



## Impact Report, February 2021

*Five hundred primary school children chatter and fidget as they file into the red plush seating of Hackney Empire. The venue is a large, magnificent, late-Victorian style auditorium, with raked seating and gilded carvings running all the way from the proscenium arch to the vaulted ceiling. The children have come from eleven different schools across north and east London, excited to be out of their classrooms for a special trip.*

*On stage, a full orchestra is waiting. The children sit down, and silence descends on the auditorium like a thick, velvet curtain.*

For the past fifteen years, Apollo Music Projects (AMP) has noticed this moment of pure attention, just before its symphony orchestra concert begins. The concert takes place at the end of AMP's annual music programme, and the children who take part are not simply as attentive as an audience of adult, classical music aficionados – they are even more so.

Something happens at the moment the music starts. There is a transformation that takes place, a special atmosphere created by the music and by the act of listening to live performance. What do the children experience at that moment that makes this happen? How can we measure this, and how can it help us to understand the power of music to reach children in a meaningful and profound way? What might it tell us about the impact of listening to music on children's wellbeing?

## **Apollo Music Projects Impact Report, February 2021**

### **Executive Summary**

Apollo Music Projects brings live classical music to children who might not otherwise experience it. For fifteen years, teachers and pupils have told us about the positive impact our programme has on participants' enjoyment of music and their wider wellbeing. In 2018 and 2019 we carried out targeted evaluation to research this further: specifically, we wanted to explore what is happening when the children seem to be absorbed and concentrating on the music.

We began by investigating how children feel when they start to listen to live orchestral music during a chamber orchestra workshop, the first workshop the children experience with a full orchestra. We discovered that a large number of children feel calm and concentrated when the music begins. Interestingly, these feelings of calm and concentration are not correlated to the emotional content of the music itself. Rather, the children seem to experience calm and concentration through the act of listening to the music.

Delving further into this, we asked the children to tell us how they felt not just at the start of a concert or workshop, but during the entire event. Once again, children consistently reported feelings of calm and concentration, regardless of the emotional content of the music they were listening to, or indeed the excitement of being at a grand venue on a school trip. These results support anecdotal evidence we have received from teachers over many years, that children experience profound and sustained levels of concentration and 'flow' as a result of the AMP programme.

Drawing on evaluation data collected through AMP's annual evaluation policies, as well as through collection methods designed specifically for this research, our research analyses information from written questionnaires, facilitated group sessions, creative writing responses, interviews and informal conversations with teachers and pupils. We originally set out to investigate how and whether AMP achieves the following three outcomes for the children who participate:

1. Development of an emotional connection with classical music
2. Experience of emotional wellbeing, through engaging with AMP's programme
3. Feeling that classical music is accessible and available to them.

Our findings were strong and consistent. Children who participate in AMP's programme articulate complex, personal and appropriate responses to classical music. Children report feeling positive emotions through listening to classical music during our workshops and concerts, suggesting it contributes positively to their wellbeing and that they have established a connection to this art form. Children and teachers also say that participants are inspired to learn a musical instrument as a result of AMP's work.

While analysing our results, we also unearthed an unexpected impact of our work – the sustained positive impact of active listening on children's wellbeing. We are very excited by the implications of this research. We believe it could indicate a positive relationship between the practice of focused, active listening and wider emotional wellbeing, demonstrating that AMP does not just enable children to access classical music, but also to experience a profound aesthetic engagement, with wide-reaching effects.

This research has inspired a new direction in our evaluation, which warrants further investigation.

## Apollo Music Projects Impact Report, February 2021

### About Apollo Music Projects

AMP works with primary school children aged 8 to 10 years (years 4 to 6 in the English school system) over the course of a full academic year. The project begins with six classroom workshops in each school, progresses to a chamber orchestra workshop for groups of three or four schools in a local venue, and culminates in symphony orchestra concerts in the grand setting of Hackney Empire. Through this cycle, we introduce children to the instruments of the orchestra, the musicians who play them and the contexts in which classical music is performed, as well as to the beauty and emotional range of the music itself. We provide the children not only with the opportunity to hear live classical music but also the tools and the confidence to understand what they are hearing.

More than 11,000 children have experienced the magic of live performance with us since we began in 2004. Our partner schools are located in underprivileged parts of North and East London, covering areas in which over 27% of primary school pupils are eligible for free school meals (against a national average of 15.7%, and a London average of 16.6%). Our programme is unique because we spend time with the children, not just teaching them about music but also exploring its cultural and social contexts. Our approach makes classical music welcoming and familiar. The success of our approach can be seen in increased demand for our programme from new schools along with continued demand from existing schools, with many schools taking part for 5 years or more.

#### Aims of AMP

- To improve access for children who do not normally have the opportunity to enjoy high-quality artistic experiences
- To develop key, transferable skills that have impacts across the curriculum, including improved concentration, creativity and self-confidence
- To develop musical knowledge and inspire children to learn an instrument
- To tackle the perception that classical music is elitist, inaccessible and difficult to understand.

### About this Impact Report

Apollo Music Projects has grown and developed through personal recommendations, verbal feedback, the inspiring leadership of its founder and artistic director, David Chernaik, and the commitment of the musicians taking part.

We have received hundreds of testimonies about the positive impact of our work on children's mood, attention and interest in music, from children, teachers and parents. Anecdotally, teachers and parents tell us this impact applies not just to music lessons but to all areas of the children's wellbeing. In 2018 we decided to explore this further. We carried out targeted evaluation alongside our regular evaluation processes to understand more about the children's emotional experiences during our programme. These findings in turn encouraged us to continue and broaden our research in 2019 and beyond, although further work was curtailed by the pandemic in 2020.

Impact evaluation is notoriously difficult to carry out in relation to the arts and young people.<sup>1</sup> In the field of classical music, studies tend to focus on children learning an instrument or performing music themselves.<sup>2</sup> Our work instead acknowledges the creativity, concentration and connection involved

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<sup>1</sup> See for example Susanna Punch, 'Research with Children: The Same or Different as Research with Adults?' (*Childhood*, August 2002) which addresses the broad issues associated with conducting qualitative research with children; and Beng Huat See & Dimitra Kokotsaki, 'Impact of arts education on the cognitive and non-cognitive outcomes of school-aged children' (Education Endowment Foundation, 2017), which reviews the evidence of the impacts of arts education on children.

<sup>2</sup> See for example the Cultural Learning Alliance Key Research Findings [www.culturallearningalliance.org.uk/evidence](http://www.culturallearningalliance.org.uk/evidence) and the Education Endowment Foundation arts education review (2015) [https://educationendowmentfoundation.org.uk/public/files/Presentations/Publications/Arts\\_Education\\_Review.pdf](https://educationendowmentfoundation.org.uk/public/files/Presentations/Publications/Arts_Education_Review.pdf)

in the shared experiences of live music, for audience members and musicians alike. There are few if any studies examining the effect of listening to live music on children’s wellbeing and emotional engagement, and what happens to the emotions of the listener during the process of listening.

This Impact Report draws on data we have collected to help us understand and evaluate these shared experiences. We do not attempt to present a definitive study; we have no control group, for example, and it would be impossible to isolate the impact of AMP’s work over other influencing factors in the children’s lives. However, we believe that our work suggests that these shared experiences unlock the benefits art is known to have on wellbeing.<sup>3</sup> We hope this research will resonate with others in our field and open up further avenues for study.

## Methodology

In order to examine the impact of AMP’s programme on the wellbeing of participating children, we identified the following three intended outcomes for the children:

1. Development of an emotional connection with classical music
2. Experience of emotional wellbeing, through engaging with AMP’s programme
3. Feeling that classical music is accessible and available to them

We identified up to three indicators for each outcome, as outlined in the following table:

**Table 1: Intended outcomes and indicators**

Outcome	Indicator
1. Development of an emotional connection with classical music	1a. Children express complex emotional responses to the music 1b. Children express individual emotional responses to the music 1c. Children express appropriate emotional responses to the music
2. Experience of emotional wellbeing, as a result of engaging with AMP’s programme	2a. Children show a high level of focus and engagement during AMP sessions 2b. Children feel calm during and after workshops and concerts
3. Feeling that classical music is accessible and relevant to them	3a. Children are involved in AMP sessions 3b. Children want to find out more about classical music/ listen to more music 3c. Children want to engage with classical music in other ways, e.g. through learning an instrument

We carried out evaluation at three key points in our programme: the chamber orchestra workshops (COWs), the symphony orchestra concerts (SOCs), and the final in-school workshops (Lesson 6). Altogether, these three stages in AMP’s programme span a range of time and cover the range of environments in which our work takes place.

The chamber orchestra workshops come part way through AMP’s programme. We chose to survey the children at this point because over the years teachers and music leaders have consistently noticed a step-change in children’s behaviour here: namely, that their concentration on, connection with and enthusiasm for classical music shows a marked increase at this stage. For this research, 547 participating children aged 8-10 in 16 primary schools were given questionnaires to fill out by hand after the chamber orchestra workshops (Appendix A). Teachers carried out the surveys with their classes, either as a whole class exercise, group work or individual responses.

<sup>3</sup> See for example Daisy Fancourt and Sairose Finn, ‘HEALTH EVIDENCE NETWORK SYNTHESIS REPORT 67: What is the evidence on the role of the arts in improving health and well-being?’ (World Health Organisation, 2019)

Originally, we planned the chamber orchestra workshop questionnaire as a stand-alone piece of research. We wanted to find out about the children’s emotional responses to the music they were listening to, and so we asked them to describe how they felt when the music began. The results were interesting and unexpected, and prompted further study. We decided to devise a questionnaire to research two schools’ responses to the symphony orchestra concert the following year, refining the questions to make a clearer distinction between the children’s feelings before and during the music. 154 Children aged 9-10 in two primary schools were given these questions as part of their facilitated feedback sessions in Lesson 6 (Appendix B). We invited the children to fill in the forms individually during the lesson.

Lesson 6 is the last in-school session of the programme with each year group, and therefore a chance to reflect. During Lesson 6, AMP musicians lead facilitated feedback sessions including creative writing responses (Appendix C). The children are asked to write a short scene or description suggested by each piece. We make sure they know that they have to write and listen at the same time, and that they can choose how to write – a scene, list of feelings, or description. We give limited information about the music including the name, country and dates of the composer.

We are aware that there was a degree of interpretation required in analysing the results of these creative responses, but we made strenuous efforts to ensure that the analysis was as fair and consistent as possible. Teachers regularly use interpretation in assessing the responses of their own students, and we applied the knowledge we have gained from working alongside teachers for the past fifteen years to help us to understand and assess the children’s responses.

We gathered feedback from music leaders and teachers through informal conversation, reflecting on the entire AMP programme. We also gathered written feedback from teachers via questionnaires handed out after the chamber orchestra workshops (Appendix D). Finally, some teachers submitted unprompted written feedback in their own words.

The following table shows how our evaluation methods mapped onto our outcomes and indicators shown in Table 1:

**Table 2: Evaluation methods for each of the Intended outcomes and indicators**

<b>Outcome</b>	<b>Indicator</b>	<b>Evaluation method</b>
1. Development of an emotional connection with classical music	1a. Children express complex emotional responses to the music 1b. Children express individual emotional responses to the music 1c. Children express appropriate emotional responses to the music	Lesson 6 Creative responses Lesson 6 feedback Teacher interviews Music leader interviews COW questionnaires SOC questionnaires
2. Experience of emotional wellbeing, as a result of engaging with AMP’s programme	2a. Children show a high level of concentration during AMP sessions 2b. Children feel calm during and after workshops and concerts	Lesson 6 Creative responses Lesson 6 feedback Teacher interviews Music leader interviews COW questionnaires SOC questionnaires
3. Feeling that classical music is accessible and relevant to them	3a. Children are engaged in AMP sessions 3b. Children want to find out more about classical music/listen to more music 3c. Children want to engage with classical music in other ways, e.g. through learning an instrument	Lesson 6 feedback Teacher interviews Music leader interviews

## Findings

### 1. Development of an emotional connection with classical music

During Lesson 6 evaluations, we invite children to listen to two pieces of music and write a creative response, as part of a facilitated classroom session. The pieces are:

- Shostakovich String Quartet No. 4, 3<sup>rd</sup> movement – *Allegretto*
- Mendelssohn String Quartet Op. 12, 3<sup>rd</sup> movement – *Andante espressivo*.

These pieces each have a simple musical storyline (beginning, middle, end), and are comparable in length, but have contrasting and strongly defined moods. In looking at this data, our assumptions are that people who have developed an emotional connection with classical music will be able to identify these differences and articulate them in writing.

Out of a total of 1,103 respondents in 2019, 86% (944 children aged 8-10) identified a clear and appropriate distinction between the two pieces of music, able to differentiate their emotional cadences and articulate how each piece made the children feel. We looked at key words and phrases used, and also whether the children used different words and phrases for the two pieces. For example, if a child wrote “I loved this music” or “It was high and low” for both pieces, there would be no clear or appropriate distinction between the two pieces. The number of children making a clear and appropriate distinction between the two pieces was remarkably high, and the responses were both highly individual and consistent across all participating schools. The consistency of these responses may be due to the choice of the music itself, or to AMP’s teaching, or a mixture of both. In any case, they confirm that participants in AMP’s programme do indeed have an emotional connection to classical music, and that towards the end of our work together they are able to access and articulate this connection. **(Indicator 1a, 1c)**

Furthermore, the personal nature of the children’s responses demonstrates deep and creative connections with the music they hear, far beyond a learned or conditioned response. **(Indicator 1b)**

Responses to Shostakovich include:

- *“You are in a dark place and lost. You feel very lonely. You try to escape, but you can’t. Then you find a door and push it open. You feel scared and sad. You go home and go to sleep and have a dream of being lost in a dark place again.”*  
Year 4 pupil, London Fields Primary School, Hackney
- *“This music made me feel like going on an adventure and opening so many different doors and something bad happens then a good thing happens and it goes on and on putting pictures in your head.”*  
Year 5 pupil, Devonshire Hill Primary School, Haringey
- *“Rough, strange, difficult, interesting, long, special, different, changing pattern, great, a storm, complex, amazing, high and low, weird, mysterious, fantastic.”*  
Year 5 pupil, Arnhem Wharf Primary School, Tower Hamlets

Responses to Mendelssohn include:

- *“It feels like I am in field with daisies and lying down and beautiful swans fly over me. I am an angel in the sky and I am flying and I can do anything I want.”*  
Year 4 pupil, Benthall Primary School, Hackney
- *“It makes me feel sad and like I want to cry. It also makes me feel like the sun is about to rise.”*  
Year 4 pupil, Grazebrook Primary School, Hackney
- *“Soft. Running through the summer breeze. Jumping about. Smelling the fresh flowers. Last glance of summer. Travelling into autumn. Cold.”*  
Year 5 pupil, Harbinger Primary School, Tower Hamlets

- *“Lonely like you’re the only one in the world. Getting better and better. A light coming through the window.”*  
Year 4 pupil, London Fields Primary School, Hackney
- *“Two people dancing outside by moonlight. They dance in fields over rivers and the man lifts his love up over a tall hedge. They want to get married but they are not allowed to so they are saying goodbye.”*  
Year 5 pupil, St. Joseph’s Catholic Primary School, Islington

**Our findings indicate that this outcome is met: AMP’s programme helps children to develop an emotional connection with classical music.**

Key points

- 86% of participants articulate a clear and appropriate emotional connection to classical music, developed over the course of AMP’s programme. **(1c)**
- The majority of children demonstrate personal, emotional connections to classical music **(1a, 1b)**

## 2. Experience of emotional wellbeing as a result of engaging with AMP’s programme

In written questionnaires filled out after the chamber orchestra workshops, most children reported experiencing a positive feeling when the orchestra began to play: 82% of children (469 out of a total of 574 children aged 8-10) said they felt excited, happy, calm, relaxed, impressed, amazed etc.<sup>4</sup> When asked how the music made them feel, 83% described positive feelings. **(Indicator 2b)**

In written questionnaires filled out after the symphony orchestra concerts, 82% of children (126 out of a total of 154 children aged 9-10) described positive feelings. **(Indicator 2b)**

The post-chamber orchestra workshop questionnaires also flagged up an interesting variation in the children’s mood. In response to the question “How did you feel when the orchestra began to play?” 28% of children (159 out of a total of 574 children) said they felt excited, and 15% felt calm or relaxed. When they were asked “How did the music make you feel?” only 7% of children said the music made them feel excited, and 26% said it made them feel calm or relaxed. Hoping to discover more about this movement from excitement to calm, we modified the questions we asked after the symphony orchestra concerts, making a clearer distinction between the two questions. After the chamber orchestra workshops, children were asked:

- How did you feel when the orchestra started to play?
- How did the music make you feel?

For the post-symphony orchestra concert questionnaires, we changed the questions to:

- How did you feel *before* the orchestra started to play?
- Describe your feelings listening to the music.

The results were even more pronounced, with 60% of children (92 out of a total of 154 children from Arnhem Wharf and Welbourne primary schools, the two schools taking part in this survey) saying they felt excited and 1% saying they felt calm before the orchestra started to play, changing to only 5% of children saying they felt excited and 44% (68 out of a total of 154 children) saying they felt calm while listening to the music. This figure rises to 53% if we include 14 children who answered calm, relaxing or peaceful to our third question: “Describe the concert experience in a few words”. The following table shows the numbers of children answering excited or calm/relaxed to the first two questions, and the change between the two, with the most popular responses highlighted.

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<sup>4</sup> The full range of responses we have interpreted as positive included: excited, happy, calm, relaxed, peaceful, impressed, amazed, nice, good, engaged, interested, enjoyed it, magical, dramatic, energised. Responses judged not positive included: bored, tired, nervous, scared, OK, not really anything, unsure.

**Table 3: Numbers of children answering ‘excited’ or ‘calm/relaxed’ to Q.1 and Q2 in the symphony orchestra concert questionnaire**

Question	Q.1 How did you feel before the orchestra started to play?		Q.2 Describe your feelings listening to the music.	
	Excited	Calm/relaxed	Excited	Calm/relaxed
School				
Arnhem Wharf Primary School	51	0	5	41
Welbourne Primary School	41	1	3	27
Total	92	1	8	68

Importantly, the calm or relaxed emotional states that children reported during chamber orchestra workshops and symphony orchestra concerts do not mirror the emotional content of the music they were listening to. The music played at the start of the chamber orchestra workshops, for example, was either Handel (*Water Music* or *Concerto Grosso*) or Bach (*Sinfonia*), and in all cases was lively, featuring oboes and/or horns. The music played at the start of the symphony orchestra concerts was either Mendelssohn’s moody and dramatic *Hebrides Overture (Fingal’s Cave)* or Ravel’s *Tzigane*.

We are very interested in the proposition that the children’s mood is not a direct response to the music alone, but to the activity as a whole: namely, the activity of listening.

Feedback from teachers and music leaders further contextualises these findings, suggesting that participating children’s emotional connection to classical music develops over the course of AMP’s programme. Out of a total of 35 teachers who responded to surveys about the programme in 2019, 74% (26 people) said that it had a positive impact on children’s listening skills and 70% that it had a positive impact on their concentration. Judgements from teachers are very valuable because they can reflect the development of the children across the entire programme of workshops and concerts and have a before-after perspective. Comments from teachers about the programme include:

- “Pupils with little access to music and musicians were captivated and able to concentrate for longer than usual.”
- “The class was completely immersed in the music.”
- “[The programme led to] improved concentration and interest in music.” (Indicator 2a)

**Our findings indicate that this outcome is met: children experience emotional wellbeing through participating in AMP’s programme.**

Key points

- Over 82% of children feel positive emotions when listening to classical music (2b)
- Over 53% of children feel calm/relaxed while listening to classical music (2b)
- Over 70% of teachers report a development in children’s listening and concentration skills as a direct result of AMP’s programme (2a)
- The positive emotions the children experience while listening to music are not directly caused by the emotional content of the music itself, but seem to be caused by the process of listening.

### 3. Feeling that classical music is accessible and relevant to them

In informal interviews and written questionnaires, teachers report that AMP’s programme enables their pupils to connect with classical music. This is demonstrated by the fact that the children are curious about classical music, articulate about how it makes them feel, and in some cases continue to request classical music as part of their school lives. One teacher described how a pupil who has difficulty concentrating asked her to play classical music in the classroom during independent learning activities, in order to help him focus. This not only suggests that the student was able to use classical music to support his academic work, but also that the teacher, student and class in general used classical music as a shared language of communication. (Indicator 3b, 3c)

Written feedback from teachers suggests that one of the key benefits of AMP's programme is in exposing the children to a part of culture they may not otherwise have access to. Teachers' comments include:

- *"[The best thing about the programme was] experience for the children in an area of culture they may not be 'automatically' interested in."*
- *"[The best thing about the programme was] realising classical music wasn't completely inaccessible."*
- *"The class were exposed to a genre of music they do not always listen to or come across on a daily basis." (Indicator 3a)*

Of 1,103 children who participated in facilitated feedback sessions in 2019, 68% say they have been inspired to take up an instrument as a result of AMP's programme. Of 35 teachers who filled in questionnaires, 74% (26) said that the programme has strongly encouraged children to learn a musical instrument. (Indicator 3b, 3c)

**Our findings indicate that this outcome is met: AMP's programme enables children to feel that classical music is accessible and relevant to them.**

#### Key Points

- Teachers tell us that AMP's programme introduces classical music as a language of communication within the classroom (3c, 3c)
- Teachers and students both tell us that AMP's programme is engaging for children (3a)
- Teachers and students both tell us that children who participate in AMP's programme are likely to pursue an interest in playing a musical instrument. (3b, 3c)

#### Conclusion

Feedback from children, teachers and music leaders strongly indicates that AMP's programme has a positive impact on the wellbeing of its participants, through their development of an emotional connection with classical music, their experiences of emotional wellbeing, and their understanding that classical music is accessible and available to them.

We are pleased that the three outcomes we set out to evaluate in this project have all been met through our programme.

This report looks at the evidence for each of these outcomes separately, but they are in fact deeply entwined – not only the outcomes themselves, but also the ways in which they are met. Children who can articulate their feelings in relation to classical music are not just expressing an emotional connection, for example, but also a cultural connection that ensures the music is relevant and accessible to them; children who are fully immersed in listening to classical music are not only accessing the mood of the music itself, but also a wider feeling of concentration and wellbeing.

Alongside these explorations into our aims and objectives, we made some exciting and unexpected discoveries over the course of this evaluation. We set out to explore the ways that children concentrate when listening to classical music, but our research suggests a relationship between wellbeing and attention that is deeper and more fundamental than we had imagined. As well as connecting to the emotional content of the music they hear, children participating in AMP's programme report a positive emotional response that arises through the act of listening *per se*.

This discovery goes beyond our initial expectations – that concentration is an indicator for an emotional or intellectual connection with music – to suggest that concentration indicates a form of wider emotional wellbeing, access and flow. Wellbeing, defined as a 'dynamic state, in which the individual is able to develop their potential, work productively and creatively, build strong and

positive relationships with others, and contribute to their community,<sup>5</sup> is a growing area of interest for arts practitioners, funders and policy-makers. It refers to a more profound feeling of contentment and connection than enjoyment, pleasure or fun. We believe our research contains exciting pointers to the ways in which wellbeing can be accessed through arts activities.

David Chernaik, CEO and Programme Director of Apollo Music Projects says, *“I think this research shows something very interesting: that there are two distinct emotional responses involved in listening to music, one the response to the act of listening to music, and the other the response to the emotional content of the music itself. What seems clear to me is that the calm emotional state experienced by so many children creates a secure foundation, which allows them to experience and understand the more specific and volatile emotions in the music itself, which then in turn allows them to understand what the composer was trying to express in a profound and personal way. It seems to me that both of these emotional responses are necessary to listen to music with the kind of intense concentration and focus the children exhibit at our concerts, and also that our programme is designed in such a way that these two skills are developed during the course of the programme, whatever the skills and abilities of the children taking part.”*

The evaluation data we have collected supports anecdotal evidence from teachers, musicians and others who have observed a similar effect:

*“Apollo music is one of the greatest experiences my classes (and I!) have ever had throughout the school year. The children absolutely love having the opportunity to listen to and experience live classical music. I am beyond grateful to Apollo music for still running their sessions since schools have returned, there has never been a greater time in which children need this experience. Thank you!”*  
Teacher, Benthall Primary School, Hackney

One of our patrons, Armando Iannucci, has commented on the focus of children who participate in our programme:

*“I’ve seen Apollo Music Projects up close in the school classroom and on stage in front of hundreds of school kids, and each occasion has brought out extraordinary depths of involvement, attention and enthusiasm from the children involved. The Project seems to draw out the full personality of the kids and give them confidence to talk and laugh and be moved by music in a really fresh and un-patronising way.”*

### **Further research**

We are very excited by these results, which point to further areas of study. Before being interrupted by COVID-19, we were planning to delve deeper into these two emotional states (calm concentration and emotional security/wellbeing), what inspires them and their wider effects. We are particularly interested in exploring how these two states intersect. Our next research will include the following questions:

- Are both these emotional states involved in listening to music closely, and how do they interact?
- Does AMP’s programme encourage these listening skills in children, and how? (e.g. format, length, structure, timescale, musical choices, etc)
- Does this practice of close listening impact children’s wider wellbeing, and in which ways?
- How important are the live elements of AMP’s work – interaction with musicians, live music, etc. – and is there a difference in focus and attention when listening to recorded music?

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<sup>5</sup> The Foresight Mental Capacity and Foresight Project, 2008. Quoted in *Creative Health: The Arts for Health and Wellbeing - Second Edition* (2017) by the All-Party Parliamentary Group on Arts, Health and Wellbeing [https://www.culturehealthandwellbeing.org.uk/appg-inquiry/Publications/Creative\\_Health\\_Inquiry\\_Report\\_2017\\_-\\_Second\\_Edition.pdf](https://www.culturehealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017_-_Second_Edition.pdf) (accessed 22nd October 2020)

## Recommendations and next steps

We would like to add to our current research by gathering an even wider set of results from children, including some one-to-one interviews led by an external interviewer, and by carrying out some longitudinal research that follows participants' relationships with classical music and other art forms before, during and after their engagement with our workshops. As part of this, we will evaluate each element of our programme, and how it impacts our participants over the timescale of at least one academic year. We would also like to refine our questions and lines of enquiry into the detail of participants' emotional states and how this links to wellbeing. Finally, and perhaps most importantly, we would like to link up with other artists, organisations and researchers to share our findings and compare them with other people's experiences.

Next steps could include:

- Recruiting an external evaluator for further research
- Carrying out internal research into the wider field, to see if other studies connect with our findings
- Writing a case study for presentation at conferences/ in the press.

While in-depth evaluation will resume when COVID-19 restrictions are lifted, it would also be useful to carry out research in the short term in relation to the amended programme taking place in the 2020/21 academic year, including some digital elements. This evaluation will contribute to our culture of continuous improvement. In addition, by providing a contrast with our normal programme evaluation it will help us understand which elements of our work are most effective.

Apollo Music Projects, February 2021



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## Appendices

### Appendix A: Data collection methods

Table A1: Data Collection tools

	<b>Written Feedback</b>	<b>Spoken Feedback</b>
<b>Children-participants</b>	Chamber orchestra workshops (COW) questionnaires Symphony orchestra concerts (SOC) questionnaires Lesson 6 creative responses	
<b>Music Leaders</b>		Informal interviews
<b>Teachers</b>	Questionnaires Written testimonies	Informal interviews

Table A2: Respondent numbers for formal data collection tools

	<b>COW-specific</b>	<b>SOC-specific</b>	<b>Non-specific</b>
<b>Written questionnaires</b>	574 from children, across 16 schools (2018)  10 from teachers, across 16 schools. (2018)	154 from children, across two schools (2019)	
<b>Facilitated feedback sessions</b>		154 from children across 2 schools including Qs on SOC (2019)	1,103 from children, across 23 schools (2019)
<b>Creative writing exercises, as part of a facilitated feedback session</b>			1,103 from children, across 23 schools (2019)

### Appendix B: Chamber orchestra workshop (COW) questionnaires (children and teachers)

#### B.1 Teacher's questionnaire

1. Was there anything surprising about the chamber orchestra workshop? Please give examples.  
[free writing text box]
2. Were there any students whose response to the workshop surprised you? Please give examples.  
[free writing text box]
3. Who do you think enjoyed the workshop most, and why?  
[free writing text box]

## B2. Children's questionnaires

1. How much did you enjoy today's workshop? (Circle one)



2. How did you feel when the orchestra began to play?  
[free writing text box]
3. How did the music make you feel?  
[free writing text box]
4. How would you describe the chamber orchestra workshop to a friend who had never been to one before?  
[free writing text box]
5. What do you remember most about the workshop?  
[free writing text box]
6. Is there anything that could make the workshop better?  
[free writing text box]
7. Please can you give the workshop a score out of 10?  
[free writing text box]

## Appendix C: Symphony orchestra concert (SOC) questionnaires (children, as part of the Lesson 6 evaluations)

- How did you feel before the orchestra began to play?  
[free writing text box]
- Describe your feelings listening to the music.  
[free writing text box]
- Describe the concert experience in a few words.  
[free writing text box]

## Appendix D: format for facilitated classroom feedback (children)

1. What music did you like best? Why did you like it?
2. What was the best thing about working with Apollo Music Projects this year?
3. Write a short scene or description suggested by each piece:  
A) Shostakovich String Quartet No. 7, first movement  
B) Mendelssohn String Quartet Op.44, No. 2, slow movement.

## Appendix E: full programme questionnaires (teachers)

### *Overall feedback*

1. Did the children find it enjoyable?
2. Was the workshop delivered well?
3. Did the workshop have a positive impact?

*Classroom sessions*

4. Were the children engaged?
5. Was the content interesting/ stimulating?
6. Did the sessions have a positive impact?

*General benefits*

7. Did the programme have a positive impact on the children's listening skills?
8. Was the programme helpful in developing the children's concentration?
9. Has there been an increased interest in children learning an instrument?

*Benefits to you as teacher*

10. Did the programme have a positive impact?
11. Will this experience help you in how you use music in your own teaching?