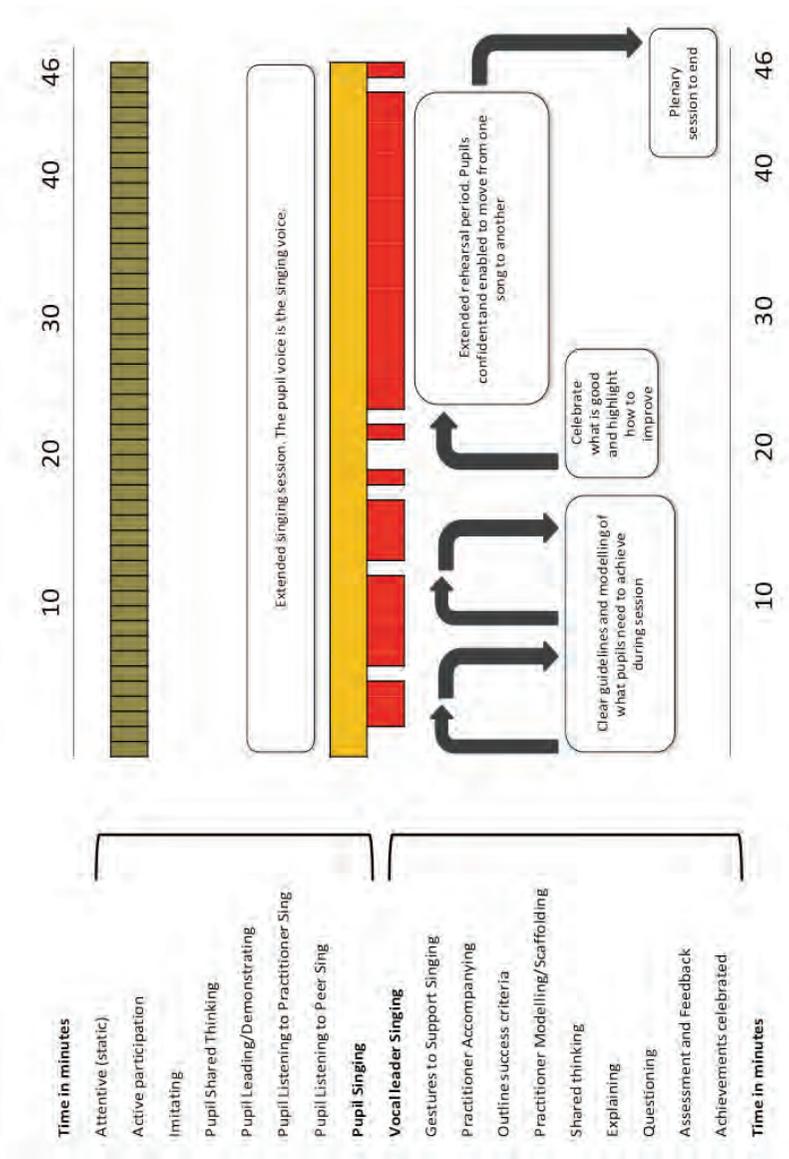


Figure 11: Explanatory illustration of COP vocal leader behaviour in a late intervention session

4.1.3 Example of a COP vocal leader enabling pupil voice (spoken and sung)

In contrast to the two previous examples, the following session describes how a vocal leader was able to create an atmosphere in which pupils could sing and offer comments to a class discussion. The vocal leader was working as part of the COP intervention in a small rural Primary school. The class were Year 5 pupils from predominately white British backgrounds. The amount of the session spent singing, for both the vocal leader and pupils, was much less than illustrated in the two cases above, but still effective. During the session, when not singing, the pupils were encouraged to share their views and discuss elements of the session with each other and the vocal leader. These periods of talk were interspersed with short concentrated periods of singing (see Figure 12). During this session, the vocal leader rarely spoke whilst the pupils were singing (again, unlike previous examples given). The vocal leader was able to place the activities covered in the session within a wider context of learning, building links between the pupils own lives and the songs they sang. The vocal leader also stopped singing so as to spend periods of time in concentrated listening, which fed into an intensive assessment and feedback session. Achievements were celebrated periodically, with specific members of the class highlighted for praise, as was the class teacher who enthusiastically modelled singing the songs as an additional vocal role model for the pupils. Time was allowed for pupils to reflect on their learning and performance. In addition, pupils were encouraged to suggest areas of improvement in their own performance behaviours. As shown in Figure 13 (see below), the collaborative nature of the first section of the session, where pupils were invited to contribute, was interspersed with periods of singing. The alternating pace of the song and talk was enabling and nurturing for all of the pupils present, some of whom had significant Special Educational Needs.

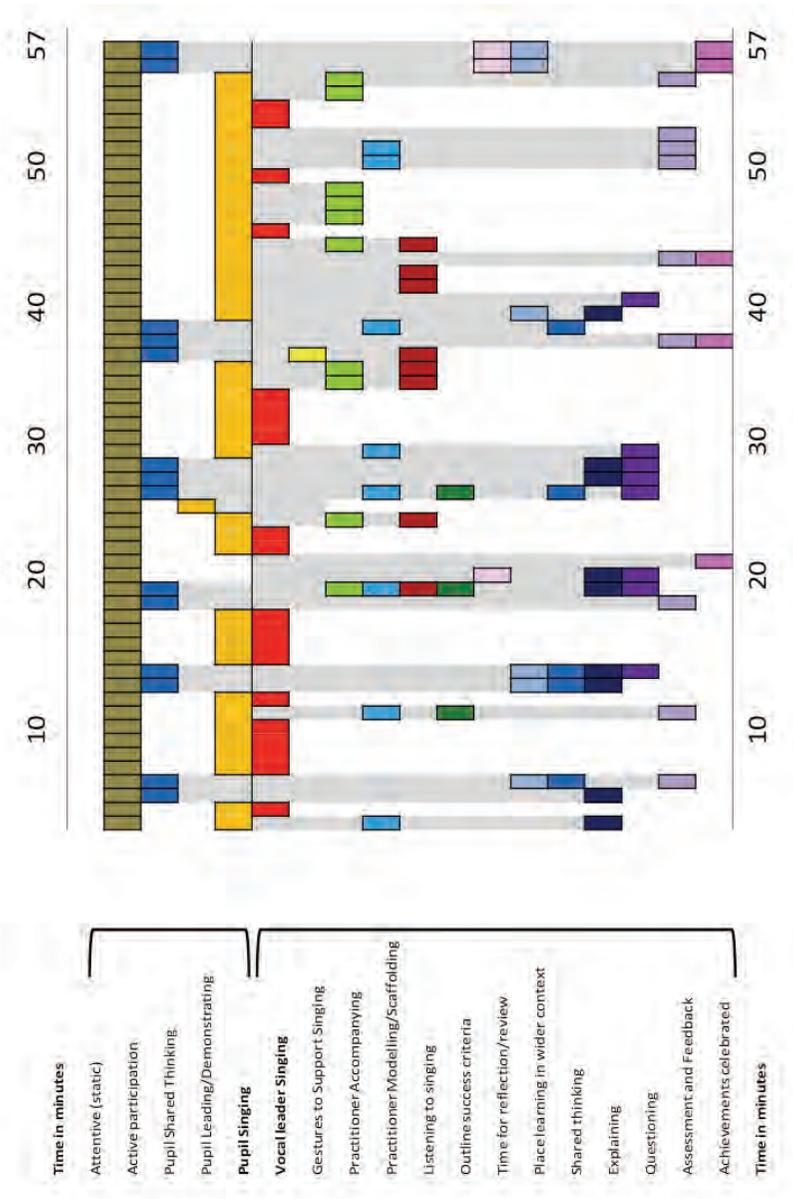


Figure 12: Graphic representation of COP vocal leader enabling pupil voice (spoken and sung)

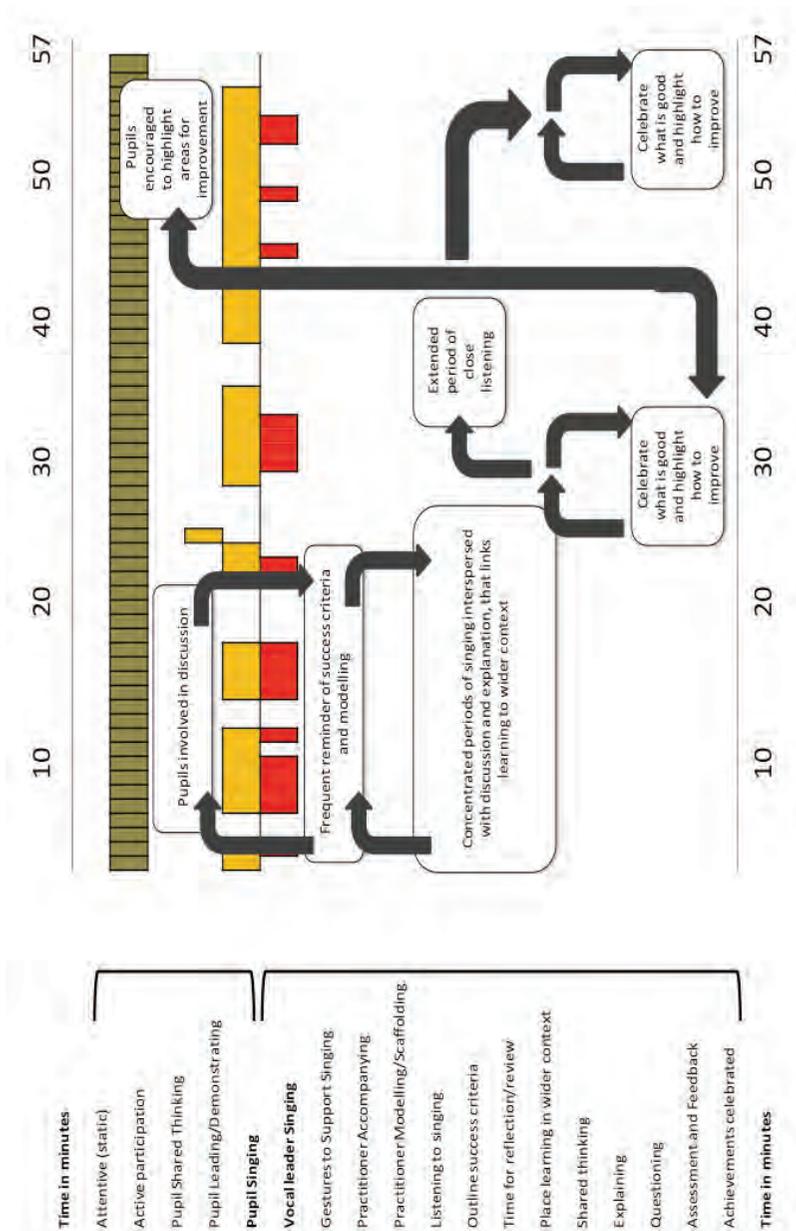


Figure 13: Explanatory illustration of COP vocal enabling pupil voice (spoken and sung)

4.1.4 Summary of Evidence of 'Good Practice' in Vocal Leadership

The n=28 session observations have shown that there are multiple approaches to successful singing in Primary schools. Nevertheless, across all of the illustrated examples there are a number of specific elements that these sessions have in common.

Good or outstanding sessions of vocal leadership were more likely to contain the following elements:

- (i) A confident model of vocal leader is evidenced;
- (ii) Pupils are actively engaged for a high percentage of time across the session;
- (iii) The pupils' voice is dominant within the session, either being expressed in song or used to question, reflect and review their own progress;
- (iv) A musical beginning and ending to the session are evidenced – where the vocal leader establishes a 'way of being' within the session;
- (v) The criteria for success are made explicit and reinforced throughout the session;
- (vi) Pupil performance is monitored and assessed and musically informed feedback instantly provided, with clear indications of how to improve;
- (vii) Achievement is celebrated and valued and related to the criteria for success;
- (viii) A suitably paced session is evidenced – such as a fast paced session that builds to a crescendo, or a more intermittent pace that allows space for discussion;
- (ix) A range of approaches are used to address the success criteria so as to enable all types of learners at all stages of vocal development to improve;
- (x) Learning is placed within a wider context of pupils' lives.

In contrast, less successful sessions were more likely to contain an absence of the elements listed above, as well as the following;

- (i) Achievement is celebrated with global or blanket praise, or without specific focused feedback that enables the pupils to improve;
- (ii) The pacing of the session is weak, or lacks momentum;
- (iii) Pupils are passively engaged or disengaged for a high percentage of the session;
- (iv) There is an over-reliance on talk instead of demonstrations by the vocal leader;
- (v) Learning takes place within a vacuum (for example, singing lyrics that the children do not understand);
- (vi) There is limited time for the pupil voice to be heard.

Overall, the observational data on the learning and teaching of singing within the COP sessions demonstrate that high quality singing experiences can be found in a wide variety of school contexts.

4.2 Participating in singing activities and academic achievement: an exploratory case study

The aim of this strand of the evaluation was to explore the possibility of a relationship between singing ability and general academic achievement, including (i) reading, (ii) spelling, (iii) mathematical ability, (iv) IQ (non-verbal) and (v) phonological skills. The potential impact of participating in COP singing activities on reading and numeracy was investigated with a case study at one Westminster COP urban school.

In total, n=45 pupils from the case school completed singing assessments and singing attitudes questionnaires (see Sections 3.4.1 and 3.4.2 above for further details) at two time points within the Spring term (January 2010 and March 2010), to provide a short longitudinal comparison. From the above group, n=22 children additionally completed general academic achievement tests. This testing lasted approximately 45 minutes per child. Participating children were tested over 3 different days. The package of assessments were:

- Day 1: Singing assessment + attitudes questionnaire pre-test (January 2010);
- Day 2: Singing assessment + attitudes questionnaire post-test (March 2010);
- Day 3: General academic achievement tests.

To assess reading and numeracy, a selection of sub-tests from widely used standardised general achievement batteries were administered. These included (i) the Wide Range Achievement Test (WRAT4) to assess reading, spelling and mathematical ability, (ii) the Wide Range Intelligence test (WRIT) to assess non-verbal IQ (including the diamonds test), (iii) the Test of Word Reading Efficiency (TOWRE) to assess reading (both words and non-words) and (iv) the Phonological Assessment Battery (PhaB) to assess phonological awareness.

Our findings suggested that there was an improvement in singing ability after participating in COP singing activities. Table 12 shows the mean normalised singing scores in January 2010 (time 1) and March 2010 (time 2) and indicates that the mean score rose 4.54 points (from 89.32 to 93.86) between the two assessments.

Table 12: Mean normalised singing score (maximum 100)

	Mean of Normalised score	Std Dev of Normalised score
Average of normalised singing score - time 1	88.96	13.38
Average of normalised singing score - time 2	92.67	9.23

Figure 14 illustrates the change in singing ability graphically, and also

shows the relative improvement of males and females separately. It was observed that the improvement in singing ability was similar for both sexes, notwithstanding their different starting points.

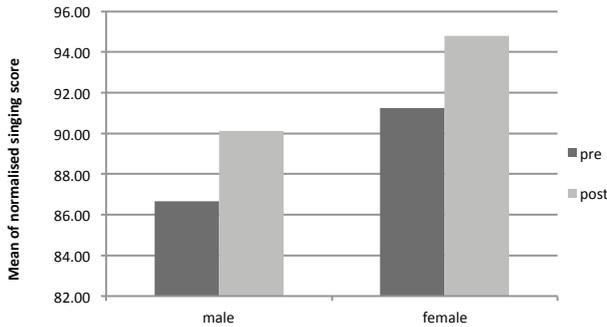


Figure 14: Change in singing ability between two assessments for case study COP children (male pupils and female pupils shown as separate groups)

Subsequent analysis investigated the relationship between the normalised singing score in March 2010 (time 2) and the various standardised tests conducted. Table 13 presents the results, which indicate only one statistically significant correlation. This was a moderate positive correlation ($r = .44$, $p < 0.05$) between normalised singing score and the WRIT Diamonds subtest, which assesses non-verbal IQ (also known as fluid intelligence). It appeared that pupils scoring higher on the singing assessment tended to have higher fluid intelligence.

Table 13: Correlations between normalised singing score and various standardised academic achievement tests

		Normalised singing score - time 2
WRAT Reading Standard Score	Pearson Correlation	.279
	Sig. (2-tailed)	.220
	N	21
WRAT Spelling Standard Score	Pearson Correlation	.190
	Sig. (2-tailed)	.409
	N	21
WRAT Maths Standard Score	Pearson Correlation	-.043
	Sig. (2-tailed)	.859
	N	20
DiamondsSS	Pearson Correlation	.439*
	Sig. (2-tailed)	.047
	N	21
TOWRE Sight Words Standard Score	Pearson Correlation	.259
	Sig. (2-tailed)	.258
	N	21
TOWRE Non-word Standard Score	Pearson Correlation	.349
	Sig. (2-tailed)	.121
	N	21
Phab Rhyming Standard Score	Pearson Correlation	.110
	Sig. (2-tailed)	.634
	N	21

*. Correlation is significant at the 0.05 level (2-tailed).

Overall, despite some evidence in existing literature¹⁵, we were not able to find a relationship between singing ability and general academic achievement (with the exception of fluid intelligence). Various explanations for this finding can be given. For example, the COP intervention was designed to encourage pupils to sing and provide support for teachers who aimed to increase the level of singing that took place within the school context. It was not designed to improve pupil achievement in literacy or maths. In addition, the intervention was relatively short in duration (3 months). Activities designed to impact achievement in literacy or mathematics would likely need to incorporate singing tasks that are very specific and/or the tuition is likely to be more effective if offered on a one-to-one basis and over a longer period of time. The limited amount of research time available meant that the numbers of participants were small and the

¹⁵ A recently completed study of a music and literacy intervention in three East London schools, for example, found that specially designed music activities can impact positively on reading development (Welch, Saunders, Hobsbaum, & Himonides, 2012). Other related studies are reviewed in the same publication.

children were tested on a selection of sub-tests from each battery. Further to this, relatively complex experimental procedures are usually employed to test the impact of interventions on general academic ability, and this exploratory study was not designed as such. Ideally, a research project that aimed to investigate the potential impact of an intervention on specific areas of academic ability would be designed so that the singing and the wider achievement tasks tested are pedagogically aligned (in order to test for the correlation between aspects – as happened in the study mentioned in footnote 15). The issues outlined above may all have contributed to the findings. Finally, it is worth noting that the transference of skills is not necessarily automatic. For example, choristers are likely to develop very good reading skills because they are required to read constantly as they sing, often several times a day.

4.3 Participating in singing activities and measures of spirituality: a pilot study

The aim of this strand of the research was to explore the possibility of a relationship between children's singing as part of the Chorister Outreach Programme and a pupil's sense of spirituality. In total, n=70 pupils from two Primary schools completed a questionnaire shortly after taking part in an end-of-programme performance at their linked Cathedral¹⁶.

The questionnaire (see Appendix 2) consisted of three main overarching themes that represented: (i) singing environments; (ii) identity as a singer; and (iii) sense of self and social inclusion. In relation to singing environments, children's attitudes to singing at school and singing in religious settings were investigated. With respect to their perceived identity as a singer, perceptions about emotional connections with singing were explored. The social inclusion questions referred to the participants' self-concept and self-efficacy.

The statements, grouped according to the overarching themes are given below.

(i) Singing environments

- I sing at school
- I sing when I visit my place of worship
- Singing in the cathedral feels different to singing at school
- I would like to take part in a concert like this again
- Singing in the cathedral felt the same as singing at school

¹⁶ In one school, the pupils completed the questionnaire during the afternoon of the same day. In the second school, the pupils completed the questionnaire during the school day following the performance, as the event had been held in the evening. Further research is required to ascertain if the time elapsed between the performance experience and the completion of the questionnaire impacts on the strength of pupil responses.

(ii) Identity as a singer

- I like singing

(iii) Sense of self and social inclusion.

- Most of the time, I feel valued
- I feel connected to other people
- Most of the time I feel happy
- I feel connected to others when I am singing
- Being in the cathedral makes me feel different
- I feel differently now than before the concert in the cathedral
- After the concert, I felt happy
- I liked the way that singing the cathedral made me feel
- After the concert, I felt the same
- Singing in the cathedral helped me to feel connected to others
- Singing in the cathedral felt special

The statements used were created following a review of literature concerning children's spirituality and adapted from published measures of spirituality and religiousness¹⁷. Previous research (Holder et al., 2010) suggests that it is children's spirituality, rather than their specific religious practices (e.g., attending church, praying, and meditating) that can be strongly linked to their experience of happiness. Most of the statements broadly referred to aspects of children's spirituality and only to aspects of religious practice in relation to different contexts for singing, such as, for example, (i) singing environments. For the purposes of this pilot study, and following guidance from Head teachers and teachers working in the case schools, the definition of spirituality was approached in its widest sense. Hay and Nye (1998) state that spirituality is concerned with love, warmth, inspiration, wholeness, depth and mystery expressed by personal devotion. Ratcliff and Nye (2006) propose that spirituality is linked to feelings of connectedness, having a purpose in life and the willingness to contribute, alongside an increased feeling of self-transcendence leading to self being embedded to something greater than the self. These descriptions were further refined by Nye (2009) who characterised an individual's spiritual inclination as being (i) experiencing delight in all things, (ii) being

¹⁷ Previously published measures of spirituality and religiousness that influenced the choice of statements included (i) Fetzer Institute / National Institute on Aging Working Group (1999) *Multidimensional Measurement of Religiousness / Spirituality for Use in Health Research*. Fetzer Institute (Kalamazoo, MI); (ii) Hills, P., & Argyle, M. (2002). The Oxford Happiness Questionnaire: a compact scale for the measurement of psychological well-being. *Personality and Individual Differences* Vol. 33, pp. 1073–1082; and (iii) Gomez, R., & Fisher, J.W. (2003) Domains of spiritual well-being and development and validation of the Spiritual Well-Being Questionnaire. *Personality and Individual Differences, Volume 35*, Issue 8, Pages 1975–1991.

absorbed in the present moment, (iii) a lack of attachment to material possessions, (iv) an eagerness to explore boundaries 'beyond' and 'other', (v) a search for meaning, (vi) discovering purpose of life and (vii) being open to more. Within the context of the present study, the following definition of spirituality, closely related to the work of Ratcliff and Nye (2006) was used: spirituality is linked to feelings of connectedness, having a purpose in life and the willingness to contribute, alongside an increased feeling of self in relation to something greater than the self.

Children were requested to indicate their degree of agreement to each of the $n=17$ questionnaire items, using a seven-point Likert-type scale from 'I don't agree' to 'I agree'. 'Smiley faces' were used to represent visually the various gradations (level distinctions) and facilitate the decision making process (see Appendix 2).

The results ($n=70$) indicate that the majority of the pupils who completed the questionnaire felt positively about themselves and the activity of singing. In response to statements relating to their sense of self, (i) 75% of pupils chose one of the two highest levels of agreement (rating their response as either six or seven of a seven point Likert scale) in answer to 'Most of the time, I feel valued', (ii) 73% of pupils rated six or seven for 'I feel connected to other people' and (iii) 87% of pupils rated six or seven for the statement 'most of the time I feel happy.' Across all three statements, only three pupils (4%) gave a response of less than 4 (neither agree nor disagree).

In terms of their identities as singers, 85% of pupil responses rated the statement 'I like singing' as six or seven (I agree). Over 95% of pupils rated their response to this statement as either 4 (neither agree nor disagree) or above.

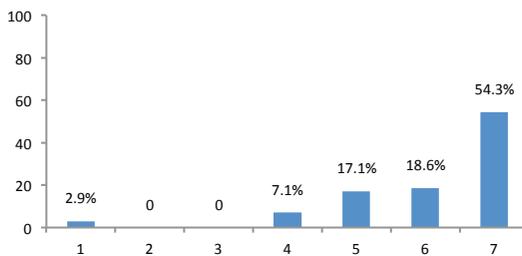


Figure 15: Pupil ($n=70$) responses to the statement 'I feel connected to other people' (where 1=disagree and 7=agree)

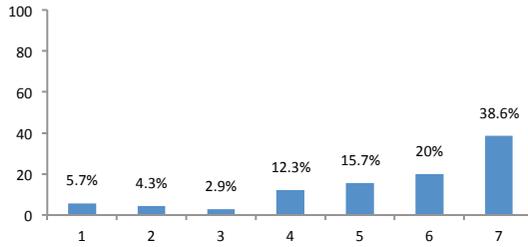


Figure 16: Pupil responses to the statement ‘I feel connected to others when I am singing’ (where 1=disagree and 7=agree)

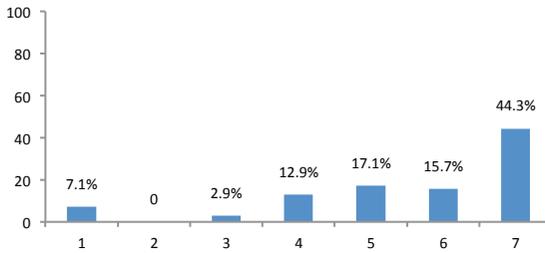


Figure 17: Pupil responses to the statement ‘Singing in the cathedral helped me to feel connected to others.’(where 1=disagree and 7=agree)

In terms of pupil’s sense of self and the potential impact of singing in different contexts, the responses to three linked statements are shown below, that of ‘I feel connected to other people’, ‘I feel connected to others when I am singing’ and ‘Singing in the Cathedral helped me to feel connected with others’ (see Figures, 15, 16 and 17 above).

The responses from this small study would seem to suggest that over half of pupils report feelings high feelings of connectedness with others and nearly $\frac{3}{4}$ of pupils (72.9%) selected one of the highest two ratings (see Figure 15). By contrast, the responses relating to the feeling of connectedness when singing (see Figure 16) were slightly less positive. When connectedness is related to singing within the cathedral context (Figure 17) the responses are slightly more polarized, with 7% of pupils strongly disagreeing while 44% strongly agree. In each case, the skewed distribution of ratings indicated that the vast majority of pupils were positive or very positive.

In terms of singing in different environments, the pupils were asked to rate two opposing statements, namely ‘singing in the cathedral feels different to singing at school’ and ‘singing in the cathedral felt the same as sing-

ing at school.' In comparing Figures 18 and 19, there appears to be a consistent population of pupils (17%) who neither agree nor disagree with either statement. Between the two questions, there is a broad agreement, although when phrased in the negative, slighter fewer pupils (44% as opposed to 57%) report a strong difference and nearly twice as many (17.1% as opposed to 8.6%) report no difference.

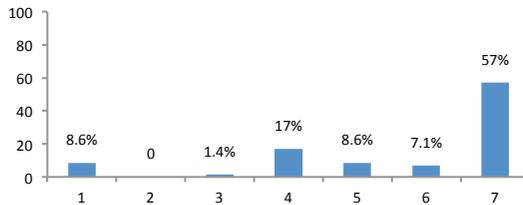


Figure 18: Pupil responses to the statement 'Singing in the cathedral feels different to singing at school' (where 1=disagree and 7=agree)

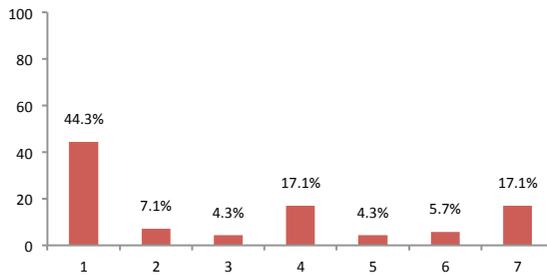


Figure 19: Pupil responses to the statement 'Singing in the cathedral felt the same as singing at school' (where 1=disagree and 7=agree)

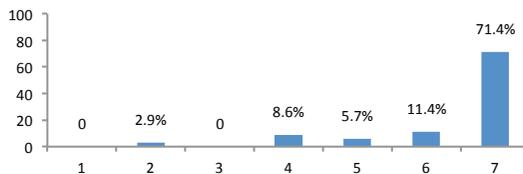


Figure 20: Pupil responses to the statement 'After the concert, I felt happy' (where 1=disagree and 7=agree)

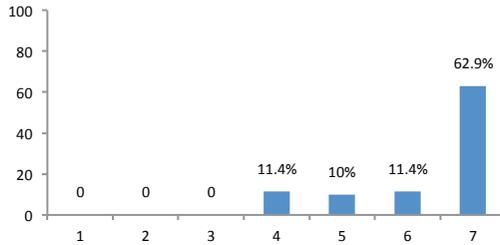


Figure 21: Pupil responses to the statement 'I liked the way that singing in the cathedral made me feel' (where 1=disagree and 7=agree)

In addition, 82% of pupils indicated that they agreed with the statement 'after the concert, I felt happy', by using the two highest levels of agreement (rating their response as either six or seven on a seven point Likert scale). Responses to a variation on this statement, 'I liked the way that singing in the cathedral made me feel', indicates that, irrespective of the pupil's ability to describe their experience, or the accuracy of the terminology presented to capture the experience, nearly $\frac{3}{4}$ of pupils (74.3%) agreed that the experience of singing within a cathedral setting was a very positive one. This impact was also observed in the faces and body language of the children during the events themselves.

A small caveat is that the nature of the research design and questionnaire responses rely on the pupil's ability to recall and reflect upon experiences that are, by definition, somewhat difficult to categorise and describe. Although these initial findings are of interest in beginning to understand a potential relationship between singing and the development of children's spirituality, further research with larger number of participants is required and embracing the use of a wider range of evidence sources to capture the nuances of children's spiritual experience.

5. The Legacy of the COP: evidence from 2010-2011

5.1 Research foci

The final phase of the evaluation focused on the legacy of the COP. The research team was asked to investigate the perceived effects of participation in the COP on staff, pupils and teaching practices. In discussion with colleagues from the CSA, two of our initial COP projects were identified to be revisited. The two projects selected were Bradford and Ely and the research team visited two schools in each COP.

5.2 Research methodology

The methodology included questionnaires and interviews with class teachers and Head teachers, Primary Music coordinators, COP coordinators, vocal leaders¹⁸ and pupils in order to investigate the potential impact of the programme following its completion. As a result of the differences in the ways that the two COPs functioned, the methodology was designed so as to allow the researcher to adapt the research design to suit the needs of the local context.

For both COP settings, information was collected using¹⁹:

¹⁸ In the Ely context, the role of COP coordinator and vocal leader was undertaken by the same individual.

¹⁹ An example of the questionnaire given to Head teachers, teachers and Primary Music Coordinators to complete can be found as Appendix 3.

(i) A short open-ended questionnaire for Head Teachers and/or Primary Music Coordinators that included the following foci ;

- (i) Has the amount of singing in the school changed since the COP?
- (ii) Has the quality of singing in the school changed since the COP?
- (iii) Is the school still participating in the COP?
- (iv) Were members of the school staff involved in the delivery of the COP sessions?
- (v) Has any element of the COP intervention been adopted in the classroom setting? (e.g. vocal warm-up, rehearsal techniques/conducting, vocal games, etc.)
- (vi) Are there more teachers singing with their classes as a result of the COP?

(ii) A short open-ended questionnaire for class teacher s (non music specialists) with the following foci ;

- (i) Has the amount of pupil singing changed since the COP?
- (ii) Has the amount that you sing with your class changed since the COP?
- (iii) Has the quality of pupils' singing changed since the COP?
- (iv) Are you more confident in the use of your voice since the COP?
- (v) Are you more confident in your ability to teach singing since the COP?
- (vi) Were you involved in the delivery of the COP sessions?
- (vii) Have you adopted any element of the COP intervention in the classroom setting? (e.g. vocal warm-up, rehearsal techniques/conducting, vocal games etc.)
- (viii) Do you sing more with your class as a result of the COP?

(iii) In addition, paper-based brainstorming techniques were used with small groups of pupils that had taken part in the COP programme. This method was used so as to encourage the pupils to express their experiences in their own words. The pupils were asked three questions:

- (i) What was the best part about participating?
- (ii) What have you learned about singing?
- (iii) Would you take part again? Why?

Pupils were asked to write their thoughts on 3 x A3 sized pieces of paper (i.e., one dedicated to each question). Each pupil was given a different colour pen so that the responses of one particular pupil could be traced across the three different sheets. In some settings, due to timetabling restrictions, the pupils worked in smaller groups and recorded their views on A4 sized sheets of paper. All pupils were encouraged to illustrate their comments and/or record additional pertinent issues relating to their experiences with the Chorister Outreach Programme.

(iv) Interviews with COP Coordinators and some Vocal Leaders to enable a more rounded view to be created from all the major stake-holders.

In the following presentation of results, unless needed, the findings from both the Bradford and Ely cases are given without any indication of the specific source. The findings and responses across the two cases are broadly similar. Where differences are reported, or case specific findings are given, the COP is indicated by the letter B (Bradford) or E (Ely).

5.3 The impact of participating in the COP: the views of teachers and Head teachers

Across the responses from teachers and Head teachers, six positive changes were mentioned with respect to singing that arose from their participation in the COP activities. They reported that (i) the amount of curriculum time devoted to singing had increased, (ii) pupils were perceived to be much more positive about singing, (iii) the quality of pupils' singing had improved, (iv) pupil confidence in singing was perceived to be higher, (v) singing was now used throughout the curriculum and that (vi) teachers' confidence concerning the use of voice in the classroom was thought to have increased.

The following section provides a selection of responses that illustrate these six main findings.

(i) The amount of curriculum time devoted to singing had increased. For example, Head teachers reported that after the COP intervention, 'singing... is a higher priority in the school' and that 'whole-school singing sessions are now a fixed and regular fixture of the weekly curriculum'.

(ii) Pupils were perceived to be much more positive about singing. For example, Head teachers reported that the 'children have been more interested and happy about singing' and that 'the expectations of children's singing is much higher; and there are role-models in Y[ear] 4 to other children around school.' Increased positivity was also evidenced by the pupils' 'demeanour', as they were seen to be 'sitting up [and] enjoying it!' The intervention was seen to be inclusive with 'EAL²⁰ [and] SEN²¹ children [able to] join in and enjoy' on an equal basis. The final concert, usually in the cathedral setting, was mentioned as a particularly successful element within the programme. The children were able to experience 'how great the singing was in the cathedral' and, as a result, become 'more excited about singing.' This view was widely expressed, as in the comment 'the children that participated in the final COP concert at the Cathedral really loved it

²⁰ English as an additional language.

²¹ Special Educational Needs.

– this was a really good element of the COP programme.’

(iii) *The quality of pupils’ singing had improved.* Head teachers and teachers reported that although their ‘school already sung a lot, [that] the quality of singing ha[d] improved’ as a result of the COP intervention. Specific musical aspects that had benefitted included the ‘quality of tone’ because the pupils were able to differentiate between ‘singing, not shouting.’ In addition, pupils had demonstrated ‘much better pitch’ matching and a general improvement in ‘attention to musical detail.’

(iv) *Pupil confidence in singing was perceived to be higher.* For example, one response stated that the pupils were able to ‘sing with much more confidence now’ and were ‘proud to show others how well they can sing.’ Teachers and Head teachers reported that during singing activities there had been ‘improvements in confidence’ amongst the pupils who had been involved with the programme.

(v) *Singing was now used throughout the curriculum.* The teachers and Head teachers reported an increased use of singing across the curriculum and throughout the school day. These activities could be further separated into two broad categories of singing; those that related to (a) the learning and teaching of curriculum content; and (b) organisation and communication in the classroom context. For example, relating to the learning and teaching of curriculum content, teachers described how singing was ‘used in French’, how ‘we have written songs in science’ and that vocal warm up activities had been adopted and/or adapted for use to ‘wake the children up and get them ready for learning.’ In addition, singing had been increasingly used to support (b) organisation and communication in the classroom context through the singing of ‘classroom commands’, or as a means to create ‘a break’ in activities, where classes would ‘sing songs from the *Sing Up* resources’ in order to create a change of pace or way of working in the classroom context²².

(vi) *Teachers’ confidence concerning the use of voice in the classroom was considered to have increased.* The reported changes highlighted two areas; that of (a) an increased sense of self-efficacy²³ as a singer in a classroom context; and (b) an increased repertoire of teaching tools and/or approaches to teaching singing. Reported examples relating to an increase in self-efficacy included ‘I am more confident in the use of my voice’, and ‘so are other staff members in the school.’ Responses that referred to an increase in available repertoire or approaches to teaching included ‘I have more

²² These findings correlate with evidence from Saunders et al., (2010) and Saunders et al., (2011) where lesson observations of music specialist and non-specialist teachers describe the use of song in a variety of ways to support individual learning and also to facilitate classroom management.

²³ Self-efficacy theory is concerned with the individual’s belief in their ability to deal with situational demands and the likelihood of achieving identified goals (Bandura, 1997).

ideas' and the listing of adopted strategies such as 'methods of teaching, e.g. you sing/I sing.'

5.4. Participating in the COP: the views of pupils

5.4.1 *The Views of Pupils: The best part of participating in the COP was...*

“...when we went to the Cathedral and learning all of the songs, especially the rubber chicken and the Vicar of Dibley theme song.”

Response from a Year 5 pupil

Pupil responses describing what they felt to be the best part of the project fell into six broad categories; (i) the provision of additional opportunities to sing during the school day, (ii) the opportunity to perform in a prestigious venue, (iii) performing alongside peers from other schools, (iv) having fun, (v) recognition of a different way of working and (vi) recognition of a different model of vocal expert.

- (i) *The provision of additional opportunities to sing during the school day* was reportedly welcome by a high proportion of the respondents and not only those who described themselves as enthusiastic singers. Comments included 'the best bit was singing because I love Drama and Singing'. Pupils also were able to recognise the change in their own performance, as for example, 'the best part was the singing ability we could do.' Others described how they valued 'being able to express my singing ability. Also the songs were easy to learn and I could remember them really well.' This view was echoed by a pupil who stated that she had 'enjoyed all the singing that we did... [I] especially enjoyed the old songs.'
- (ii) *The opportunity to perform in a prestigious venue* such as a cathedral was one of the highlights mentioned by the majority of pupils. Many, in conversation, reported that their visit as part of the Chorister Outreach Programme was their first visit to a cathedral. Typical comments included 'I think the best bit was going to the cathedral', 'the best bit was singing in the cathedral' and 'it was the actual singing at the cathedral.' In addition, some pupils appreciated the opportunity to perform at a prestigious venue where their parents were welcomed as part of the audience, as for example, 'I also liked singing in front of parents in the cathedral.'
- (iii) *Pupils from both small rural Primary schools and more urban settings valued the opportunity to perform alongside peers from other schools.*

They described how for them, the best part was ‘seeing lots of other children’ singing alongside them, and having ‘other schools sing with us.’ In some settings, pupils described how ‘singing with pupils from other schools’ was positive, as friendships established across school catchment areas could mean that the young people rarely met, or shared learning experiences during the school day. One pupil reported that they had valued being able to ‘see all of your friends singing’ (Figure 22).

- (iv) *The opportunity to have fun* was considered by many of the pupils to have been the best part of the Chorister Outreach Programme. Pupils described ‘being able to have fun and just sing’ and many listed activities that they had particularly enjoyed such as ‘the rubber chicken song.’ Pupils reported that they didn’t feel the need to ‘perform’, but were ‘just practising’, indicating the ability of the vocal practitioners to instil a positive working atmosphere during the singing sessions (see also Section 4.1.4 Summary of evidence of ‘good practice’ in vocal leadership and – this Section – (v) recognition of a different way of working, below). There would seem to be a close relationship between a number of pupil responses relating to ‘fun’ and the ‘way of working’ established within the singing session.
- (v) The recognition of a different way of working describes how the pupils appreciated and commented upon the noticeable difference in singing within the COP sessions and other elements of their school day. Many of the pupils, as stated above (see point (iv)), reported that the best part was that ‘it was fun and it was different’ and that ‘it was just fun and games.’ Others were able to more specifically identify that it was ‘especially the activities that we did’, with ‘actions to songs’ and ‘the games we did’ that they enjoyed most. One pupil described how ‘the best bit was when we got to practise little songs and muck about.’ During research into the process of leading singing (see Section 4 above), it was an observed strength of the vocal leaders to be able to support the pupils in their learning, extend their understanding and their ability through activities that were perhaps translated in the pupils’ experiences as being ‘fun’, ‘games’ and ‘mucking about.’
- (vi) *The recognition of a different model of vocal expert* was mentioned by a number of pupils who appreciated the different approach of the vocal practitioners. The pupils described the vocal practitioners as ‘very interesting’ and as being ‘funny.’ Pupils were initially engaged by the physicality of the vocal practitioners, but also by demonstrations of their vocal expertise. One pupil said ‘I love Miss’s singing; she sounds like a proper singer.’ The pupils who took part in the Chorister Outreach Programme also commented on the singing abilities of the choristers that had visited their schools and later performed in the joint concert at the cathedrals. Some described the best part of the experience as being ‘when the choristers sang their songs.’ Others reported their favourite part to have been ‘when the choirboys came in’ to join in the singing activities.

mentioned by many pupils, with comments including 'I can sing higher and lower', 'I can sing higher and better', 'I can sing really high notes' and 'I can sing high notes now.' Pupil responses that referred to (b) the perceived quality of the voice included 'I used to sing under my voice and it sounded really breathy, but now I sing over my voice and it sounds louder and better.' Many pupils felt that their awareness of how to create a better sound had improved, for example, 'I can sing a bit better', 'I think I've got a little bit better at singing and how to use my voice' and 'I could not sing very well, but now I can.' One pupil reported that as a result of working with the Chorister Outreach Programme 'I now feel my voice is different and more improved.' A small number of pupils referred to (c) factors related to successful voice production, such as 'I wasn't able to make my voice louder and project my voice and now I can.' Others reported learning that 'you sing better when you stand up' (Figure 23), or that it was important to 'keep your head up and breath slowly' whilst singing.

A small number of pupils made references to aspects of more (ii) general musical learning, such as 'that there are different notes' and that 'I have learned more words for high and low.' Some reported extending their musical education as a result of their experiences, including 'I am learning to do piano.'

Some pupils felt that their singing had impacted on other elements of their learning such as (iii) aspects of wider understanding. These included comments that 'singing makes your memory go fast' and that 'my singing helps my learning.'

A number of responses from the pupils made reference to (iv) understanding myself and others, particularly in terms of self-confidence and self-efficacy. Pupils reflected that 'singing feels really good' and one pupil wrote the singing sessions had been a positive experience and that 'I feel that I am more open and myself.' 'I am now a bit more confident in myself' stated one pupil. Some reported that they felt more able to (a) sing as part of a group and/or (b) sing in front of an audience. Those who described being able to (a) sing as part of a group included 'I can sing in a group more confidently now' and 'I am less scared of singing in a group.' Others, who stated that they felt more able to (b) sing to an audience, included, 'I can sing in front of people now', 'I can sing in front of lots of people' and 'I could now be more confident singing in front of other children.' One pupil reported learning 'not very much, but I did gain confidence.'

There were some responses from pupils who (v) did not feel that they had learned anything new (or at least consciously) as a result of their participation with the programme. These pupils were in the minority, but typical responses included 'not really. It was nothing that I learnt.'

(ii) a further opportunity to practice and improve their singing, (iii) as support for other musical activities/career aspirations and (iv) a perceived lack of confidence, ability, engagement or suitable repertoire.

Those pupils who indicated that they would choose to participate in further singing activities most often referred to (i) *a desire to repeat an enjoyable experience* as the reason for doing so. Again, as reported in responses to Section 5.4.1 (iv) and (v), many pupils used the term ‘fun’ to describe their experiences (Figure 24). Examples of the responses given included, ‘I would want to because I had so much fun’, ‘because it would hopefully be as fun as the one we did a year ago’, ‘because the experience I had at the previous one was great’ and ‘because my previous experiences were good and this one might be good also.’ One pupil stated that they would take part ‘because it was fun, not like school work [participant emphasis].’

Over and above enjoyment, some of the pupils welcomed (ii) *a further opportunity to practise and improve their singing*. Some described how they valued the activity stating that ‘it was great to practise singing’ and had a desire to repeat the experience ‘because I get better every time.’ One pupil reflected that she had ‘found it fun and it improved my voice a lot.’

A small number of pupils saw a continuing participation in singing activities (iii) *as support for other musical activities and/or career aspirations*. One pupil told of being ‘in a play so I have to practise’ singing. Another pupil stated that they would participate in the future as ‘when I am older I want to become a famous singer/conductor, so yes I would.’ The continued engagement with singing activities was also deemed to be valuable by the pupil who responded ‘I would like to take part in the choir because it is fun when I sing and I want to be a pop singer.’

Of those pupils who would rather not take part in further singing activities, there were a wide variety of reasons offered, including (iv) *a perceived lack of confidence, ability, engagement or suitable repertoire*. Those who seemed to lack confidence reported that they would not take part ‘because I am shy’ and ‘because it doesn’t suit me.’ One pupil stated that ‘I don’t really want to do another workshop, because I don’t like singing’, but the evidence base upon which this decision was made was unclear. One pupil, despite having reported that they had greatly enjoyed their previous involvement, worried that any future activity would involve ‘more adult songs and no rubber chicken and the tender road, the lightning flashed’ (all references to songs covered during the COP). Again, the evidence upon which this assertion was made was unclear. In terms of repertoire choice, one pupil did not want to take part in further activities and questioned ‘Would we sing songs we would like to sing too?’, seemingly indicating that they had not enjoyed the previous repertoire choices. However, such criticisms were from a small number of pupils.



Figure 24: Example of pupil's responses to 'would you take part again?'

5.5 Participating in the COP: the views of vocal leaders and COP coordinators

The vocal leaders and COP coordinators shared their thoughts during the interviews. The interview questions (which were identical for both vocal leaders and COP coordinators) are given below. The presentation of findings in this section is organised according to the participant's responses to each of the following questions.

- (i) What do you consider the major aim of the COP to be?
- (ii) What impact has the participation in the COP choir had for children's confidence as singers?
- (iii) What impact has the COP had on choristers?
- (iv) What kind of feedback did you get from (a) choristers; (b) teachers; (c) children?
- (v) How do parents view their children's participation in the COP?
- (vi) Do you have a continuing relationship with the schools that took part in the COP?
- (vii) What do you think the COP has achieved in your area?
- (viii) After the CSA funding ends, will the programme continue in its current form?
- (ix) Have the COP school sessions involved staff development activities so that after the completion of the programme the school teachers can maintain the legacy of the COP?
- (x) If you had the opportunity to do it again, would you do it the same way / what would you change?

5.5.1 *The aims of the Chorister Outreach Programme were...*

The aim of the Chorister Outreach Programme was perceived by the vocal leaders and COP coordinators to be multi-faceted; (i) making singing accessible to children and/or increasing the quality of engagement with singing, as well as (iii) facilitating the professional development of teachers to be vocal leaders. One response described their aim as being ‘to make use of the vast resources on offer by the major religious establishments and encourage the enjoyment of quality singing in Primary schools.’ Relating to the use of resources, another stated the need to utilise ‘the musical expertise available with the Cathedral Music Dept., to train and facilitate the staff in singing leadership.’ A succinct response stated the aim to be that of working ‘in schools with little or no regular singing activities to develop teachers’ skills to lead singing activities in the classroom at all levels dependant on their own singing skills.’ One response described the need ‘to encourage children and teachers to sing with enjoyment and to be shown how important singing is in the school curriculum and in life. To help children find their singing voices.’ Further to this, a vocal leader emphasised the need to enhance the ‘quality of engagement’ without which, the pupils’ experience would be ‘dry’. The vocal leader described the aims of the project as enabling the pupils to ‘experience a high level of ability’ in order to ‘enlarge and open their understanding’ so as to ‘experience joy in their skills.’

5.5.2 *The impact on children’s confidence...*

The singing activities undertaken were perceived to have improved the confidence of many pupils (see Section 5.4.2 (iv) for pupil’s responses concerning self-confidence and self-efficacy), including those with special educational needs. Vocal leaders and coordinators reported that;

“...a number of individual cases of children with special educational needs and those low in confidence have been noticed where the child has excelled in the act of singing. Teachers are often heard saying during singing sessions, ‘well, he/she never[normally] engages like this!’ ”

Response from a Vocal Leader/Coordinator

The vocal leaders and practitioners described how the ‘children are

much more confident in general, as well as in using solo singing voices.' Where teaching staff in the Primary settings had provided feedback to the vocal leaders, each school had been able to report that they had 'increased [their] use...of singing in the classroom and school in general.' In the feedback, school teaching staff had described having 'been surprised and pleased, even amazed at the level of singing ability achieved by their own pupils', in some cases after only a term long (approximately 12 week) participation with the Chorister Outreach Programme.

5.5.3 The impact on the choristers...

The choristers were reported to have benefited from their participation in the programme in a number of ways. For the choristers who had been involved with the schools visits, working in close proximity to the vocal leaders had given them 'an insight into workshop leadership' which had proved both 'popular and productive.' The choristers had also reportedly 'enjoyed meeting and supporting those who come into the Cathedral from non-singing backgrounds.' As a result of their experiences working as part of the COP, the choristers were thought to be 'more open minded and willing to try new things.' Taking part in the singing activities aimed at the Primary school pupils had given the choristers the 'opportunity to play musicianship games and [adopt] a different approach to learning music rather than the more traditional cathedral way.' This was described as being a positive step for the choristers, concerned with 'getting a balance' between approaches and strategies and an acknowledgement that 'everyone learns in different ways.'

In addition, the chorister's participation with the COP had highlighted the differences in 'their own level of singing ability above the non singing school pupils' and 'demonstrated to them the level of their own talents.' As a result of their work, and in recognition of the new skills that they had demonstrated, the project coordinators were 'looking to create some form of recognition as 'young singing leaders' to acknowledge their participation.'

5.5.4 Feedback from key participants

The vocal leaders and project coordinators indicated that they received positive feedback from several groups of key participants, including (i) choristers, (ii) teachers and (iii) pupils. A brief description of responses concerning each of these groups is given below.

The (i) choristers were described as looking forward 'to taking part in COP events and sessions.' It was noted that 'their self confidence as leaders is growing' and that, given the opportunity, 'they would like to be able to join us on in school sessions more often.' In one of the case COP pro-

jects, the choristers only 'join in sessions that coincide with their own school staff training days so as not to affect their own education.' In the other COP project, a small group of choristers was selected to attend school visits, and with the support of their own teaching staff, were able to attend during school hours²⁴. The vocal leaders described how the choristers had experienced 'enjoyment in meeting new children and passing on their skills' to others.

The (ii) teachers were reportedly 'very receptive to [the work completed] in school sessions and [during] staff room training.' Many of the teachers in the Primary schools had 'undertaken work with their pupils' between the scheduled COP visits so as to support the learning throughout the school week. In addition, as the confidence and skills base of the class teachers in the Primary settings grew, some teachers 'shared the leadership of the sessions.' This relates closely to one of the perceived aims of the COP (see Section 5.5.1) to support and develop the confidence and skills base of the teachers involved to use singing in the classroom. Further evidence of this was described by one vocal leader/coordinator who described 'teachers with little or no singing experience who have fully participated in sessions and [subsequently] found ways to accommodate their limited vocal abilities.' As a result of the continuing support and experience provided during the COP 'some of the teachers involved ha[d] now taken on the role of singing coordinator within their schools', thereby ensuring a level of continuity of provision and the establishment of a key figure within the setting who could communicate and liaise between the school and the cathedral. Many of the COP staff had received positive feedback from teachers and Head teachers regarding the 'atmosphere [created] in sessions, the quality that is achieved, the children's responses to singing and also the CPD they (the teachers) received.'

The (iii) pupils involved with the COP had 'commented that they see singing as fun and a shared experience.' Experience of working with the pupils in schools enabled the vocal leaders to report that pupils were 'very receptive and quick to learn' developing not only in their singing, but 'soon developing their own leadership skills within their groups.' The pupils had enjoyed 'singing all sorts of songs, many they would not normally have heard', thereby enlarging their knowledge and awareness of available musics. Also of importance to the pupils was the opportunity to meet with the choristers and visit the cathedral (see also Section 5.4.1 (ii) and (vi) for pupil's responses concerning the 'best part of the COP'.)

²⁴ This difference in procedure would seem to be largely a by-product of one case COP with choristers who all attended the same school and one case COP where the choristers attended a wide number of different schools.

5.5.5 Feedback from parents

“I love it when the cathedral is full of children's voices. There's nothing quite like it. They are so full of fun and energy. It gives life to the building. It was really uplifting for me, and such a beautiful day.”

Response from a Parent

The parents of Primary school pupils involved with the COP were very positive, especially after seeing their child take part in the performance at the Cathedral. In the first section that follows, parental feedback as reported by the vocal leaders is presented. In the second section, responses gathered from parents attending a COP concert are included.

Parents had found the project to be ‘very exciting, particularly the concert at the end.’ The vocal leaders reported that the concert had created an opportunity ‘for parents to see their children actively involved, when they are usually told off for day dreaming’ and was described as ‘wonderful.’ The vocal leaders thought that there was ‘generally a positive response referring to their child's confidence and obvious enjoyment of something they may not have tried before.’ However, in some cases, the COP staff had been disappointed that the initial positivity have lacked longevity, stating that ‘it's a shame that more parents do not follow up after we stop visiting the schools and bring their children to the COP Choir at [the] Cathedral.’

Parents attending a summer concert at one of the case cathedrals were invited to respond to their child's participation. The following is provided so as to offer a flavour of the responses from parents. However, the sample includes only the views of those individuals who were able and/or willing to attend the daytime concerts. One parent said ‘this was lovely. What a thing to see. The children did so well. You could tell that they were really enjoying what they were doing. I loved it.’ Another had taken the opportunity to look around after the concert and reflect on their own school experiences, stating ‘I haven't been to the cathedral since I was at school. It was a really good experience. And I liked seeing what they do; you know the games they play as well as the proper songs.’ One mother was keen to offer her response, stating ‘they made me cry...when they all sang 'the Lord is my shepherd', I cried. It was so special but not stuffy. I really, really enjoyed it, even the crying.’ One father, who had taken time off work in or-

der to attend, said 'I'm so proud of my daughter. What a thing to have done...sung in the cathedral.' In much the same way as described by the pupils (see Section 5.4.1), the parents valued the opportunity to attend an event beyond the boundaries of the school stating 'that was lovely, a lovely concert. Didn't they do well? Oh I'm so proud, and to get to do it at the Cathedral rather than at school. Made it into a real event, didn't it?' Again, as found in the pupil responses (see Section 5.4.1), the parents valued the model of vocal expert, with one mother saying of the vocal leader, 'Hasn't that girl got a lovely voice? I could have listened to her all day long. No, they've all done really well. It was lovely to come to the cathedral and have a special day out. They've all been really excited about it.'

5.5.6 *The achievements of the COP were...*

The programme was perceived by vocal leaders and COP coordinators to be very successful overall. Evidence for this success came from a variety of sources. One project described how 'the awareness of the enjoyment and benefits of singing has increased massively' as a result of the COP intervention, 'with many local talent show and competition-style events being put on by schools and communities.' There was a shared understanding of a two-way process through which 'children and [their] families' had been brought 'into the cathedral', but also that the expertise and enthusiasm of the COP staff had 'given schools [the] confidence to continue singing with their children.'

Part of the achievement of the COP intervention was based upon a long term commitment to the local schools and their teaching staff. In addition, where staff had moved into new schools, it had been reported that they continued to make use of the skills and approaches that they had learned.

“Our project has had a great impact on the schools during our intervention, with over 36 school sessions each lasting a term each over a 3 year period. Our work has provided guidance and training for all the participating staff. Some staff have since moved schools and are using their skills in the new work place and requesting our intervention in the future.”

Response from a Vocal Leader/Coordinator

5.5.7 The involvement of school teachers

Teachers from the project Primary schools were invited to participate in the delivery of the COP sessions in various ways and also to take part in staff development activities. Vocal leaders and coordinators reported that they had had positive feedback throughout these sessions. Arrangements and provision were reported to differ according to context, but broadly 'we include an initial INSET and insist that staff participate in sessions throughout our time at the schools. We also offer a staff training session to anyone in school who wishes to learn.' Staff development was considered to have been 'successful.' In addition to practical sessions with the vocal leader, teaching staff were supported in their learning and practice by signposting age, ability and subject specific materials that could be adapted for classroom use, including 'the Sing Up website and to resources provided within the Local Education Authority.'

5.5.8 The future of the Chorister Outreach Programme

The COP programme was generally seen as successful and COP coordinators and vocal leaders offered some (i) thoughtful reflections concerning the difficulties that they had encountered, as well as some (ii) interesting ideas about how the COP might be further developed in the future.

In terms of (i) thoughtful reflection concerning the difficulties encountered, one project described the 'struggle' that they experienced 'simply getting schools to sign up.' 'Even as a free and incredibly beneficial all-round activity' they stated, 'many Head teachers seem[ed] simply unaware of the importance of singing at Primary level.' Communication and liaison with schools had been problematic at times, although with experience, this was deemed to be 'improving and because of this, the relationship and understanding is much improved.' Other obstacles included the tendency, in some Primary settings, for the teaching staff to 'do PPA work or similar when we have been singing with their classes.' There was a perceived need to provide additional staff development so as to outline the importance of teaching staff taking full part in the sessions, rather than acting as observers or using the time for other professional duties.

With the benefit of hindsight, (ii) interesting ideas about the future of the COP included a suggested need to 'build into our strategy a base level of education and persistence to convince Head teachers and class teachers that singing is not only beneficial to health and education but is also very important to a child's mental and social growth.' Both this reflection and the statement concerning Head teachers' perceived lack of awareness of Primary level singing would seem to indicate that there is further work required in order to access a greater number of Primary settings. This view is supported by the observation that singing 'needs to have a higher profile

in some schools. Not all head teachers have understood the importance of singing and we need to get that message across.’

5.6 Emergent themes from the Case Studies

In the following section, evidence from the legacy case studies is presented from a variety of sources²⁵ so as to illustrate three emergent themes; that of (i) communication and liaison (Section 5.6.1), (ii) supporting learning and development (Section 5.6.2), and (iii) moving forward (Section 5.6.3).

5.6.1 Emergent themes: communication and liaison

A potential key to the success (and legacy) of the Chorister Outreach Programme was identified by the Head teacher of the cathedral school (HTC²⁶) to be the ‘strength of communication and liaison’ between the different institutions and individuals involved. The figures below (see Figures 25, 26 and 27) use the data to illustrate the centrality of the vocal leader (acting in this case in a dual role of vocal leader and COP coordinator) in these networks.

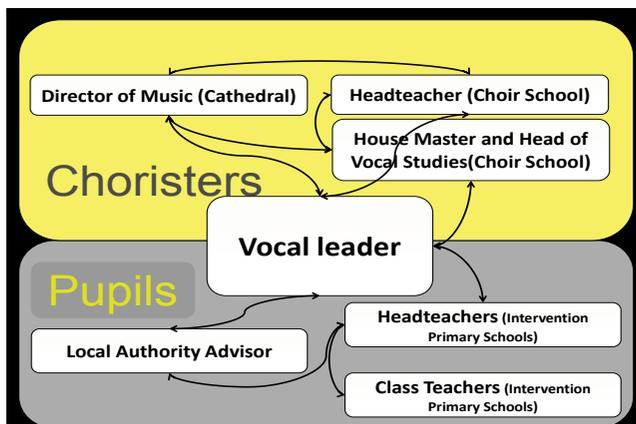


Figure 25: Lines of communication and liaison between key participants

²⁵ Key personnel from the Chorister Outreach Project and cathedral included the vocal leader (and COP coordinator), Director of Music, Head teachers (both the Head teacher from the cathedral school and a Head teacher from the Primary school in which the intervention took place) and the vocal apprentices.

²⁶ In the following discussions, each individual is identified by their job title, for example the vocal leader/COP coordinator (VL/CC), Head teacher of the cathedral school (HTC), Head teacher of a Primary school (HTP), Director of Music (DoM) and vocal apprentices (VA1/VA2).

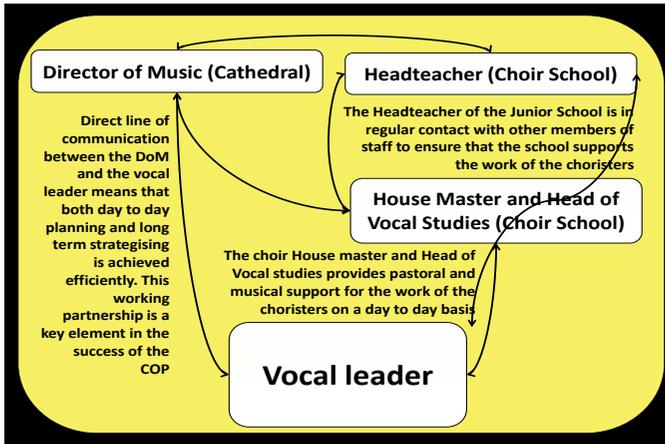


Figure 26: Lines of liaison and dissemination of information (cathedral context)

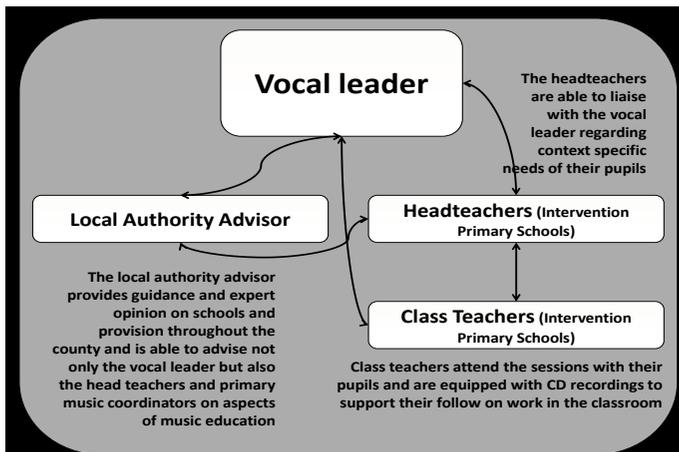


Figure 27: Lines of liaison and dissemination of information (Primary school setting)

The position of Vocal Leader/COP coordinator enabled the VL to become 'more known in the area', giving the opportunity to 'build relationships with schools.' She stated 'I've got solid working relationships with head teachers and teachers and I've got a thorough knowledge of the schools involved.' In addition, she felt that she had established a 'good relationship with the Choir School.' As shown in Figure 27 (above), the relationship with the Local Authority music advisor also played a prominent part in the success of the COP, particularly where the advisor was able to 'help to raise expectations' and 'create a huge awareness [of the

COP] amongst the Primary schools, especially in those schools who aren't strong in music.'

5.6.2 Emergent themes: supporting learning and development

Central to the aspirations and concerns of many of the stakeholders involved with the Chorister Outreach Programme was the need for the participants to experience an activity in which learning and development were likely to take place. The context and type of learning differed according to the participant, such as for example, the observable behaviours of the Primary school pupils (see Section 4.1) where the pupils were seen to be able to 'act' on the musical material introduced by the vocal leader. This 'action' provided evidence for the observer that musical behaviours were occurring and, by inference, that a positive musical development change was taking place. Similarly, those engaged as vocal leader apprentices were able to reflect upon their own experiences of the Chorister Outreach Programme, and, by so doing, assess the extent to which their own skills as vocal leaders had been developed over the period of the intervention.

In the following discussion, the learning and development opportunities for five key groups of participants are highlighted: that of (i) the teachers and support staff in Primary schools (see Section 5.6.2.1), (ii) the Primary school pupils (see Section 5.6.2.2), (iii) the choristers (see Section 5.6.2.3), (iv) the vocal leader apprentices (see Section 5.6.2.4), and (v) the vocal leader (see Section 5.6.2.5).

5.6.2.1 Supporting learning and development: the teachers and support staff

Comments from participants focused on two positive aspects of the effect of the COP on teachers and support staff. Previously evidence (see Section 5.5.4) referred to the increased confidence of teachers to approach singing in the classroom context, as well as a reported increase in the quantity of singing taking place within the school day. In addition, during interviews, Head teachers (i.e., both HTC and HTP) referred to the different way of working that was introduced as a result of the COP intervention. HTC described how, once experienced, the Primary schools had 'grabbed at the opportunity' of being involved with the COP, as they were able to recognise the way in which the vocal leader 'changed the atmosphere of a school.' The vocal leader was able to 'inject enthusiasm' into the activity and act as a positive musical model for members of teaching staff. HTP described how taking part in the COP sessions had helped her professional development. She described how 'the actions give [the pupils] hooks on which to learn the words.' The vocal leader's 'actions made it practical and active for them. She [went] through the technical skills and

it gave them a visual image of what they needed to achieve.’ These approaches to singing had been adopted by other members of the teaching staff to support their use of singing in the classroom.

By being present and taking part in the sessions, the HTP was able to note the different uses of pace and momentum used. As previously noted, (see Section 4.1.4), an effective vocal leader creates a suitably paced session, such as a fast paced session that builds to a crescendo, or a more intermittent pace that allows space for discussion. The HTP noted the fast pace of the sessions, stating that the pupils ‘weren’t given the chance to misbehave. There was an impact of the fast pacing on behaviour.’ The pupils who were working with the Vocal leader were described by the HTP as ‘not an easy group.’ This was reported to be of particular importance for one pupil with a statement of Special Education Needs and additional support for 30 hours per week. In a classroom setting, the supportive framework for this pupil involved every task being broken down into simple steps and each step being tackled in a linear fashion. Failure to adhere to this framework would cause anxiety for the pupil and behavioural management issues for the teachers as a consequence. The HTP described how ‘in the COP session, the pacing goes contrary to this’, but that the pupil had ‘had no problems.’ Further to this, during a mental health assessment, the pupil was observed in three contrasting settings: the classroom, playground and COP session. As a result of the observation of the pupil’s behaviour during the COP session, HTP described how ‘they thought the ADHD diagnosis might be wrong.’ This, HTC reported, was ‘not the first time that this has happened.’ As a Head teacher, she was able to appreciate a different way of creating and managing a learning experience and the possible positive impact that a broader range of approaches to learning might have on pupils with complex needs.

5.6.2.2 Supporting learning and development: the primary school pupils

As previously stated (see Section 5.4.2), pupils at the Primary schools were given the opportunity to describe what they thought they had learned as a result of their experiences with the COP. In addition, the Head teacher, teachers and pupils were eager to communicate how they had reflected on the changes in their musical behaviours as a result of their involvement. The informal approach adopted by the vocal leader created the necessary space and safe opportunity for pupils to experiment with their voices. The variety of games, actions and accents allowed pupils to create a wide range of sounds with their voices without an overt emphasis on ‘singing.’ For example, HTP described how ‘the mimicry, the Italian voices, they just love it, you see them in the playground and they’re still singing ‘bravissimo’ and ‘gelato’.’

The techniques were presented through sound and actions that enabled pupils to support their own learning. Each technique was signposted with a clear physical action, so that during the rehearsal of a song, an action demonstrated by the vocal leader served to remind the pupils of the particular technique needed without recourse to speech or the interruption of singing. One pupil described how ‘I feel I can sing and express myself, whereas before I would feel slightly embarrassed or scared to do silly actions or sing by myself to other people.’ Some pupils found it difficult to reflect upon their own learning and the progress they had made, and yet, when asked stated that ‘no, nothing has changed really except I couldn’t sing and now I kind of sing.’ Others had a clear awareness of the changes they had been able to make in their singing development reporting that ‘I can sing higher and make it sound nice. I also learnt how to take one little breath and turn it into something big, but it will also sound nice to the people around.’

Being present in the COP sessions had enabled the HTP to assess the ways in which the vocal leader was supporting the changes in the pupil’s voices. HTP described how whole school singing had had a tendency to sound ‘like a rugby club coming out of the pub at night’, but that the pupils now sang with ‘more shape and control.’ They had previously sung ‘with their mouths closed...no volume. Now they know if they can make you cry, they’ve got it right.’ This would seem to indicate that the pupils had learnt an awareness of both quality of sound and the ability to communicate through music. HTP went on to describe the benefit to the wider learning experience of the pupils that extended beyond the singing session. She described how

“...with the reluctant singers, the teachers have seen the results. When your SATS are sliding, it’s tempting to do more English and maths. You have to be brave to let them do something else. The impact when they go back into class – because of the makeup of the group, some of the children thought ‘I can get out of maths or English’, but actually the passion, it raised their confidence so that they could see they were using skills that they can take back to the classroom.”

Primary Head Teacher

5.6.2.3 Supporting learning and development: the choristers

Supporting the learning and personal development of the choristers taking part in the COP was deemed to be of high importance by respondents. Comments made by the Head teacher, vocal leader and Director of Music referred to the following specific areas: (i) the experience of being a chorister in the COP, (ii) musical development, (iii) leadership skills, (iv) transferable self confidence, (v) issues relating to timetabling, (vi) peer relations and, finally, (vii) the formal recognition of chorister skills.

The HTC thought that the experience of (i) being a chorister was deemed to be of value as 'they have a passion for something, they're adaptable, they're flexible. Being a chorister gives them the ability and [being part of] the COP boosts this.' The DoM was very supportive of those choristers who regularly took part in the COP, stating that 'they just love doing it...clamouring to be the ones chosen to go out and they get very cross if it's not their turn.' The commitment of the choristers to their Primary school visits was strong and the DoM described how 'they hate it if one of them is ill on the day that they are supposed to do it.' Participation in the COP was reportedly a valued activity in which the choristers were keen to take part.

The ongoing (ii) musical development of the choristers was also thought to be supported and extended through participation with the COP. The HTC felt that experience gave the choristers the 'opportunity to experiment and lead musically', because the 'COP created opportunities in which the choristers were very exposed as performers.' The DoM was adamant that the COP supported aspects of musical learning for the choristers, stating that 'in purely musical terms, [the] COP brings them on immensely and they come out shining because they feel that they have achieved.' He went on to explain that the activities undertaken as part of the COP were 'a whole different piece of performance work for the choristers... making them do something that they are good at in a different way.' Valuing the ability to apply skills in novel contexts was also valued by HTC who felt that the participation encouraged the choristers to have a 'flexible musical mind.' He also thought that the choristers' work in Primary schools had strengthened their ability to cope with 'musical transition within the choral tradition' by 'allowing them to continue to sing through the [voice] change and experience a breadth of music.'

The impact of participation in the COP was considered to have had a positive impact on the chorister's (iii) leadership skills. As described by the DoM, the choristers were often 'leading not just themselves as a group, but a group of school children, who may be as many as eighty, or there may be just twenty.' The HTC valued that the choristers were given 'more leadership possibilities through the COP', with a consequent impact of

positive experiences on their 'emotional well being.'

Both the HTC and the DoM spoke at length about how participation in the COP supported the development of (iv) transferable self confidence. The HTC described how the choristers might 'experience an adrenaline rush' during their school visits, as they are 'put on the spot... [to] sink or swim.' He had observed that they 'come back on a high.' During a potentially anxiety causing experience such as this, HTC highlighted the 'strength of the team', stating that each chorister was 'nurtured through the experience by the Director of Music.' 'It's all about the quality of the relationship' HTC stated, both between the choristers, and between the choristers and the DoM. This view was mirrored by the DoM who described how the choristers 'know each other inside out, their strengths and weaknesses and as a team they are very strong, supporting each other all the time.'

The DoM went on to underline the importance of high quality pastoral care for the choristers, stating 'I think very highly of the pastoral care they are getting. They are a happy bunch of boys and then they can do anything.' In his experience, HTC felt that 'standing in front of a thousand people in the cathedral was not as big a challenge, or reward as standing in front of thirty children.' The DoM agreed, stating that 'it's quite a big thing actually, for a child to go out and sing in front of children.' The ability to rise to the challenge in a variety of contexts was seen as a 'really important aspect for the choristers' development.' Through such positive experiences, HTC described how the choristers developed 'transferable confidence', which 'lived with them in other contexts.' HTC described how he felt that, as a consequence of their learning experiences, 'the choristers were less overawed by the presence of a strange adult' and that they possessed the ability to 'sparkle'. 'The self belief transfers' he went on, adding that 'in subjects such as maths, a chorister may be more tenacious.' The DoM described a similar view concerning the development of 'transferable confidence.' He described the choristers as 'professionals', as they were 'working on their singing every day' so that they could 'feel supremely confident' of their abilities. He described how, when a chorister is given the opportunity 'to realise one's own strengths', the 'child absolutely shines and grows about ten feet... just comes out [of the school] full of beans. It's just lovely to see.'

There was a strong acknowledgement that the educational career of the chorister extended beyond that of their musical education alone. Both the HTC and DoM were careful to ensure that (v) issues relating to the time-tabling of COP school visits did not interfere with the demands placed upon the choristers by their other academic subjects (see Section 5.6.1 for further discussion of the need for strong lines of communication and liaison in the management of Chorister Outreach Programmes). Within the

Cathedral school, HTC described the need to 'have all of the staff on side', as 'if there is one teacher who doesn't understand, this affects the chorister's self esteem, asking 'why haven't you done this?'

There was, HTC felt, the possibility that 'the workload [of] the choristers might be an issue' but only 'if all the staff don't understand.' It required 'a conversation about the bigger picture.' The DoM felt that any additional demands placed on the choristers by participating in the COP were outweighed by the benefits of doing so. However, he noted the difficulty in 'doing two [visits to] schools on the trot, because it was exhausting.' 'There comes a point' he warned 'when the voice gets tired.'

Maintaining positive (vi) peer relations within the Cathedral school was important for the choristers continued participation in the COP. HTC described how, in his experience, the 'ethos is very strong within the school. Being a chorister is a valued thing and the other pupils all buy into it.' He described how, to some extent, the 'choristers were put on pedestals and respected for being choristers.' HTC reported that there was a need for the choristers to 'demonstrate to our pupils' within the Cathedral school as well as the Primary school pupils and, by so doing, establish a 'reputation for being a credible bunch of musicians.' The 'visible approval from [their own] peer group' was thought to 'underpin and support their decisions to be a chorister.' This, HTC felt was 'very important for an adolescent male' chorister.

Sustaining positive (vi) peer relations with pupils beyond the Cathedral school was an important factor in enabling the choristers to perform to the best of their ability within the Primary school settings. The DoM described how, in a variety of different schools, he had seen the choristers communicate with pupils through their singing. In one Special Needs setting, he told how 'it was just wonderful to see these children, who were obviously in great difficulty themselves, in great turmoil and trouble, just being mesmerised' by the choristers. The DoM noted that the choristers had an awareness of the benefits they enjoyed as a result of their singing and they enjoyed 'helping the other children to get the same benefits.' He was careful to plan activities that presented the choristers as accessible musical role models to the Primary school pupils, with, for example, 'competitions to see who can sing the highest note. You end up doing ridiculously high notes, sort of squeaky things, and that reduces everybody to laughter and there's nothing like laughter, it's a great equaliser.'

The HTC identified a need for (vii) the formal recognition of chorister skills. This, he felt, would be a 'positive step' and might be described as 'youth instructors within music.' In terms of their educational career, 'most choristers [would] go on to look for scholarships' and the HTC felt that a formal recognition of the skills they had developed through their participation with the COP would assist future conversations with Directors of

Music at the prospective school.

5.6.2.4 Supporting learning and development: the vocal leader apprentice

In one of the case studies, the vocal leader was accompanied by a vocal leader apprentice: a music undergraduate who sought to extend and develop their skills in the teaching of singing²⁷. On a part-time basis, the vocal apprentice attended school visits, met with the vocal leader to discuss progress and took part in the concerts. The apprenticeship could be seen as comprising three stages of deepening immersion; (i) observing the work of the vocal leader, (ii) applying the skills of vocal leadership and, finally, (iii) becoming a reflective vocal leader. As shown in Figure 28 (below), each stage was described by a series of activities that built cumulatively upon the last. The speed at which the vocal apprentice moved through these stages was determined through negotiation with the vocal leader. In one case, VA1²⁸ reported spending the first half of the initial school visit observing and then 'took some responsibility from the second half of the session.' The tasks devolved to the vocal apprentice at this stage had, for example, included introducing a vocal warm-up activity and supporting a group of pupils singing a harmony line.

For the second vocal apprentice, VA2, this initial period was period was equally short. After a small period of observation, he was asked to accompany (on the piano) six of the twelve songs covered. By the fourth session attended, VA2 took responsibility for some warm up activities and the rehearsal of two songs. By the end of the first term as vocal apprentice, VA2 was acting as a soloist (with the pupils as chorus), composer and vocal leader for a proportion of the session (see Figure 29 for a list of roles undertaken by vocal apprentices in COP sessions). During a second year as vocal apprentice, VA2 found that he had built up sufficient experience and stamina to be able to take full sessions and was more heavily involved with planning. Both vocal apprentices recognised the specific requirements involved with working alongside their vocal leader. VA1 described a need for a 'joint effort' between the vocal leader and vocal apprentice, 'to make sure that the pupils enjoyed the process' of developing their voices and that it was 'not about the final concert' alone. Key to the success of the session was a 'flexible repertoire' that 'allowed the pupils to have fun.' VA2 reflected that the 'energy of their performance' formed 'part of the difference' that made the COP session 'a change of scene from the everyday.'

²⁷ Vocal leader apprentices were supported within a small number of Chorister Outreach Programmes. Two such individuals were invited to take part in this research.

²⁸ As previously indicated, VA1 and VA2 refer to vocal apprentices 1 and 2 respectively.

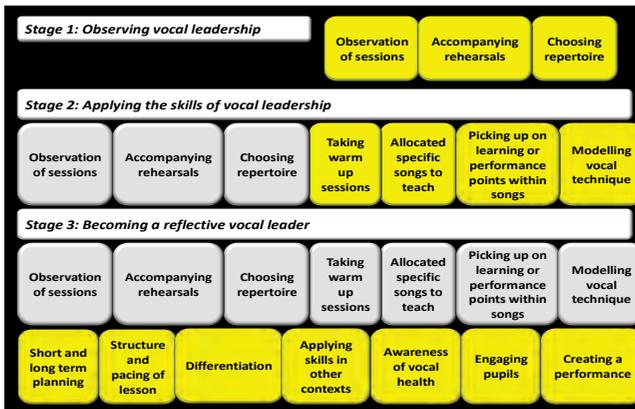


Figure 28: Phases of construction of the skills base in vocal leadership

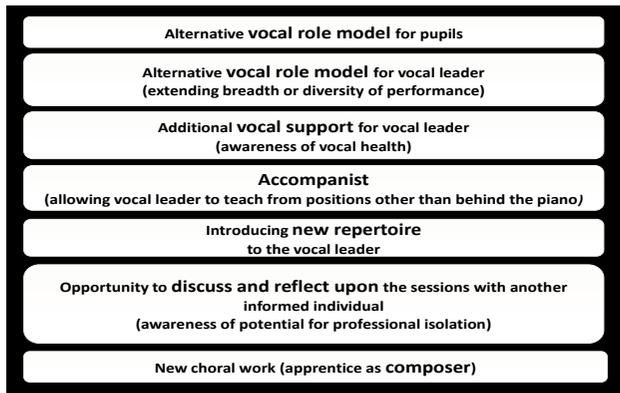


Figure 29: The various roles played by vocal apprentices in the Chorister Outreach Programme

In the following discussion, evidence is presented to illustrate four key aspects of the vocal leader apprentices experience, i.e., that of (i) a personal journey, (ii) defining the role of vocal apprentice, (iii) stamina and health implications and (iv) becoming a reflective vocal leader.

The vocal apprentices were able to demonstrate a recognition of the process involved in developing the skills of a vocal leader. They spoke of (i) 'a personal journey' in which they could appreciate the changes that had taken place as 'a result of the process' (VA1). In a similar way to the discussion concerning the choristers (see Section 4.6.2.3), the vocal apprentices spoke of the need to formally recognise their achievements²⁹. In de-

²⁹ One vocal apprentice worked as part of the COP team during the 2nd year of an under-

cribing her experiences, VA1 told how she had appreciated ‘the difference I noticed in myself from the beginning to the end. The journey I took was the highlight.’ Working within a ‘different environment’, VA1 found her ‘confidence as a teacher had massively improved.’ This shift in self belief had consequently ‘affected a lot of other things.’ Underpinning the success of her experience was the relationship she had with her vocal leader.

“Having her with me was a massive confidence boost. She noticed that she needed to help me out sometimes and gave me the space to work things out for myself at other times.”

VA1

The ability of the vocal leader to ‘read’ the unfolding dynamic within the session meant that the vocal apprentice felt supported in her own learning and development at all times. ‘She wouldn’t undermine my authority’ VA1 described, ‘but would be there to pick me up if it all went wrong.’

On occasion, the vocal apprentices thought that they would have benefited from further guidance in ii) defining the role of vocal apprentice. VA1 described how, at first, the role of the vocal apprentice had appeared ‘quite vague.’ She had ‘felt a bit lost’ and ‘felt a little bit like a spare part.’ VA2 had experienced these feelings to a lesser degree, as he spent much of the early sessions playing the piano and therefore created a role for himself. However, he admitted that ‘sometimes, when I didn’t need to accompany, I did feel less involved.’

Central to their development as vocal leaders was the need to understand the (iii) stamina and health implications of providing COP sessions. These fell into two broad categories relating to (a) the physical strain on the voice and body and (b) the emotional strain. VA1 described how she came to expect that ‘I’d be ill at the end of it. The vocal strain for me...was too much.’ VA2 described how he learnt from experience that he could ‘do one term and then I would be ill.’ Where possible, he learnt to ‘manage [his] time’ so that he ‘wouldn’t do as much singing.’ It is interesting to note that in both cases, neither vocal apprentice reduced the amount of singing they undertook as part of their COP sessions, but reported that they reduced the amount of singing in other aspects of their professional lives so

graduate music degree. She felt, in retrospect, that the experience and understanding that she gained should have been counted as credit towards a module within her degree.

as to protect their voices. VA2 noted how 'it's not just vocal strain, it's the physical exhaustion. The adrenaline and the emotional output... it is quite hard to keep that up...the physical exertion.'

In addition, VA1 described needing to deal with (b) the emotional strain of working on the COP. She reported 'feeling more anxiety, not in a bad way, but pressure on myself to do things a certain way; a pressure that you don't need. If something happened I'd hold onto things and analyse things.' She felt that the strength of her relationship with the vocal leader enabled her to talk through these feelings, and, by so doing, receive support, guidance and positive feedback.

Both vocal apprentices felt that they had gained a huge amount from their participation in the Chorister Outreach Programme and had (iv) become reflective vocal leaders in their own right. VA1 described the need to 'be active from the start. You have to use your initiative...don't wait for other people.' She felt that the key indicators for success were the ability to 'be responsive and be confident' with the pupils. VA2 reported that his experience with the COP had supported his learning across several different areas, including the need to 'watch the responses of pupils' in order to maintain 'physical engagement' throughout the session. He had learnt how to judge the 'structure and pace of a session' as well as the importance of the 'warm up activities.' In addition, VA2 felt that his work as a vocal apprentice had given him 'the ability to approach a new group of people without fear.'

5.6.2.5 Supporting learning and development: the vocal leader

In one of the case projects, the Vocal Leader also acted as the COP coordinator, and the consequent impact of combining both roles was two-fold, related to (i) the challenge of the project and (ii) a feeling of professional isolation. In terms of (i) the challenge of the project, the vocal leader (VL) expressed largely positive feelings about taking on the responsibility. It was described as 'a real gift.'

“This has been the happiest working experience I’ve ever had. It wore me down, but it was my happiest season of working life....and yet I don’t particularly want to continue it forever. It was a peach of an opportunity because it allowed me to bring together a broad background, use my brain, work with children and use my marbles again. I’ve loved it.”

Vocal Leader

The VL described how managing and delivering the Chorister Outreach Programme had ‘increased my confidence, been a real confidence booster...it’s given me a platform, a confidence to offer teacher training for example.’ Those areas that had caused initial anxiety (such as financial responsibility) had been ‘a bit stressful, but not too stressful. It was a stress that I was happy to take on’. Being responsible for the management of the programme had led to the opportunity to attend conferences, write reports and meet with a wider body of vocal experts to share experiences. However, the timetable of school visits had led to issues concerning ‘vocal wear and tear.’

At times, the VL described experiencing ii) a feeling of professional isolation as a result of the model in which she acted as ‘the director and the amateur.’

“It cut me off from being one of a team. You see everybody and know nobody. It can be difficult to navigate.”

Vocal Leader

Although members of the Steering Groups had been very supportive, the VL reported how ‘because they weren’t involved in the warp and weft, it was very isolating. Thinking alone, managing alone, and delivering alone.’ The work with the vocal apprentice was described as ‘ameliorating’ this feeling of isolation to some extent. The DoM described how the VL was able to take ‘decisions about what we’re doing; well, we take the decisions together, but she’s in the driving seat and that’s a splendid arrangement.’

5.6.3 Emergent themes: moving forward

*“It is successful;
bloody hard work, but it is successful.”*

Director of Music

Moving forward from the previously funded model of provision proved to be a challenge that each of the respondents was optimistic about. The VL had reported that they had received numerous ‘requests from schools to take part’; in particular from those schools who had previously taken part before, asking ‘Can we do it again? We’ll pay.’ A slightly modified model of provision was proposed, delivering four visits from the VL, one visit from the choristers and DoM, followed by a final concert within the Cathedral. A consortium of ‘local schools raised sufficient funds to buy in the project.’ A Head teacher from one of the consortium schools described the impetus as being;

“As a cluster of schools, we pooled our extended schools money so that can fund the project. That started because I ranted and raved about how good it was. When my children went up onto the stage and sang, it was magical. I didn’t want to let that go.”

Head Teacher (Primary)

Central to the success of the intervention was the ‘creation of a CD with accompaniment and backing vocals. It picks up the points during the sessions. Because of the number of visits, you have time to do stuff, that is, before the vocal leader returned and introduced ‘the next bit’ (HTP). The Steering Group planned to continue to meet three times a year so that the’ voices of the cathedral, authority and choir school could be brought together’ (VL).

The vocal leader reflected on areas that required change in order to move forward more effectively. One aspect included the opportunity to establish a ‘regular meeting with someone’ in order to be able to achieve

'joint thinking.' 'I did all the thinking myself. I enjoyed and appreciated the autonomy, but would have enjoyed some joint thinking. That's why I really enjoyed the CSA meeting...I really valued other people doing the same thing' (VL).

6. Summary

In summary, there is evidence from a range of difference sources that the Chorister Outreach Programme (COP), at least as evidenced by quantitative data from the case study projects and the additional schools, had a positive impact on (a) children's singing development and (b) their attitudes towards singing. There is also qualitative evidence that associated Primary schools gained musically from participation. Any statistical differences in the data with other initiatives under the *Sing Up* umbrella were likely to be the product of several factors.

With regards to children's singing development, it has been possible to review COP participants' singing development within all the data collected across the first four years of the *Sing Up* programme (2007-2011). This analysis updates and extends the findings reported in Chapter 3 (above). Across these four years, n=13,096 individual assessments were made of children's singing competency, based on data from n=184 schools. Within this dataset, there were n=1,652 assessments of children participating in the Chorister Outreach Programme (see Table 14).

Table 14: Numbers of individual singing competency assessments undertaken across the opening four years of the National Singing Programme *Sing Up*, including children in COP Primary schools

Column1	2007-08	2008-09	2009-10	2010-11	Column2
Category of School	NSP1	NSP2	NSP3	NSP4	Grand Total of Participants
Cathedral School	386	9	27	10	432
COP School		926	650	76	1652
Non SingUp School	1704	815	566		3085
Platinum Award School			146	336	482
Silver or Gold Award School		1607	533	130	2270
Singing Playground School	1470	894	406	250	3020
Workforce Development School	344	644	261	906	2155
Grand Total	3904	4895	2589	1708	13096

Two clear findings of COP impact emerge. Firstly, when normalised singing competency ratings are compared for COP participants with those in other categories of schools under the *Sing Up* research umbrella, COP

children compare extremely well. They have mean ratings that are the most developed (alongside those of children in Platinum Award Schools) (see Figure 30). There is no statistically significant difference between COP and Platinum Award schools, but children in both types of school are rated as significantly more skilled statistically compared to all the other school categories ($p < .0001$).

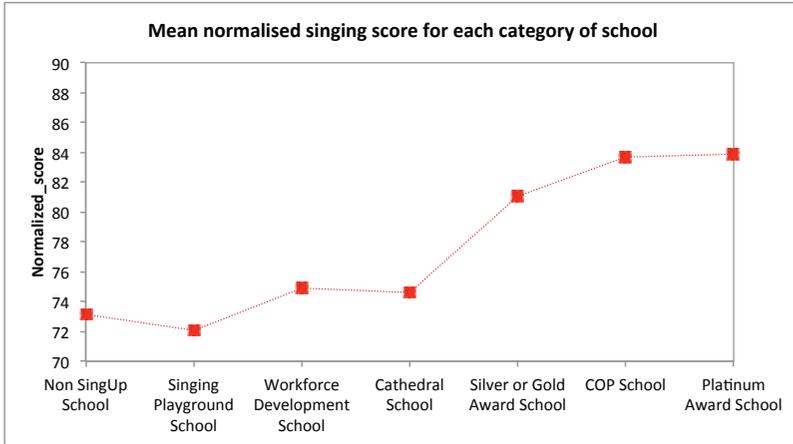


Figure 30: Mean normalised singing assessment scores for each of the school categories in the national *Sing Up* evaluation, illustrating the relatively high mean ratings for COP participant Primary schools compared with others. (Note: The Cathedral School category embraces both cathedral choristers and also assessment of their non-choristers peers.)

Secondly, when children's normalised singing scores are plotted by school category against their chronological age, it is clear that COP participants of virtually all ages are rated as more highly developed than their contemporaries (see COP trend line in Figure 31). The figure demonstrates that children's singing competency generally improves with increasing age, but that it is only COP participants who maintain their developmental trend across age groups. In contrast, the trend lines for other school categories are less steep, suggesting that these older children do not make the same degree of improvement as their younger peers.

In general, the figure demonstrates that children who had participated in the various branches of the *Sing Up* activity are, on average, two years in advance of their Non-Sing Up peers (the green trend line). However, COP participants are developmentally approximately three years in advance (red trend line).

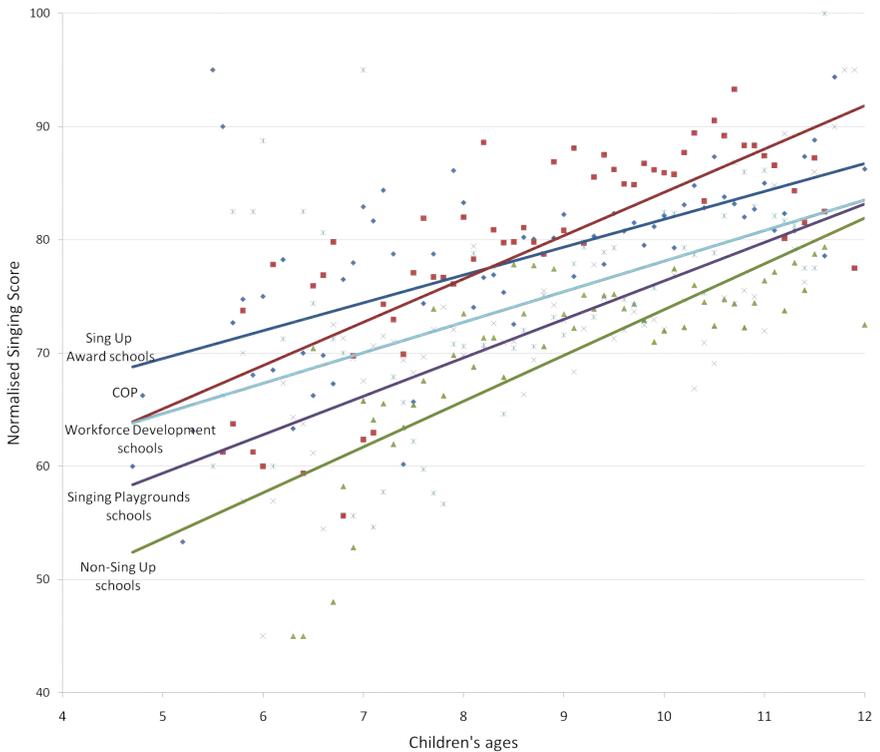


Figure 31: Singing development ratings by age and school group, illustrating the positive trend line for COP participants (red line) compared to others

The COP has been essentially a programme that was focused on the joy and other benefits that accrue from children's sustained participation in collective singing activities. Its impact on children's singing development can be seen in the above figure. This has been evident across all the three years of our COP data collection whenever opportunity has arisen to compare COP data with that from other sources.

There is a wide range of activities under the *Sing Up* umbrella and not all have such an intensive face-to-face schedule as found within the COP and similar strands. Where children are enabled to participate successfully in enjoyable choral-type activities (in the sense of singing as a collective), it is quite likely that this will have a direct and positive impact on their singing development and identity as 'singers'. Nevertheless, within the evaluation across our *Sing Up* data in general, there is evidence that participation in the Chorister Outreach Programme can make an important and positive difference compared to the normal pot-pourri of singing opportunities

found in Primary schools.

Given the evidence that children from different ethnic groups can be equally successful in singing, it was noteworthy that there were fewer Black and Asian children in the initial COP focus projects and also a relative minority of boys. However, given that the research was focused on a small number of projects, these differences in participants may have been an unintended consequence of the particular COP projects that were selected by the Choir Schools Association for evaluation. It would be worthwhile conducting a simple audit across related follow-up schemes to the COP to see whether there are any unintended biases in the recruitment of participants.

Of design and necessity, our COP evaluation was located in a small number of particular projects. It was not possible to investigate, nor evaluate whether one particular type of COP intervention was likely to be more effective than any other. Nor was it possible to undertake longitudinal research on the possible long-term impacts of COP participation on children, teachers and schools, other than in our third year where there is evidence from all participants that the COP generated a very positive legacy, at least in the small number of focus schools.

Nevertheless, we can conjecture – based on longitudinal evidence from our main *Sing Up* evaluation – that such evidence likely would be available if more visits had been made to schools over time. New longitudinal evidence from Italy, for example, suggests that there can be long term, sustained benefits of choral activity on children's sense of social inclusion (Welch, Preti & Himonides, 2009) and there is similar evidence in the UK *Sing Up* data linking singing development to children's sense of being socially included (Welch *et al*, 2010).

Overall, the wealth of diverse data that have been collected in the course of our three-year evaluation suggests that the Chorister Outreach Programme has had a positive impact on the vast majority of its participants, whether as recipients (children, schools, parents, wider communities) or as providers (CSA members).

It has been impressive to see how the COP funding across the three years allowed the CSA members to initiate, according to their own records, 4,000 school-based workshops that involved 60,000 Primary-aged children, as well as 1,000 participant cathedral choristers. Even though the funding for the COP programme has ceased, the legacy of the programme is evident for the schools that took part and in the enriched musical behaviours and related commentary. Children that participated are reported to be more positive about singing and, in addition, the school culture is reported to be more open to the use of singing activities across the curriculum to facilitate children's learning, concentration and enjoyment of lessons.

The success of the programme derives in large part from the commitment and enthusiasm of the CSA and its members, as well as from the vision of the other stakeholders, including Ministers, Senior Civil Servants and colleagues in the *Sing Up* consortium. The COP initiative has been an important part of the UK Government's National Singing Programme in England. The data presented here demonstrate how successful singing is not elitist, nor a minority pastime, but open to all if nurtured by a collegiate framework.

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Appendices

Appendix 1

Lesson observation schedule

Appendix 2 Pupil Questionnaire: Spirituality

Appendix 2 Pupil Questionnaire: Spirituality

Please fill in this section:

I am a ♀ girl ♂ boy

My first name starts with the letter: _____

My last name starts with the letter: _____

I was born on the: date _____

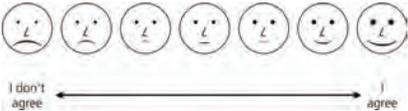
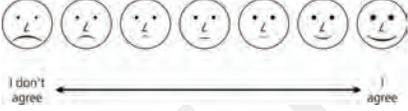
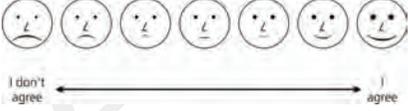
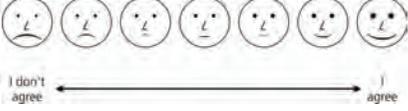
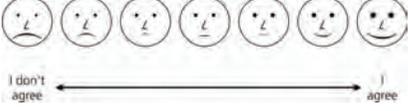
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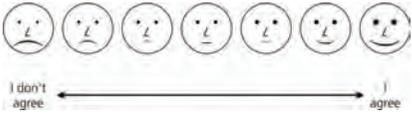
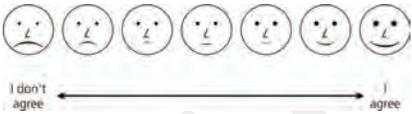
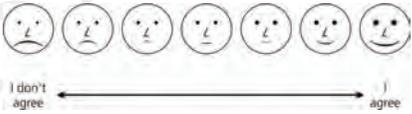
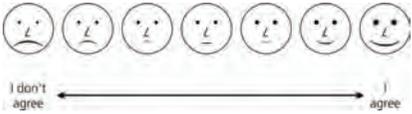
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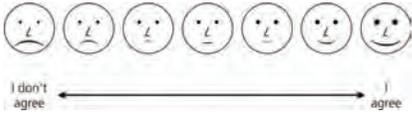
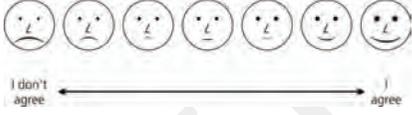
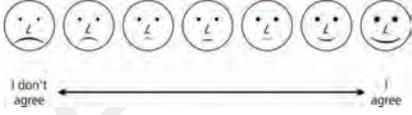
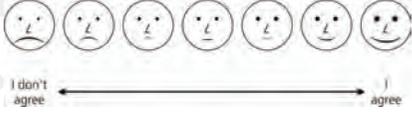
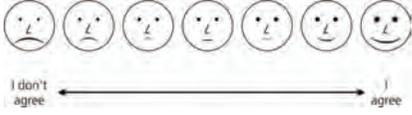
I am in Year

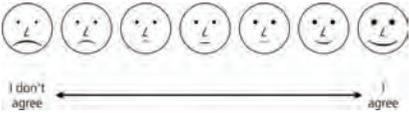
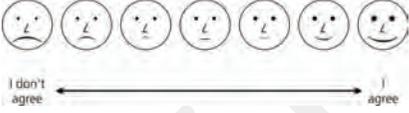
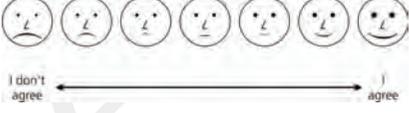
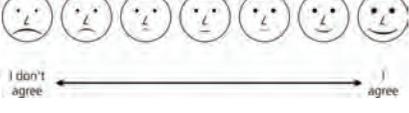
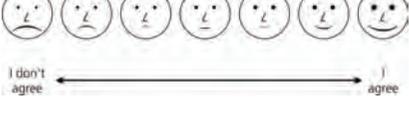
1	2	3	4	5	6
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(please draw a circle around one of the numbers)

1	Most of the time, I feel valued	
2	I feel connected to other people	
3	Most of the time, I feel happy	
4	I like singing	
5	I feel connected to others when I am singing	

6	I sing at school	
7	I sing when I visit my place of worship, such as a church	
<p>Singing in the Cathedral</p>		
8	Singing in the cathedral feels different to singing at school	
9	Being in the cathedral makes me feel different	

10	I feel differently now than before the concert in the	
11	I would like to take part in a concert like this again	
12	Singing in the cathedral felt the same as singing at school	
13	After the concert, I felt happy	
14	I liked the way that singing in the cathedral made me feel	

<p>10</p>	<p>I feel differently now than before the concert in the</p>	
<p>11</p>	<p>I would like to take part in a concert like this again</p>	
<p>12</p>	<p>Singing in the cathedral felt the same as singing at school</p>	
<p>13</p>	<p>After the concert, I felt happy</p>	
<p>14</p>	<p>I liked the way that singing in the cathedral made me feel</p>	

Appendix 3A:
Chorister
Outreach
Programme
Legacy
Questionnaire

Head Teacher & Primary Music Coordinators

1) Has the amount of singing in the school changed since the COP?

(a) If yes, how?

(b) If singing has increased, when does singing occur in addition?

2) Has the quality of singing in the school changed since the COP?

(a) If yes, how? (e.g. pitch accuracy, tone quality, usable range, confidence etc.)

3) Is the school still participating in the COP?

4) Were members of the school staff involved in the delivery of the COP

5) Has any element of the COP intervention been adopted in the classroom setting? (e.g. vocal warm-up, rehearsal techniques and/or conducting, vocal games etc.)

6) Are there more teachers singing with their classes as a result of the COP?

Appendix 3B:
Chorister
Outreach
Programme
Legacy
Questionnaire

Appendix 3B: Chorister Outreach Programme Legacy Questionnaire

Class teacher, non-music specialist

1) Has the amount of pupil singing changed since the COP?

(a) If yes, how?

2) Has the amount that you sing with your class changed since the COP?

(b) If yes, how?

3) Has the quality of pupils' singing changed since the COP?

(a) If yes, how? (e.g. pitch accuracy, tone quality, usable range, confidence etc.)

4) Are you more confident in the use of your voice since the COP?

5) Are you more confident in your ability to teach singing since the COP?

6) Were you involved in the delivery of the COP sessions?

7) Have you adopted any element of the COP intervention in the classroom setting? (e.g. vocal warm-up, rehearsal techniques and/or conducting, vocal games etc.)

8) Do you sing more with your class as a result of the COP?

(a) If not, why?

DRAFT

