

World Voice legacy evaluation report

2013 - 2020

“World Voice reaffirms the transforming power of music and its importance in our lives, in what we do and in the way we teach our students about a better world.” Teacher, Colombia

Produced for the British Council by Sound Connections

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World Voice legacy evaluation report

1. Executive Summary

Introduction to World Voice

March 2020 marked the end of the British Council's World Voice Programme after seven years in 23 countries. In partnership with governments, Non-Governmental Organisations (NGOs), United Nations (UN) agencies, arts organisations, and schools, the programme - which trains teachers to use singing to develop musicality and as a tool for learning in the classroom - has enriched the lives of over 1.5 million children worldwide. It started modestly in 2013 with two pilots, in India and Senegal. In the beginning the British Council team had little idea that the success of the pilots would lead to seven inspiring years during which time the programme would develop and expand into many more countries.

The World Voice methodology was developed by the programme's Artistic Director Richard Frostick and was built on a cascade model:

1. Experienced singing leaders from the UK (World Voice Trainers) led singing workshops with children in schools and would then train their teachers in the World Voice methodology
2. Subsequently they would train some of the teachers to become trainers themselves (Master Trainers) to cascade the method further

The aim was to create a flexible programme of singing training that could be applied to a wide variety of contexts and trainees of all levels, adapted to support a range of outcomes for children. These outcomes ranged from using songs to support language learning or fostering a sense of community in refugee camps, to using the content of songs to teach all aspects of the curriculum, as a tool for positive behaviour management, or to build confidence and self-esteem. The programme was underpinned by World Voice resources, including the online World Voice Songbook and the World Voice Teachers Handbook.

The legacy of World Voice is being handed to the Sing Up Foundation, which is taking ownership of World Voice Intellectual Property and resources to further develop the programme.

Introduction to the evaluation

In January 2020, the British Council commissioned Sound Connections to evaluate the impact of World Voice and to provide recommendations for the programme's future. The brief was to focus on five countries with interesting and insightful World Voice stories to tell: Colombia,

Ethiopia, Greece, Nepal, and Palestine. We used a mixed methodology that combined reviewing evaluation reports from the last seven years with questionnaires and 'depth interviews' conducted by Sound Connections in 2020. World Voice had an established outcomes framework on which to base the evaluation. The report that follows is a summary of all outcomes, successes, and challenges across five countries; portraits of each country; and programme-wide recommendations.

Summary of outcomes across five countries

Outcomes for children:

1. **Wellbeing:** in every country, improved wellbeing was the most profound and celebrated outcome for children. 100% of teachers thought children's wellbeing increased and 99% of children said that they feel "the best I ever feel" or "better than normal when singing.
2. **Awareness of other cultures and global issues:** celebrating songs from different countries and heritages is at the heart of the World Voice ethos. Through the experience of sharing songs from all corners of the globe, children became more connected to other countries and cultures, and many became more curious about how other children live in different parts of the world. 96% of teachers reported that children have greater awareness of other cultures and global issues, 59% of children said they have learnt about other cultures, and 51% of children said they have learnt about global issues.
3. **Sense of achievement:** there was strong consensus that World Voice has increased children's sense of achievement and pride in what they are capable of. 98% of teachers reported that children have a greater sense of achievement, and 99% of children felt that they achieve more through singing.
4. **Language skills:** survey data suggests increases in language skills and acquisition are slightly lower than with other outcomes for children. Nonetheless World Voice has enabled children to develop their English language skills and become familiar with other languages through learning songs in a variety of languages from different World Voice countries. 90% of teachers reported that children understood a new language because of World Voice, 46% of teachers reported that children speak a new language, 93% of children said they learnt about English language, and 67% said they have learnt about another language different to their own.
5. **Musical skills:** World Voice is first and foremost an inclusive programme giving children the opportunity to sing regardless of musical experience, skill, or ability. Nonetheless tracking and evidencing musical skill development was an important indicator that the programme was of high quality and effectively delivered. 90% of teachers reported that children have increased musical skills, and 75% of children said they found new talent as singers.

6. **Additional outcomes for children:** we also found evidence of positive changes in school engagement and behaviour (greater motivation, enthusiasm, interest, and more positive attitudes towards learning), and positive developments in children’s social skills and relationship building.

Outcomes for teachers:

1. **Leading singing as a generalist teacher:** World Voice was designed as a teacher development programme so that it could have global impact: equipping teachers across the world with the understanding, knowledge, and skills to incorporate singing in their everyday teaching practice. Through World Voice teachers learnt about and understood the power of singing as an educational tool, and they gained confidence and self-belief that they could lead singing activities. 99% of teachers reported that their confidence and belief in themselves to lead singing activities increased, 51% of teachers believe they are a singing leader now, and 49% of teachers believe they can lead some activities but aren’t a singing leader yet.
2. **Knowledge and skills to deliver singing activities:** Teachers described how their knowledge increased through accessing a new toolkit: they learnt new skills, exercises, songs, activities, and games to make their lessons more dynamic. 100% of teachers reported that their knowledge and skills to deliver singing activities increased.
3. **Singing is normalised:** for World Voice to achieve long-term impact, singing becoming normalised, embedded, and regularly used in schools was paramount. 99% of teachers said they were using singing in the classroom, 55% said singing became very normal and they now “use it every day”, and 44% said it is quite normal and “I use it sometimes”.
4. **Singing in support of other curriculum areas:** in addition to supporting English language learning, teachers have learnt to use singing in support of a wide range of subjects and curriculum areas. 98% said that they now use singing in other curriculum areas: this breaks down into 63% of teachers sometimes using singing to support other areas of the curriculum, and 35% regularly using singing to support other areas of the curriculum.
5. **Teacher wellbeing:** as much as World Voice had a positive impact on children’s wellbeing, it has helped teachers deal with challenges, find joy in their classrooms, and improve their own mental health. 100% of teachers said World Voice made them feel better.

Outcomes for policy:

World Voice sought to have strategic, national impact in each of its host countries by influencing changes in governmental policy—particularly changes to education policy leading to greater inclusion of singing and other cultural activities.

Policy change is challenging to influence; it was agreed early on that policy level change was beyond the threshold of direct accountability for the World Voice programme. The British Council's ability to affect changes in policy is significant and unique, particularly given how the organisation is positioned to develop strong relationships and partnerships (for example with Ministries of Education) —it is unlikely that World Voice would have had such strong global impact had it not been administered by the British Council.

The outcomes relating to policy change varied greatly from country to country. National sustained legacy is apparent in four out of five countries (Greece is the one exception), and the significant government-level changes seen in some countries are a bonus and beyond expectations. Policy change is a long-term ambition and process, so it is possible that further developments will be seen in future years because of seeds sown through World Voice.

Success and challenges across five countries

We tracked common successes and challenges across all five countries and the findings fell into six categories, of which you can read more in the full report:

- Participants – the experiences of World Voice participants
- Place – the importance of the programme being rooted in the specific context of each country and locality
- Partnerships – the involvement of partner organisations
- Profile – how World Voice has been profiled, communicated, and celebrated
- Personnel – the teams and individuals involved in delivering World Voice
- Training and resources – the effectiveness of World Voice as a teacher training programme that uses a 'cascade' model to spread training and resources more widely

Programme-wide recommendations

We identified recommendations both for Sing Up as they take ownership of World Voice and for teams in existing World Voice countries who are continuing to develop the programme.

Partnership working

1. Engage with all existing World Voice countries as soon as possible to learn about and support their legacy planning where possible.
2. When beginning to work in new countries take time to understand the unique context and complexities. Develop the programme based on local need. Whilst working to the World Voice methodology is important, do not be too rigid or prescriptive; listen to local voice, form good relationships, be flexible and make no assumptions. Identify the key issue to address through singing early on (for

example in Palestine it quickly became clear that using singing to enhance English language learning was the key strategic priority). Where possible identify an issue that is a strategic priority at policy/government level (as this enables the programme to become more embedded in the long-term).

3. Connect with national agencies, governmental and Non-Governmental Organisations as early in the process of establishing new World Voice countries as possible.
4. Find a strong ally at the highest level in each country and ideally someone who is well embedded and likely to become a long-term collaborator.

Methodology and resources

5. Continue to establish and embed robust structures and processes for cascading World Voice training and resources.
6. Research and develop a blended learning model that includes remote/online training and engagement.
7. Celebrate the songs that have been collected. Understand where songs are from, what language they are in and what they are about. Ensure translations are accurate and that contextual information is provided. Continue to build the World Voice Songbook so that it draws upon songs from all countries and communities involved, with songs contextualised in a deep, respectful, and authentic way.
8. Get to know the limitations of each country in terms of disseminating resources, particularly resources like the online World Voice Songbook that require Internet access and reliable connectivity.
9. Explore the potential for developing more songs about health, social and environmental issues as there is an opportunity to contribute to health and social change priorities across the world.
10. Training should be age/setting specific across primary, secondary, and special schools. There is positive testimony about the impact of World Voice on the very few disabled children and children with special educational needs that were involved in the programme. Sing Up should aim to involve more disabled children in the future and develop accessible resources.
11. Research and develop the use of technology, for example a World Voice app and use of YouTube, Zoom and cloud technology.
12. Continue to focus on the joyful, playful, and interactive aspects of World Voice teaching and learning.

Personnel

13. Continue to work with the existing UK World Voice Trainer team but also seek to diversify Trainers to better reflect the diversity of children involved in World Voice across the world (particularly in terms of ethnicity and disability).
14. Create more 'community of practice' opportunities for the UK World Voice Trainers to come together and share practice.
15. Create opportunities for people across the international World Voice network to come together, connect, collaborate, and share practice.

16. *“The programme is all about the people.”* Use the existing knowledge of those involved to date and continue to build connections and collaboration with World Voice personnel and participants across the world.
17. Ensure that both generalist teachers and music specialists (and other specialist teachers, for example English teachers) are included in the training where possible. Nurture and grow networks of teachers in each country.
18. Consider engaging families in the programme. Parents/carers are important allies and advocates for World Voice.
19. Continue to develop a deeply empathetic and reflective team who are highly committed to developing World Voice.

Funding and sustainability

20. Explore new financial and fundraising models – including social enterprise models and the opportunity for commercial income from wealthier countries to potentially subsidise the programme in ODA (Official Development Assistance) countries.
21. Identify a strategic and financial partner early on when developing a new country relationship.

Profiling and celebrating World Voice

22. Develop international promotional materials that celebrate the varied outcomes and impact of World Voice.
23. Develop the social media presence of World Voice.

Attitude and ethos

24. Consider what the UK can learn from World Voice and be humble about the UK’s involvement—the UK is an equal partner and collaborator to other countries.
25. Value local expertise in each country and combine this with the unique skills and experience of UK World Voice Trainers.
26. Build trust through valuing music of the host country. Respect the traditions of the host country and show respect and interest in learning new songs from each country.

2. Context

2.1. Introduction to World Voice from Cathy Graham OBE, Director of Music, British Council

March 2020 marked the end of the British Council's World Voice Programme after seven years in operation in over 23 countries. In partnership with governments, Non-Governmental Organisations (NGOs), United Nations (UN) agencies, arts organisations, headteachers, schools and some remarkable individuals, the programme - that trains teachers to use singing to develop musicality and as a tool for learning in the classroom - has enriched the lives of over 1.5 million children worldwide. It started modestly in 2013 with two pilots, in India and Senegal. In the beginning, we had little idea that the success of the pilots would lead to seven inspiring years during which time the programme would constantly develop, responding to the varying needs of the different countries in which we worked.

The inspiration for World Voice came from a realisation that in many countries there was no creative element to the school day, and from the huge success of two earlier international singing projects we had delivered in partnership with Youth Music Voices and Sing Up around the time of the Cultural Olympiad. International Voices saw children and teachers from Bangladesh, Bulgaria, India, Kenya, the UK and Vietnam sharing their lives and cultures through singing; and some of the most talented young singers from Bulgaria and Brazil joined Youth Music Voices for high-profile performances in the lead-up to the Olympic Games in 2012. Another constant source of inspiration was, of course, the powerful success of the National Singing Programme which was introduced in England in 2007. There was a desire to encourage a global cultural awareness in children around the world through singing songs from other countries in the original language, informed about their origin, context and meaning, and also to bring that rich experience to children in the UK through special events. For an organisation whose brief is to create friendship and understanding around the world, this was an important element.

The original World Voice methodology was developed by the programme's inspirational Artistic Director Richard Frostick in 2013 and was built on a cascade model: first experienced singing leaders (World Voice trainers) would work with children; then train their teachers - music specialists or lay teachers; then train some of the teachers to become trainers (Master Trainers) themselves to cascade the method further. The aim was to create a flexible programme of singing training that could be applied to a wide variety of contexts and trainees of all levels, adapted to support a range of outcomes for children. These outcomes could range from using songs to support language learning or fostering a sense of community in refugee camps, to using the content of songs to learn about all aspects of the curriculum, as a tool for positive behaviour management, or to build confidence and self-esteem. The programme was underpinned by World Voice resources, including the online World Voice Songbook and the World Voice Teachers Handbook.

In total, during the seven years of the programme, we worked in 23 countries (Argentina, Bangladesh, Brazil, Chile, Colombia, Cyprus, Ethiopia, Greece, Hong Kong, India, Jordan, Kenya, Lebanon, Morocco, Nepal, Palestine, Russia, Rwanda, Senegal, Sierra Leone, Sudan, United Kingdom and Zimbabwe); trained 12,023 teachers; and reached 1.55 million children. The joy it has generated for everyone who has been associated with it across the world is truly inspirational, and a ringing endorsement of the power of singing to improve lives. It is with joy that I invite you to read this external evaluation which has been carried out by Sound Connections.

We decided that an in-depth evaluation of five countries representing different contexts and ways of working would serve us well in better understanding the impact of the work, and also seeing what had worked well and what could be improved upon. As we hand over the Intellectual Property and resources from the programme to the Sing Up Foundation for further development, we hope that this evaluation with lessons learned will be a useful aid for the journey. It could be said that World Voice is returning home, to the organisation that was originally responsible for the National Singing Programme I mentioned earlier. We are so grateful to the Foundation for welcoming World Voice back into the fold.

Cathy Graham OBE, Director of Music, British Council

2.2. Introduction to the evaluation

In January 2020, the British Council commissioned Sound Connections to evaluate the impact of World Voice from 2013 to 2020. The brief was to focus on five countries with interesting and insightful World Voice stories to tell: Colombia, Ethiopia, Greece, Nepal, and Palestine.

The evaluation process began by reviewing data and evidence provided by British Council country teams and the UK music team. To build on this, and dig deeper into some key themes and questions, we interviewed 44 people: the British Council music team and World Voice Trainers in the UK; and British Council staff, Master Trainers, teachers and partners in Colombia, Ethiopia, Greece, Nepal, and Palestine. You can find a full list of interviewees in the appendix. We also planned to collect survey responses from children and teachers in all five countries; whilst unfortunately COVID-19 meant that this wasn't possible in all cases, surveys were completed in Colombia, Ethiopia, and Palestine.

This report is a complete analysis of the evaluation data and findings. The combined evidence is incredibly rich and valuable, and we are grateful for the time, commitment, and energy of all who contributed.

2.3. Research context – what we know about the benefits of singing

In this section, we highlight previous research into the benefits of singing for children and teachers. This research provides a foundation of evidence in support of singing programmes, on which to build a deeper picture of the impact of World Voice. See appendix 2 for a full list of reports referenced.

In ‘The Benefits of Singing’, a report by Sing Up, there are five main areas of reported outcomes: physical, psychological, social, musical, and educational (often overlapping). The report concludes that the combined benefits suggest that “singing is one of the most positive forms of human activity, supporting physical, mental, emotional and social health, as well as individual development in the same areas. Successful singing is important because it builds self-confidence, promotes self-esteem, always engages the emotions, promotes social inclusion, supports social skills development, and enables children of different ages and abilities to come together successfully to create something special in the arts.”

Below we will highlight some of the themes that are relevant to the World Voice programme, with a sample of supporting evidence from several research reports.

Singing supports wellbeing and has shown to have a positive effect on the wellbeing of children and teachers

“There were strong links between participating in singing and wellbeing – enhanced self-confidence, engagement and motivation, particularly for vulnerable and SEN [Special Educational Needs] children... After sustained involvement in singing, children were happier, enjoyed being in school more and were more willing to have a go at things. Teachers similarly felt more confident in giving singing a go and singing with their pupils, leading to an increase in singing activity.” *Sing Up: Health and Wellbeing*

“An enhanced sense of social inclusion - Singing with others enhances the possibilities of empathic relationships with those around us. Collective singing... generates a positive group identity, as well as physical and psychological benefits.” *Sing Up: Health and Wellbeing*

“Singing provides an outlet for our feelings.... singing can allow us to feel better about ourselves and about the world around us” *Sing Up: The Benefits of Singing*

“Successful singing promotes self-esteem, general confidence and also self-efficacy” *Sing Up: The Benefits of Singing*

Singing helps to develop confidence

“When children begin to find their voices in the safe comfort of singing with others; and when they learn about the strength of good singing posture, and how to project and be clear about the words of the songs they are singing, their confidence increases.” *Jane Wheeler, British Council Voices Magazine article ‘How Teachers Can Help Children’*

“Teachers and leaders also commented that as the children’s confidence improved, so did behaviour; the children had become more resilient and more willing to have a go at things.” *Sing Up: Health and Wellbeing*

Providing professional development for teachers helps to develop teacher confidence and promote a singing culture within schools

“Analyses of the Sing Up workforce development data suggest that providing primary school teachers with professional development in the teaching of singing leads to increasing positive self-confidence as a vocal leader, as well as a strong appreciation of the benefits of being part of a peer support network.” *Sing Up: The Benefits of Singing*

“90% of teachers in the Find Your Voice pilot in 2013 felt their students were more confident overall in music lessons due to the increased participation in singing. Furthermore 70% of teachers also felt their own confidence with singing had improved.” *Musical Futures: 10 Reasons Why Music Should be in the Classroom*

Singing supports language learning, and speech and language development.

“Singing behaviour is multi-sited neurologically and networked across many different brain areas. These include the development and interaction between parts of the brain that are dedicated to aspects of music (such as pitch, rhythm, timbre), language (lyrics and speech), fine motor behaviour, visual imagery and emotion.” *Sing Up: The Benefits of Singing*

“Singing will likely make you more competent in your own language, including an improvement in reading skills. Reading lyrics and reading music are processed in the same neurocortical regions for symbol decoding.” *Sing Up: The Benefits of Singing*

“A study by Northwestern University has proven a link between learning music and the development of language and reading skills.... Singing naturally leads onto songwriting, which has links to literacy and language development” *Musical Futures: 10 Reasons Why Music Should be in the Classroom*

“For language learners, singing is used to help students learn pronunciation features in English, specifically word stress and intonation patterns.” *Chris Brown: The Relationship Between Singing and Learning*

“Singing in a different language... helps everyone discover the challenges and joys of learning a few phrases in a new language. This can help foster respect between children who have different languages as their first language...” *Jane Wheeler: How Teachers Can Help Children*

“For English language learners, especially students learning English as a Second Language [now more commonly referred to as English as an Additional Language, EAL] music and song can speed up the language learning process.” *Grape Seed English for Children: Singing in the Classroom leads to Successful Learning*

Singing promotes global cultural awareness. Singing songs from other cultures, in different languages increases knowledge and understanding about the world

“Increasing knowledge, understanding and skills about the world around us, both in music and through music” *Sing Up: The Benefits of Singing*

“Singing in different languages also fosters an understanding of geography and different cultural contexts, in order to interpret the songs with as much authenticity as possible. So developing singing skills also helps with maths and literacy, not to mention subject knowledge across the curriculum.” *Jane Wheeler: How Teachers Can Help Children*

Singing helps children feel a greater sense of achievement - a sense of achievement is especially evident when children take part in group singing performances

“Any opportunity to follow up with a well-planned performance allows children to receive tangible acknowledgement and encouragement, as they see the audience enjoy their singing. Their increased confidence naturally spills across into the rest of their lives in school, helping them shine all the more.” *Jane Wheeler: How Teachers Can Help Children*

Singing helps overall musical development and when learning to sing, children develop a wide range of musical skills

“Singing activity fosters our intellectual engagement with music. This includes an understanding of musical structure, phrasing, the development of musical memory (including music’s repetition and variation) and tone colouring, as well as other musical building blocks (such as pitch, rhythm, loudness).” *Sing Up: The Benefits of Singing*

Singing helps students to remember and recall information

When teachers were asked about the effectiveness of singing as a teaching tool one teacher said “I hear students use the melody to recall information they learned during the lesson. Not only does the music help them remember...but hand motions, along with the melody works even better!” *Chris Brown: The Relationship Between Singing and Learning*

3. Evaluation themes across five countries

3.1. Outcomes

The World Voice programme was designed around a Theory of Change¹, the outcomes from which provided the evaluation framework. Across all countries a wide range of outcomes have been evidenced, including unexpected or unplanned outcomes that go beyond the Theory of Change. World Voice is seen as a resource through which to tackle a multitude of issues – it has been used flexibly to address different needs and contexts.

“World Voice was one of my most favourite projects of the British Council – learning, new techniques, new skills, health and wellbeing. Can’t separate out the outcomes, they are all interconnected to make one powerful thing. I feel the impact on me, I feel proud when I speak about it.” British Council staff, Palestine

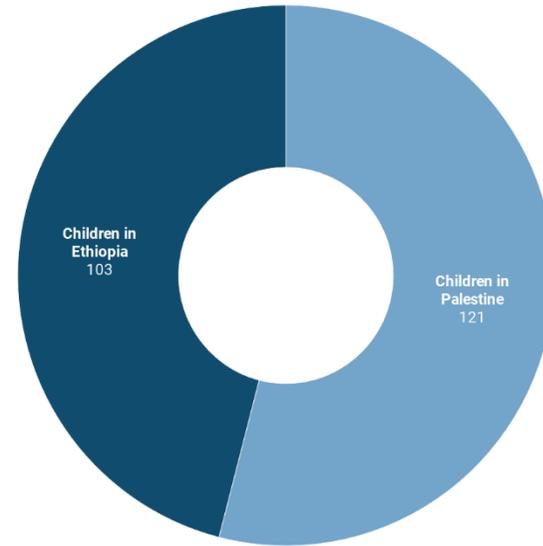
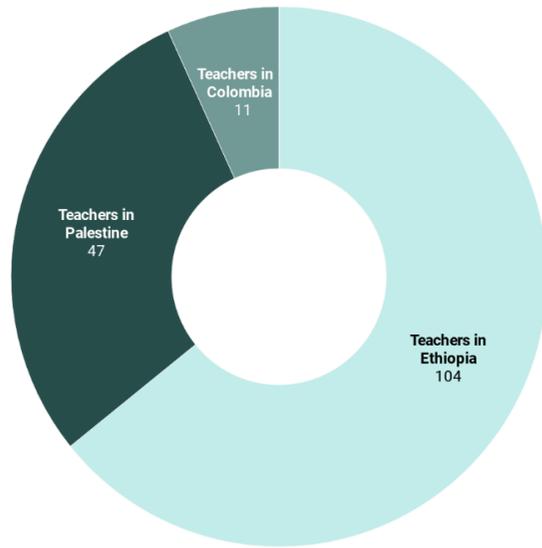
The evidence for each outcome presented in this section is underpinned by quantitative survey data (which we introduce in more detail shortly) and enhanced by a wealth of qualitative evidence and stories collected through interviews, case studies and reports from British Council country staff.

The effectiveness and success of World Voice has shone throughout the evaluation. Interviewees spoke to us passionately about their experience and often of the way it has touched them personally; for many recounting their experience was emotional and powerful. The evidence collected so far demonstrates overwhelmingly that World Voice has had significant impact on children and teachers, and there has also been policy level impact or significant national legacy in most countries.

Introduction to the survey data

Between June and August 2020 World Voice surveys were completed by teachers and children in Colombia, Ethiopia, and Palestine. Due to the COVID-19 pandemic it was not possible to gather survey responses in Greece and Nepal. In total 162 teachers and 224 children completed surveys:

¹ Theory of Change is an evaluation and planning framework used to show the logic behind how a programme hopes to achieve social impact. It includes an ultimate goal, outcomes, activities and enablers.

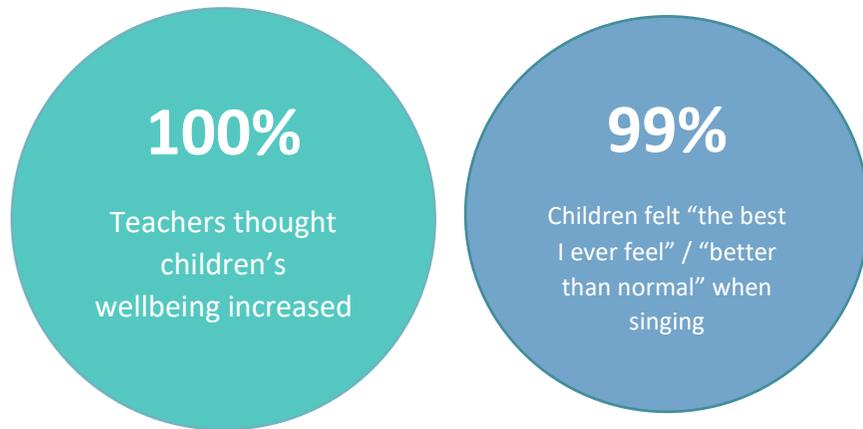


- The 162 teachers were from four schools in Colombia, 43 schools in Ethiopia and approximately 38 schools in Palestine
- Teachers told us that before World Voice they had varying levels of singing experience:
 - Colombia: 45% of teachers were confident singers, 46% had vocal training and 9% were professional singers
 - Ethiopia: 52% of teachers rarely sang, 25% sang occasionally but not in the classroom, 15% were confident singers
 - Palestine: 45% teachers rarely sang, 26% sang occasionally but not in the classroom, 27% were confident singers
- Teachers had a mix of experiences through World Voice:
 - 40% had attended one World Voice training session
 - 19% had attended more than one training session
 - 7% had attended more than one training session and had trained others to use World Voice techniques
 - 28% would like to train others in future
 - 6% had not attended any training but had still used World Voice techniques and activities
- Children in Ethiopia who completed surveys were from 11 different schools and were between the ages of 10 and 15 years old
- In Palestine it was difficult to gather accurate information about survey respondents, but it seems that the age range was around 7 to 14 and they attended a wide range of schools (approximately 76 schools were listed). 35 of the children's surveys were completed in English and 86 were completed in Arabic.

Outcome one for children - Wellbeing

In every country, improved wellbeing for children was the most profound and celebrated outcome. There is plentiful evidence of the enjoyment, happiness and inspiration World Voice has brought about for children and teachers. For children living in particularly challenging or traumatic situations (such as living as a refugee, amongst conflict, in extreme poverty or in the aftermath of a natural disaster) World Voice provides emotional and psychological support.

“It’s [about] the psychosocial support for them. They are refugees, living in refugee camps... stress is everywhere. This learning opportunity, the skills they have learnt, it gave them the opportunity to have relief, to be relaxed. Parents have relief because their children become less hyperactive. Singing is a way to relieve them from stress.” British Council staff, Palestine



“They have become very happy and their interest become high.”
Teacher, Ethiopia

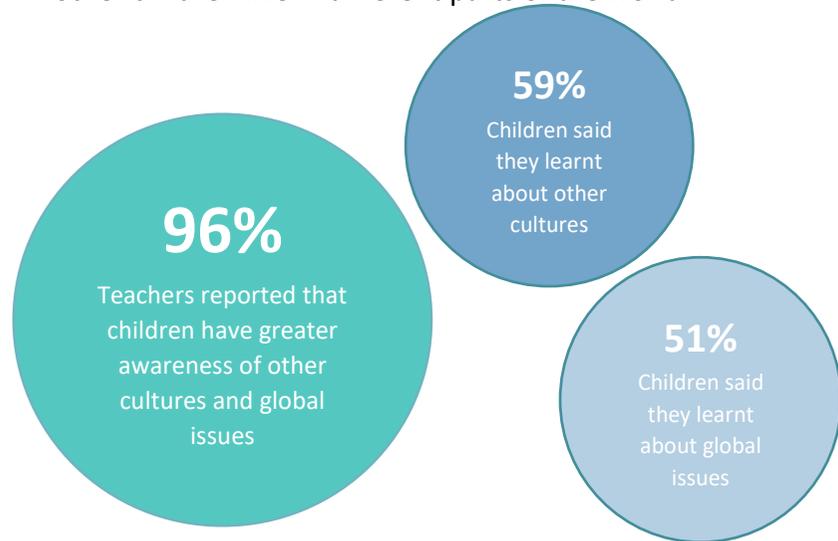
“I feel good and I have elevated mood.”
“Happy and forget the worries.”
Children, Palestine

A common theme across all countries was that through World Voice, classrooms became more joyful and creative places and children found learning more fun and uplifting.

“Before the training the children are learning in a traditional way. When we start the training the teachers are making joyful learning, clapping, dancing, singing – then they don’t think about the fact they are learning, reading, studying, they are enjoying. The children and teachers are happy! The learning is a very different style.” Master Trainer, Nepal

Outcome two for children - Awareness of other cultures and global issues

Celebrating songs from different countries and heritages is at the heart of the World Voice ethos. Through the experience of sharing songs from all corners of the globe, children became more connected to other countries and cultures, and many became more curious about how other children live in different parts of the world.



This outcome was particularly apparent and powerful in Greece given World Voice participants were young refugees from different countries learning about each other and learning to live together in difficult circumstances.

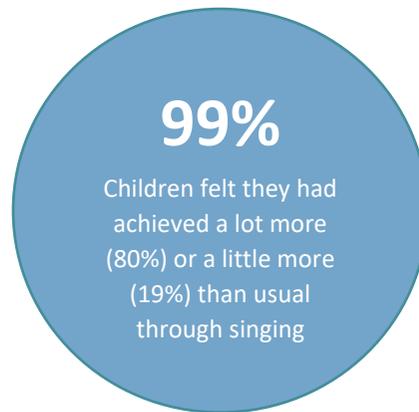
“They brought together their cultures in a music class but they were also introduced to a whole new other culture. You had 15 kids from Syria, Afghanistan, Pakistan, Northern Iraq singing in Swahili. Very eager to know what does it mean, where does this song come from? Connecting children through songs and English language - English was the place they could meet, common ground. It facilitated their introduction to other cultures in a great way - they were interested and curious to know who does this language come from, where is this, how do children live there?” British Council staff, Greece

World Voice also supported children’s learning about local and global issues – this was particularly apparent in Colombia where children connected to their natural environment through singing and in Nepal where a new song was written to raise awareness about the perilous conditions faced by children in mountainous regions. In Nepal they also have ambitions to raise awareness of prevalent national issues such as child marriage through World Voice, and in Ethiopia they continue to introduce children to problematic health and safety issues like traffic safety through song. Children cited specific examples of changes they have made in their lives because of World Voice, from drinking more water to using the traffic light to cross the road and protecting the environment by growing new plants at home.

“There are three regions in or near to the jungle. World Voice made the children think about the biodiversity... the way they interact with that environment. The way they could really dedicate a song to a bird or a tree - that was important for them. Song signified those things for them - it was so beautiful. Great to see how music helped them engage with what they are and what they identify with.”
British Council staff, Colombia

Outcome three for children - Sense of achievement

There is strong consensus that World Voice has increased children's sense of achievement and pride in what they are capable of.



“I learned to sing with confidence and stand up for the audience.” Child, Palestine

“My children love to learn and present what they sing in public confidently.” Teacher, Ethiopia

World Voice has also become a platform for children to be heard and to develop confidence to lead. This has been celebrated as a particular strength of the programme in Ethiopia where there are many examples of children becoming young leaders.

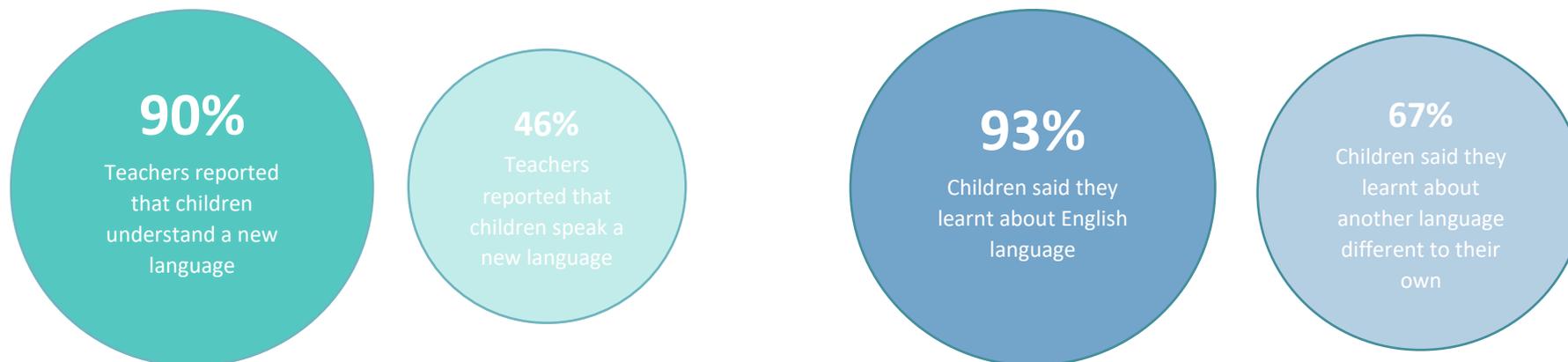
“Misikir’s performance at the World Voice Ethiopia concert in 2017 was memorable. As a group of students came onto the stage to perform a song about road safety Misikir came to the front to lead them wearing a luminous yellow traffic police jacket. The audience delighted in his confidence and pure happiness of leading his peers singing, ‘stop, look, listen!’ to an engaging steady beat. Through the use of song Misikir has found his voice and discovered his natural comfort in the role of leader.” Case study report, Ethiopia

It was also felt to be important in Greece where the voices of children navigating the asylum system were at risk of being lost or ignored:

“The World Voice concert was an overwhelming experience... Students enjoyed participating, teaming up with peers - a step forward to being accepted, recognised and heard.” UK Trainer, Greece

Outcome four for children - Language skills

Survey data suggests increases in language skills and acquisition were slightly lower than with the other outcomes for children. Nonetheless there is compelling evidence that World Voice enabled children to develop their English language skills and become familiar with other languages through learning songs in a variety of languages from different World Voice countries.



“Definitely, it helped with their language skills. English improved across two levels in two months. Developing their skills a lot and constantly performing in English, and they even presented at the concert in English.” Partner organisation, Greece

In Palestine, World Voice became widely accepted and valued because of its success as a tool for teaching English:

“Learning English through melodies has a positive effect on my students' performance in English Language. I noticed that the children who received music training scored higher in reading, spelling, reading comprehension, listening tasks. They learn to be attentive listeners, which is a skill that helps their phonological awareness, phonemic awareness and overall fluency.” Teacher, Palestine

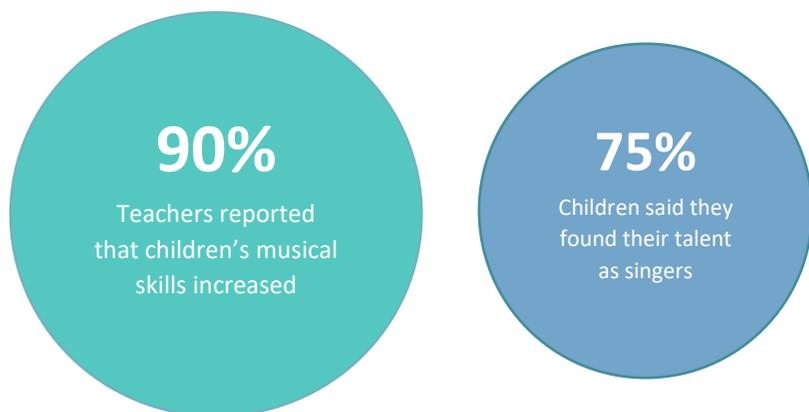
Beyond English, whilst it was unusual for children to develop the ability to speak confidently in other languages, awareness did increase:

“Then in the learning of foreign languages I don't know if it was permanent but at least they were exposed to other languages - for them to say I spoke in French or English, or the dialect of Senegal or Portuguese it's enriching. It boosts curiosity and that's a key thing for children.” British Council staff, Colombia

Outcome five for children - Musical skills

World Voice is about a multitude of personal and social outcomes that stem beyond musical skill – it is first and foremost an inclusive programme giving children the opportunity to sing regardless of musical experience, skill, or ability. Nonetheless musical skill was part of the Theory of Change, and tracking and evidencing children’s musical development was an important indicator that the programme was of high quality and effectively delivered.

Children’s musical development looked different from country to country, and the baseline level of musical skill varied greatly depending on the extent to which music was already embedded within the culture and education system.



“They have very limited musical skills at the beginning but at the end of World Voice they did develop a better sense of rhythm and pitch.” British Council staff, Ethiopia

“The skills related to music - they have developed a lot because they get close to the music. They develop their singing and listening skills. Now they sing with a proper voice, proper intonation.” Partner organisation, Colombia

World Voice trainers observed that children developed “their knowledge and skill of healthy singing, articulation, keeping a pulse, rhythm, sharing ideas, and performing together.” UK Trainer, Nepal

There are several examples of specific ways in which musical skill development has been notable:

- Enhancing children’s musical skills was particularly apparent in Colombia given the programme was delivered in partnership with Batuta, a national music education organisation, and because music is so deeply part of Colombian culture
- Teachers saw development in musical skill and ability amongst children with special educational needs
- Children who had a musical background already, or had untapped musical talent, were given the chance to shine: “Of course for the children who wanted and had some musical background - it enhanced and showed their skills.” British Council staff, Greece
- The use of songs from many different cultures meant that children became comfortable and confident with varied and complex rhythms and time signatures

Additional outcomes for children – Engagement, behaviour, and social skills

The impact of World Voice on children’s engagement and behaviour at school were not part of the original framework but have emerged as additional outcomes of the programme.

“Their behaviour in many cases changed often in very complex contexts - many were impoverished, surrounded by complicated situations and environments and school was the safe place where they could interact in a way different to the codes of the street. You felt that when the singing and these dynamics were not there, there were parts of discipline or tough behaviours it was difficult to digest... With the programme their whole behaviour and way of interacting was different.” British Council staff, Colombia

Teachers offered several examples of how students’ behaviour changed to show positive developments in motivation, enthusiasm, interest, and attitudes towards learning. Some reported a reduction in latecomers and absences.

“My students’ interest to learn and being alert are significant change after World Voice.” Teacher, Ethiopia

Lastly, World Voice has also had an impact on social skills and relationships with others:

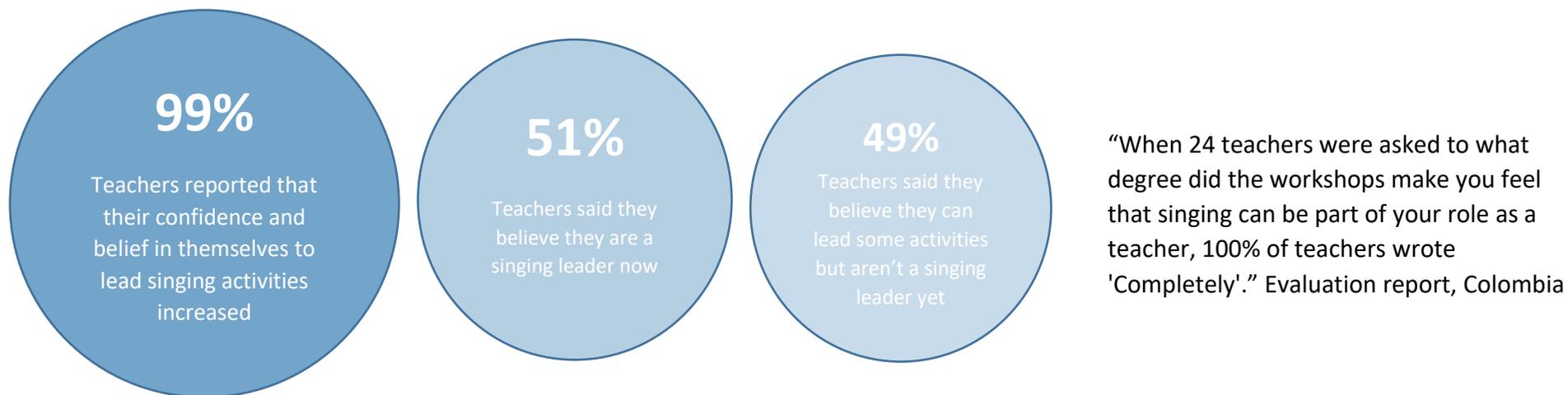
“My interaction with other students has increased by working as a team.” Child, Palestine

“I build good relationship with my teachers.” Child, Ethiopia

Outcome one for teachers – Leading singing as a generalist teacher

World Voice was designed as a teacher development programme so that it could have global impact: equipping teachers across the world with the understanding, knowledge, and skills to incorporate singing in their everyday teaching practice.

In many countries, music wasn't valued as part of the school curriculum prior to World Voice, and there was very little awareness of how and why to use singing in the classroom. The evidence shows that through World Voice teachers learnt about and understood the power of singing as an educational tool. Generalist teachers also gained confidence and self-belief that they could lead singing activities.



Teachers' confidence increased through trying new teaching techniques; discovering how singing can be an effective teaching tool; motivation and support from World Voice trainers and colleagues; children's positive reactions to the new teaching methods; and witnessing first-hand the improvements in children's learning.

“Several of the delegates had expressed feeling nervous about leading musically as they had never done this before, but they were soon reassured at how much the children enjoyed it and began flowing with their own ideas.” UK Trainer

Outcome two for teachers – Knowledge and skills to deliver singing activities

100%

Teachers reported that their knowledge and skills to deliver singing activities increased

“World Voice has given me incredibly important tools. It makes us, the teachers, the first to be transformed, we change. That tool that I received allows me to gain confidence and be able to transfer this transformative power to the girls and boys in these urban contexts who are truly in need of that change.” Teacher, Colombia

“They all expressed new insights into their innate musicianship and how they can bring it into the classroom to engage children in learning music and all subjects. All participants said they had already begun to put some of the simpler, more immediate activities into practice with their children to positive effect.” UK Trainer, Nepal

Teachers described how their knowledge increased through accessing a new toolkit: they learnt new skills, exercises, songs, activities, and games to make their lessons more dynamic. They have more knowledge of other cultures, more detailed understanding of singing in English and other languages, and new vocal techniques for diction, pitch, and intonation.

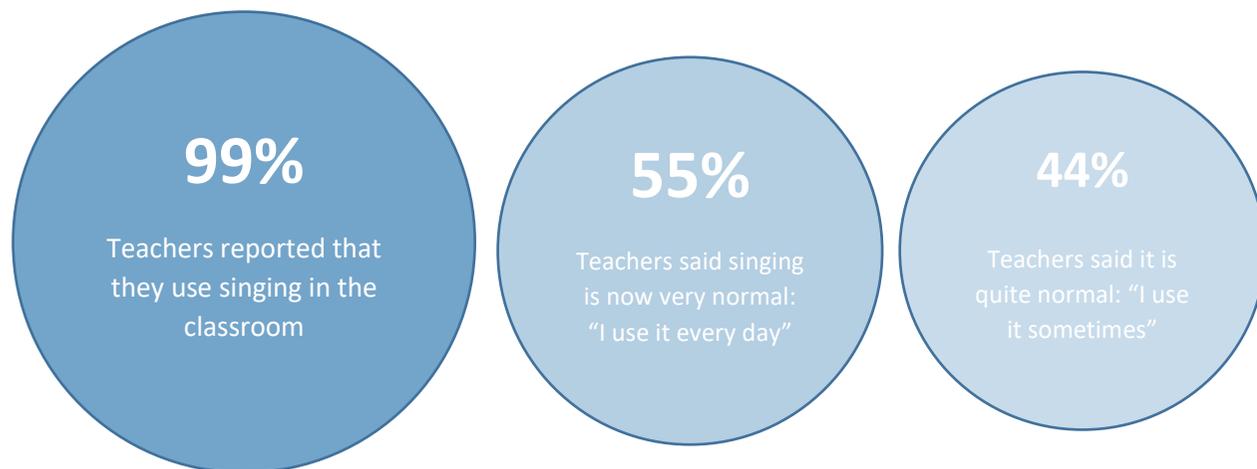
“My knowledge and skills increased because it went beyond the traditional way of delivering lessons for children. It became more suitable for them.” Teacher, Palestine

“World Voice has been one of the best experiences for me, personally, the growth and knowledge of new techniques and new horizons of how to work in the classroom has been fundamental in the process.” Teacher, Colombia

“I’ve learnt so many things from the World Voice but in addition I’ve got so many ideas about how to finish my class with full energy without losing my students’ attention. That is a big success to me.” Teacher, Ethiopia

Outcome three for teachers – Singing is normalised

World Voice has undoubtedly been successful in raising awareness of the benefits of singing in the classroom, and equipping teachers with skills and knowledge. For the programme to achieve long-term impact, singing becoming normalised, embedded, and regularly used in schools was paramount.



"Though Binyam is an English teacher he has always had an enthusiasm and natural comfort with singing and dancing. This training supported this natural way of teaching for him and backed it up with formal techniques of teaching and learning through song. Binyam has now widened the scope of his teaching to always include this style of educating in his classroom and it has now become normality for him." Case study, Ethiopia

Some teachers said they were using singing every day, and others that they were using it several times a week, or on a more ad hoc basis when it felt appropriate. Teachers use World Voice resources, such as songs and warm up exercises to start and finish lessons, and to reinforce topics and vocabulary. Many regularly access the online World Voice Songbook.

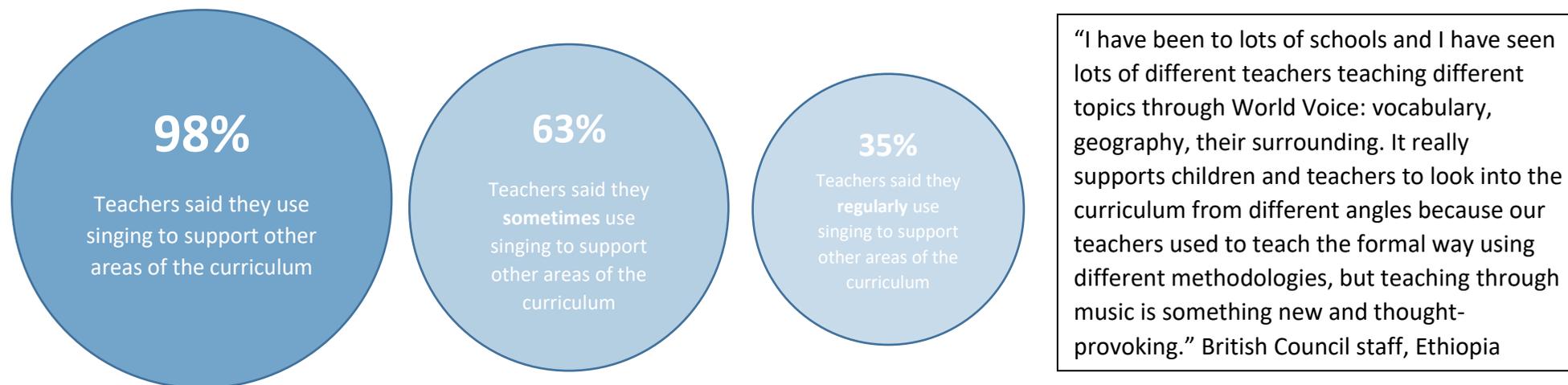
"I like the strategies, repertoire, exercises that I apply and use daily on each of my classes." Teacher, Colombia

"Singing and the different strategies I received from World Voice have become routine in all my classes." Teacher, Palestine

Whilst the survey figures above are positive, interviewees were less certain about how widespread normalised use of singing has become. In most cases this is because they have struggled to stay in contact with schools and would like to develop stronger, sustained communication across their networks of teachers. Interviewees were also emphatic that many teachers need continued support and training in to use World Voice techniques and resources regularly and reliably.

Outcome four for teachers – Singing in support of other curriculum areas

The success of World Voice in supporting English language teaching is one example of the cross-curricular benefits of singing. Regular use of singing across a range of subjects is a good sign that it is becoming well embedded and accepted as an effective teaching tool.



Many teachers said that they use singing in different subjects as it helps children to engage in learning; grasp difficult concepts; retain information; and memorise things like vocabulary and grammar rules. Teachers also spoke of adapting and modifying songs to fit different subjects and topics. A few teachers described barriers to using singing in cross-curricular teaching, such as a lack of time, a lack of support from headteachers, or that they needed further training.

“Generally the songs have content in mathematics, science, geography and other areas that make it easier for students to learn.”

Teacher, Colombia

“Songs that I choose support the curriculum by making the lesson bold and unforgettable.” Teacher, Ethiopia

“Sometimes I purposely use songs to support the areas of the curriculum even by making songs by my own.” Teacher, Ethiopia

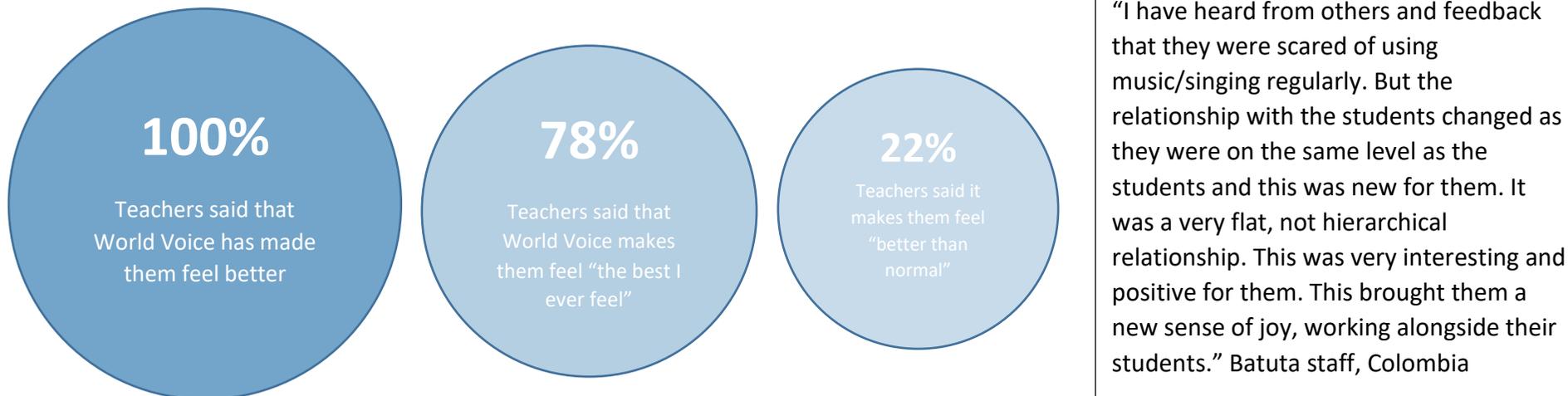
As a result of singing across the curriculum, children feel the positive impact on their academic results and achievements:

“I remember what I learned through singing when I am in exam.” “I have seen great change in my results in different subjects.”

Children, Ethiopia

Outcome five for teachers - Wellbeing

As much as World Voice has had a positive impact on children's wellbeing, it has helped teachers deal with challenges, find joy in their classrooms, and improve their own mental health: "[Because of World Voice I have] Improved mental health and the ability to express."
Teacher, Palestine



"Teachers tell me: when the children are happy, we are happy and parents are happy!" Master Trainer, Nepal

For teachers in Greece who were working in very challenging circumstances, often facing troubling and upsetting situations, the impact of World Voice on their own wellbeing was important: "[It was a] very bonding experience for teachers when delivering the training but also when using the activities. They were really inspired and felt joy taking part in the training. It was beautiful. It was also important how they came really closer to children through World Voice. They worked as equals! The teachers who were afraid at first were the ones discovering along with the children. They were able to link with other people in a better way." British Council staff, Greece

For one of the Batuta musicians involved in World Voice Colombia, it has revived their love of music: "I have a history of very harsh conservatoire training as an early music harpsichordist. This programme has shown me that music can be connecting and collaborative. Today I took my harpsichord out of the case and played it, the first time in over a year. I had given up on music as it had become so painful, but now I see a whole new approach and feel motivated to bring my music back to life." Teacher, Colombia

Outcomes for policy

World Voice sought to have strategic, national impact in each of its host countries by influencing changes in governmental policy—particularly changes to education policy leading to greater inclusion of singing and other cultural activities.

Policy change is challenging to influence; it was agreed early on that policy level change was beyond the threshold of direct accountability for the World Voice programme. The British Council's ability to affect changes in policy is significant and unique, particularly given how the organisation is positioned to develop strong relationships and partnerships (for example with Ministries of Education) —it is unlikely that World Voice would have had such strong global impact had it not been administered by the British Council.

The outcomes relating to policy change varied greatly from country to country. National sustained legacy is apparent in four out of five countries (Greece is the one exception), and the significant government-level changes seen in some countries are a bonus and beyond expectations. Policy change is a long-term ambition and process, so it is possible that further developments will be seen in future years because of seeds sown through World Voice.

Colombia: The key success factor in Colombia was delivering World Voice in partnership with Batuta, a national music education programme. Batuta provided an established national infrastructure through which to roll out the programme. Because World Voice has subsequently become embedded in Batuta's work, it is being successfully sustained.

“Having Batuta engaged is leading to change – they already have engagement with the government because they are partially funded by them and Batuta is like a national policy itself. It's also important because Batuta is set up to be there for vulnerable children who need it most. The Ministry of Education however is very difficult because it's so bureaucratic. For them to say they're going to make it part of the general curriculum - that's very hard, a long, long way to go. At least the seed has been planted with Batuta.” British Council staff, Colombia

“The legacy is that we chose the right partner to implement it - and they have a wide network, they have embraced the methodology and it will continue. It won't continue with the same intensity; it was co-funded and that will be a challenge [to sustain] but the legacy will endure. Batuta receive a big proportion of funding from government and because of that they are in the privileged position of being close to government. They can influence policy and prioritise their goals.” British Council staff, Colombia

Ethiopia: In Ethiopia the support of regional educational bureaus enabled World Voice expansion. In 2020 with the support of the British Council office, and driven by an inspirational leader (Zeny Zerfu), World Voice Ethiopia has transitioned into a social enterprise to sustain and develop the programme.

“In terms of policy we are closely working with government. We tried our best for government to support the project. Previously World Voice impact was limited to Addis Ababa. In time we expanded the project through discussion with different regional education bureau – they are autonomous for leading education in their region. Three regions have shown interest. I can’t confidently say there has been policy level change yet but they are discussing it. It’s a work in progress!” British Council staff, Ethiopia

Greece: This is the only country of the five where World Voice was a short-term project. Whilst it was highly impactful, it resulted in little sustained legacy. There is a huge amount of desire for it to resume but funding limitations have prevented this so far. Whilst World Voice hasn’t continued, it did lead to other positive outcomes such as a partnership with Save The Children and other refugee support agencies.

“Not aware of any legacy. It is something I regret as there were not the conditions to develop it further in Greece. It was not sustainable and our partnership with British Council ended. My dream was to do it in other camps with refugee and Greek schools.” Partner organisation, Greece

Nepal: Significant national change was achieved in Nepal because World Voice aligned with government and Ministry of Education priorities. Ultimately World Voice led to singing becoming part of the Nepalese national curriculum. Government advisors became involved in the programme early on and approached the British Council team to help rewrite the curriculum. They saw World Voice as a way of enlivening arts education (which was a priority) and they recognised the importance of World Voice as a tool for teaching English language.

“Nepal is one of the shining stars in terms of embedding into national policy. One of the most gratifying aspects is that it is interweaved with government policy. There are aligned objectives with government, which is one the most significant outcomes, and generations of teachers and pupils are going to benefit from that. There is a very good and active British Council office in Nepal and a government that listens. We formed a really good working relationship. Ended up with a really good curriculum document which is still being used.” World Voice Artistic Director

“There was a desire to include plenty of Nepali songs in the training because the government is concerned that Nepali music and culture are being squeezed out in favour of popular styles.” UK Trainer

“Brought governmental and private stakeholders into a public forum to discuss music and education. World Voice was given presentation platform amongst panellists and audiences who represent key leaders working towards music education in Nepal.”
Evaluation report, Nepal

Palestine: in Palestine World Voice also aligned with priorities of key partners: United Nations Relief and Works Agency for Palestinian Refugees in the Near East (UNRWA) and the Ministry of Education.

Early in the programme a commitment was made to rolling training out to many teachers via the partnership: “After first group training in 2016 it was approved to train all English teachers in West Bank in World Voice techniques.” Partner, Palestine

Since the start there were clearly identified shared objectives between World Voice ambitions and the priorities of UNRWA, the Ministry of Education and the British Council Palestine office.

“We have schools run by UNRWA and by the Palestinian Authority. UNRWA adopts standards of the UN and is committed to inclusive education—music is one of the tools of including and engaging all kinds of children in learning. It has been part of UNRWA’s work for the last 5 years.” Master Trainer, Palestine

“The main partner for World Voice has been UNRWA who operate schools for children of refugees, managing about 20% of the schools in the West Bank and Jerusalem. UNRWA really appreciate the programme and they see the impact of the programme on those involved. I think clearly with a significant group of people - schools, teachers, students - it has introduced a new methodology and has had a very good impact. It’s what they really like and appreciate from the British Council—UNRWA and the Ministry of Education wanted us to enrich the curriculum and ultimately improve the learning for children in very difficult circumstances. In some ways it’s a small, niche project but it complements what we do for Connecting Classrooms and the Teaching for Success English teaching programme. World Voice along with perhaps only one or two other programmes is focused exclusively on creativity in schools and that’s really important actually; there’s not a lot of room for arts in Palestinian curriculum as they have a lot to get through and no specialist teachers.” British Council staff, Palestine

3.3. Successes and challenges across all countries

We assessed the successes and challenges across countries through a series of ‘process questions’ (which look at the effectiveness and functionality of a programme) asked in interviews, and through reviewing reports from British Council country staff.

Successes and challenges are categorised by the following themes:

- Participants – the experiences of World Voice participants
- Place – the importance of the programme being rooted in the specific context of each country and locality
- Partnerships – the involvement of partner organisations
- Profile – how World Voice has been profiled, communicated, and celebrated
- Personnel – the teams and individuals involved in delivering World Voice
- Training and resources – the effectiveness of World Voice as a teacher training programme that uses a ‘cascade’ model to spread training and resources more widely

Successes

Participants

- Overall children had fun and were able to work with each other and their teachers in new, creative, and joyful ways
- Children were more enthusiastic about attending school and participating in learning because of World Voice
- Singing gave children who had experienced immense trauma a sense of freedom and helped them feel like children again
- In some cases, there was a ripple effect as children took songs back to their families and shared the benefits of World Voice more widely
- Through World Voice children developed a stronger sense of identity, place in the world and connection to others
- Performances and sharing events were powerful moments of community celebration for children and audiences alike
- Some children voluntarily became young singing leaders and took the initiative to teach songs to others
- There were several examples of how World Voice intersected with gender issues. In some cases, boys, often teenage boys, did not want to sing but through the programme became confident and engaged in singing and leading. In other places girls observed as being reluctant, shy, or discouraged to begin with became more confident and sociable through singing
- There are numerous examples of how World Voice was found to be effective for teaching children with special educational needs and disabilities

Place

- An important success factor has been listening to and respecting the priorities of each country and establishing World Voice with a key strategic goal in mind. A nuanced and sensitive understanding of the context at country, region and city level is essential
- All five countries have relatively formal education systems, and World Voice has provided a new methodology in response to this that has offered a more enjoyable, dynamic, and interactive way of teaching and learning—the combination of a structured methodology and the attraction of a more dynamic teaching and learning style have drawn people into World Voice
- The importance of translating songs accurately and providing authentic information about cultural context was emphasised by multiple interviewees
- World Voice can be used to celebrate the tradition and culture of the country through song—commissioning local musicians, the use of local repertoire and local language versions of the World Voice Handbook have enhanced this

Partnerships

- Partnerships have been central to embedding and sustaining World Voice successfully. Partnership between the British Council, Ministries for Education and key national agencies has enabled World Voice to become wide-spread and sustainable

Profile

- World Voice has become a well-recognised and respected name and brand—it enabled people to feel that they were part of a significant world-wide programme
- In some countries setting up World Voice choirs that performed publicly helped raise awareness of the benefits of singing and increase support for the programme

Personnel

- The delivery teams in every country were flexible and solutions-focused
- The individuals involved were committed, dedicated and collaborative
- There are many individuals whose passion for the programme has been infectious and increased the impact. In particular, the outstanding commitment of some Master Trainers helped to promote and expand World Voice, and support and energise teachers
- The success of World Voice depends on key people and teams on the ground advising on programme design, coordinating programme activities, inspiring participants, cascading training/resources and supporting teachers

- The World Voice Artistic Director and World Voice Trainers received positive praise in all countries, and are regarded as respectful, empathetic, professional, and inspirational leaders

Training and resources

- The programme focused on face-to-face training, and this direct engagement between teachers and trainers has been highly valued
- The training is regarded as high quality and inspirational
- Many people are keen to explore online training in the future given the financial and environmental costs of trainers delivering short training programmes in multiple countries, and feel the COVID-19 pandemic is extra motivation to explore online and blended (digital, remote, and face-to-face combined) models
- Trainers and teachers throughout the programme felt the benefits of being part of a community of practice, and felt that opportunities to network and connect could be further developed in future
- World Voice resources have been well received and seen as essential to creating a sustainable legacy beyond training. Resource needs varied from country to country and these local contexts need to be explored further

Challenges

Participants

- Generally, it was more difficult for children in remote regions to access the programme because of challenges with communications, transportation, and other logistical issues
- There were some issues with a lack of continuity for children where their teacher trained in the World Voice methodology left the school and the training wasn't passed onto other staff
- In some circumstances, girls faced barriers to involvement if singing wasn't supported by their family for religious or cultural reasons

Place

- Political sensitivities, conflict, disruption, and national disasters were evident and impactful in all countries
- World Voice was a large logistical operation and often challenging with travel issues, lack of transport, lack of electricity and Internet connectivity
- There were challenges specific to working in refugee camps including:
 - Communication with children and families. The suggestion of a cultural mediator was noted as a possible solution
 - The transient nature of a camp makes it difficult to build relationships with children and track their progress

- The World Voice programme sometimes had to compete with other British Council projects making it more challenging to achieve buy-in from some regions

Partnerships

- Support and engagement from government departments affected the success of the programme in each country differently; from positive relationships in some, to a more challenging relationship in others where systems and structures hindered progress

Personnel

- In some cases, it was challenging to convince gatekeepers like headteachers of the importance and purpose of World Voice at the start of the programme. Sometimes establishing the programme in schools was a big challenge and project managers/coordinators had to be persistent to gain traction
- Some older, senior, or experienced teachers were resistant to adopting the World Voice approach
- Some teachers were not willing to continue with the programme and mentioned several challenges after attending the training. There was some drop-out because of teachers lacking interest and motivation; this was particularly notable in countries where teaching isn't a well-supported or well-respected profession

Training and resources

- The degree to which teachers have continued using World Voice in their regular practice is variable, and in some cases, there seems to be a gap between training and implementation. Perhaps the greatest challenge is how to ensure that all the participating schools and teachers use World Voice tools daily or regularly and turn World Voice into a longer-term strategy. Regular check-ins, monitoring and training are needed to fully embed World Voice as part of school culture and achieve sustained impact
- Keeping the programme alive and active in schools in the long term has been a challenge—linked to this, several countries expressed the desire to track the longevity of World Voice in schools more closely
- Ongoing training has been a challenge. When the World Voice UK trainers are not present there is a lack of support, and there have been difficulties cascading learning to other Master Trainers and teachers
- Teacher turnover was challenging and set some schools back as the programme had to be reintroduced
- It has been an ongoing challenge to help the teachers develop belief in the programme and implement the methodology in their classes
- Technology limitations prevented some teachers from accessing resources
- Some teachers needed more time to master the songs and struggled with the speed with which they had to translate a training session to the classroom

4. Country portraits

4.1. Colombia

“...it’s clear to me the World Voice programme in partnership with Batuta has such integrity and strength in its shared aims. The potential to reach so many thousands of children and teachers, through the networks already established, is extraordinary. Especially at this time, when the end of the conflict here looks further away than recently imagined, I so hope the programme can be fully supported to reach its potential.” World Voice Trainer report

Key features

Start date: September 2014

Training visits: March 2016 and October 2016

Top-up training: September 2019

UK Trainers: Jane Wheeler, Sharon Durant

Number of teachers trained: Approximately 175

Number of children involved: Approximately 2000



Partner organisations: World Voice has been delivered by a unique partnership between the British Council and Batuta, a national music education programme, with some input from the Ministry of Education.

Socio-political context: Civil conflict and poverty dominates the socio-political context in Colombia, which means that many children participating in World Voice live amongst violence and challenging, complex circumstances.

<p>Key outcomes</p> <ul style="list-style-type: none"> • Strong evidence of increased wellbeing, musical skills, and English language development amongst children • Children have become more connected to their natural environment • Children living with complicated social issues and violence have experienced the benefits of World Voice deeply • Teaching and learning has become more joyful, which has led to better interaction between teachers and children • There is a wide network of teachers using World Voice in their practice – evidence suggests that most trained teachers continue to use World Voice • World Voice has become embedded in Batuta’s pedagogy, practice, and strategy
<p>Successes</p> <ul style="list-style-type: none"> • The strength of the partnership with Batuta: both organisationally and the relationship between Batuta musicians and schoolteachers • Master Trainers are Batuta teachers: they are already very experienced, talented musicians, learning to teach music in a different way through World Voice • The methodology being based upon “showing [and doing] rather than telling” • The enthusiasm and energy of the UK Trainers • The World Voice Songbook has been successful and well received – this includes a significant increase (500+) in access to online resources during COVID-19 • World Voice has elevated music from “just music” to something with much wider benefit • Development of a WhatsApp group and peer learning opportunities for teachers • Teachers who had the opportunity to connect with World Voice practitioners internationally enjoyed and benefitted from this connection • Success with older children, boys, and children with special educational needs and disabilities
<p>Challenges</p> <ul style="list-style-type: none"> • Bureaucracy at the Ministry of Education and resistant headteachers made it challenging to establish the programme • Some teachers were resistant to adopting a new method because they felt tied to traditional practice and pedagogy • Some schools were traditional with their methodology and they felt that the programme was very different and disruptive • Issues with online connectivity for schools in remote and disadvantaged areas • Some struggles to secure partnership funding • Moving from Batuta’s conservatoire-based approach to a more collaborative, creative approach and incorporating generalist teachers into the work of Batuta

- Attendance at teacher training sessions wasn't always consistent
- Logistical challenges, eg the challenges of flights and transportation when bringing Master Trainers together in one place
- Insecurity of teachers about their capacities for building skills – it was a challenge helping teachers develop self-belief
- Some frustration that not enough teachers were involved

Conditions for success

- Dedication and commitment of the teachers to the ideals of World Voice
- The structured methodology and cascade approach to teaching and learning
- The partnership with Batuta resulting in the programme becoming fully embedded
- The team, led by UK leaders who were experienced, flexible and creative
- Communicating that World Voice is a worldwide initiative, that it is bigger and wider than just Columbia
- The World Voice brand and identity
- That it's fun: games, rounds, dancing, the physicality of World Voice
- Online tools and resources
- The cultural aspect of the programme drawing in multiple languages, different countries, and traditions
- The existing skills of Batuta teachers positioned them well to train other teachers

Legacy and the future

There is a desire to extend reach and fulfil the potential to reach thousands more children by:

- developing the skills and reach of the Master Trainers;
- ensuring that existing World Voice teachers stay motivated and continue to use World Voice;
- bringing together a wider pool of teachers in the next phase.

The ongoing partnership with Batuta is key, and Batuta continues to use the World Voice methodology. To reach more schools in future involving a partner with better access to schools nationally would be a strength.

Recommendations for Sing Up from interviewees in Colombia

- Emphasise to all involved that this is part of a worldwide programme
- Having a strong, robust, respected, local delivery partner is key. Continuous dialogue with the local partner is essential to staying flexible and adaptable to local context
- Continue to develop a common evaluation methodology across all countries
- More promotional materials are needed to convince headteachers that World Voice is valuable

- An understanding of the context of the country and the cities/rural areas is essential. The social, cultural context of each area is fundamental
- One of the most important things is that all the people involved feel passionate about it

4.2. Ethiopia

“For me the children ‘came alive’ through the project. It was fabulous, they just lit up the room. I didn’t see one unhappy student the whole time and I went into all of the school. The students just loved it.” British Council staff, Ethiopia

Key features

Start date: 2013

Training visits: 2014-2018

UK Trainers: Richard Frostick, Lin Marsh

Number of teachers trained: Approximately 865

Number of children involved: Over 300,000



Partner organisations: World Voice has been delivered by a partnership between the British Council, Ministry of Education and Child Fund International, Addis Ababa Education Bureau, Gondar orphanage and school, Tigray Education Bureau and Child Hope.

Context: There is political unrest in different parts of Ethiopia, especially in the region of Tigray; this makes travel very difficult in the regions where there is conflict. Lack of power and poor access to technology in schools are common issues.

Key outcomes
<ul style="list-style-type: none"> • Increased wellbeing and joy in schools • Children are more motivated to come to school • Changes in behaviour, engagement and interaction between children and teachers • A very well-established network of skilled and passionate Master Trainers • A social enterprise has been established to continue World Voice
Successes
<ul style="list-style-type: none"> • Working with boys who at first weren't engaged but became so over time • Companionship of teachers: English teachers worked together with music teachers in a very supportive and collaborative way • Master Trainers put together a CD with ten songs and used it extensively. Many of the teachers now use this resource regularly • The World Voice Handbook worked well as a course guide and was used extensively by all the trainees. It was an ideal complement to the Word Voice Songbook and other online resources • Key individuals: Master Trainer Zeny – her experience and commitment to the programme was key to its success and its legacy. There was a World Voice Champion who was a constant presence throughout the programme • Using singing to raise awareness of health and social issues • Schools found that the creative approach was complementary to their usual teaching style. They found it a solution to challenges of teaching – particularly as it is not resource-heavy • Organising mass concerts and events. The children were incredibly proud to perform • Using World Voice as a tool to teach English became well accepted in the education system • Involvement of the Ministry of Education and Education Bureau in Addis Ababa
Challenges
<ul style="list-style-type: none"> • Infrastructure: travel, roads, lack of electricity, Internet connectivity • Ensuring resources could reach teachers • It was felt that involving a larger cohort of teachers for the legacy visit would have had more success and impact • Teachers needed more time to develop their skills and to be trained more than two times a year • Shortage of songs that could be used across the curriculum • Political unrest in different parts of Ethiopia made travel difficult • The challenge of World Voice competing with other British Council initiatives • Bringing regions beyond Addis Ababa on board • Establishing consistent communication and reliable processes for ongoing monitoring of World Voice across schools

- Financial shortage: it was a small project with a relatively small budget which made it difficult to scale up
- It was a challenge to work at policy level: for the government to adopt World Voice at policy level, there needed to be more dedicated government engagement and budget
- Making it part of the curriculum across a whole school and embedding it in other subjects and curriculum areas
- Sometimes teachers lacked motivation for music – this was compounded by the fact that teaching isn't seen as a well-respected profession so many teachers lack motivation
- Using school days for training was complained about by teachers and administrative staff

Conditions for success

- Hiring four assistant trainers from government schools
- Partnerships: Addis Ababa Education Bureau with Tigray Education office, Gondar orphanage and school
- High profile performances in Addis Ababa, and for the British Council 75th Anniversary, DFID international Conference, and Ethiopian English Teachers Association international conference
- Taking World Voice beyond Addis Ababa and into other regions
- Working with Child Fund to scale World Voice up in different regions
- The cascade model: a methodology based on sharing and transferring skills and knowledge
- Flexibility with how the programme was used - finding the best fit and best value for Ethiopia
- British Council Ethiopia being flexible and supportive of Master Trainers
- Moving World Voice from the British Council Ethiopia arts portfolio to the Schools Programme enabled more partnerships and opportunities
- Exchange of learning and resources between Master Trainers and UK Trainers
- Strong Country Director involved in building partnerships
- Teachers together felt like they were part of a community of teachers
- Mentoring and peer support amongst teachers
- Teachers acting as ambassadors
- Encouraging environment for Master Trainers with good, smooth communication
- Effective project team support and provision of resources from the UK
- Encouraging, motivating and highly committed UK Trainers

Legacy and the future

- Ambition to continue improving the quality of education in Ethiopia through World Voice
- Further development of the newly established World Voice social enterprise

- A desire to try to include more teachers and students – more training needed to underpin growth
- Continue to partner with Child Hope to provide training
- Develop engagement at national government level
- Design World Voice regional ‘clubs’ or networks providing ongoing support and resource-sharing for World Voice teachers
- Young leaders to continue developing their skills and confidence – children leading other children

Recommendations for Sing Up from interviewees in Ethiopia

- Work closely with partners
- Have consistent systematic follow-up mechanisms and evaluation processes for schools
- Make sure there are opportunities for people to share their experiences and reflect on the programme
- Organise annual events, online or if possible face-to-face, to provide a platform for children to work together
- Expand World Voice to more disadvantaged areas in Ethiopia (and other parts of the world) particularly to refugee camps and to children experiencing trauma
- *“One of the treasures from World Voice is collecting songs from Ethiopia from different tribes. I would love to send this message to the new organisation [Sing Up], to share what we have, to share with other countries.” Master Trainer*

4.3. Greece

“It was the happiness that this project brought, the smiles, the laughter, this was apparent from the beginning. This was the first obvious thing you could recognise. The improvement in wellbeing was the most important.” British Council staff, Greece

Key features

Start date: 2017

Training visits: 2017-2018

UK Trainer: Jane Wheeler

Number of teachers trained: Approximately 64

Number of children involved: Approximately 875



Partner organisations: World Voice has been delivered by a unique partnership between the British Council and UNICEF, with Save the Children, Skaramagas refugee camp, Athens Conservatoire and ELIX.

Socio-political context: There are many refugee camps in Greece. Skaramagas refugee camp was set up in 2016. Families and children in the camp are from different nationalities and they live in a particularly challenging context. People living in the camp are usually in transit, so many families arrive and leave regularly, and the situation is unstable.

<p>Key outcomes</p> <ul style="list-style-type: none"> • Wellbeing: joy, escape, expression, inspiration, engagement, focus • Children’s sense of confidence and self-belief • The psychosocial benefits of singing for children facing profoundly challenging and unsettling circumstances • Cooperation and connection with others: learning how to work in a group, re-engaging with society in a new place, acceptance and empathy between people from different cultures • Helping children get ready to learn: routines, structure, return of ‘normality’ in daily life and education • Some evidence that teachers continue to use World Voice in their schools though longer-term legacy is less apparent in Greece than in other countries
<p>Successes</p> <ul style="list-style-type: none"> • Performance was a powerful community celebration for the children and audience • Commitment across all personnel: British Council staff, UK World Voice Trainers, UNICEF and Skaramagas staff • The attitude of the team: flexible, finding solutions, supportive, good organisation • Success of the May 2018 concert. This unique experience enabled further integration of young refugees into society • Teachers valued the methodology because they saw the impact on children’s mental health • The cascade model • The opportunity to connect children together from different camps • Core purpose of World Voice - language learning; social and emotional learning • Innovative programming – use of different cultures and languages • Sharing of resources online • The wide range of styles and vocal practices in the World Voice Songbook
<p>Challenges</p> <ul style="list-style-type: none"> • Uncertainty: unpredictability in refugee camps, with many people coming and going all the time; uncertain future in terms of securing funding • Became a short-term project rather than a longer-term programme • Working at the Skaramagas camp: fluid conditions at the site made long-term planning impossible; working in such vulnerable contexts entails risks and requires flexibility and innovative solutions; space and access is also a problem • Scheduling was a challenge as teachers could not come out of school for training • Stimulating and motivating teachers to use this approach in the classroom – teachers were reluctant

- Debate over how much music is part of the curriculum in Greece and therefore if/how World Voice would be embraced in the long-term
- Getting the formal education sector on-side and to accept the programme within the school environment. Bringing teachers/educators on board by convincing them of the value of World Voice
- Convincing people in the refugee and education world (UNICEF in particular) that this was a methodology that worked and that helped with school readiness – to start with the Ministry of Education were resistant as they wanted the focus to be on subjects like maths though they did become convinced of World Voice over time

Conditions for success

- The final concert – an opportunity to showcase the work and celebrate what the children had achieved
- Successful administration and management
- UK trainers’ relationship with the Master Trainers resulting in a collaborative approach towards planning and delivery
- Ability to be flexible and adaptable, especially in refugee camp settings
- A pedagogy that was new and innovative to Greece and the refugee camps
- The administrative team who connected with everyone and were passionate advocates
- Local partners (eg UNICEF) who knew the context
- Involvement of a conservatoire
- *“The children loved it because they were doing a project that wasn’t about being a refugee. Treating them just like other children, rather than being about acclimatising or integrating them.” British Council staff*

Legacy and the future

- There is a strong passion for the World Voice Programme to continue in Greece, particularly given there are many more refugee camps and thousands of children who would benefit
- Potential for wider use of World Voice in schools in Greece generally, particularly those with refugee students

Recommendations for Sing Up from interviewees in Greece

- Understand needs of the participants - survey the population, understand challenges and social issues – and address the need
- Flexibility: each country is different and the context should be reflected. It is important to build a story and a narrative about how World Voice is impactful within the context to convince others of its importance
- Research the construction of the local educational system and where music sits within it
- Find the teachers who are most reluctant and lacking confidence and support them to develop more confidence through World Voice
- Test a hybrid/blended model. The power of the project is based on face-to-face collaboration but some of the experience could be transferred to digital platforms without losing the quality

- Someone at country-wide level who believes in the power of World Voice is important to long-term success and sustainable impact
- Create a network of Master Trainers across countries
- It would be useful to bring people together from other countries online; explore how countries could work together to develop new ideas

4.4. Nepal

“They realised the importance of music in the curriculum at a central level – in policy. They saw that music is part of life.” British Council staff, Nepal

Key features

Start date: Fieldwork began in April 2014 and the first visit was in February 2015

Training visits: 2015-2019

UK Trainers: Richard Frostick, Jane Wheeler

Number of teachers trained: Approximately 300

Number of children involved: Approximately 4850



Partner organisations: World Voice has been delivered by a partnership between the British Council and the Ministry of Education, working with government schools.

Context: An unstable political situation prolonged the start of the World Voice project in Nepal. There is much poverty in the country and it is also susceptible to natural disasters. An earthquake on 25 April 2015 killed thousands of people, destroyed rural villages, and damaged buildings in Kathmandu. There are many remote areas in Nepal that often have unreliable Internet access. Government schools have limited resources.

Key outcomes
<ul style="list-style-type: none"> • Teachers were introduced to more interactive, practical methods, which transformed the atmosphere in classrooms and teacher-student relationships improved • World Voice contributed directly to re-writing the music curriculum • World Voice supported people to recover and heal from the 2015 earthquake
Successes
<ul style="list-style-type: none"> • A government that was interested and paid attention • Involvement of a well-known musician and composer as Master Trainer • Creating a Nepalese version of the World Voice Handbook • Teachers expressed enthusiasm for the potential of the World Voice principles and practices, and for the Songbook and Handbook. Teachers took a new interest in the Handbook once it had been translated, having been guided through some of the activities and other related activities, and requested that further accessible resources are made available online and via WhatsApp • Wide-spread use of Nepalese repertoire • Development of a new manual: 'Music across the Curriculum', combining local curriculum and World Voice content • Good working relationship with the Master Trainers who brought their own songs to the programme • The strategic nature of the programme and how it was built into educational policy • Support and commitment of British Council
Challenges
<ul style="list-style-type: none"> • Sustained training: when UK World Voice Trainers are not present there is a lack of support, and there have been challenges cascading learning to other Master Trainers and teachers • Poor Internet access. It was better to provide CDs and DVDs rather than relying on online connectivity • Lack of a dedicated project manager resulted in it being a challenge to regularly monitor quality assurance in schools, particularly in remote regions • The programme was paused for an extended period in the middle which meant momentum and continuity was lost • Immediately after the training most of the teachers tried to incorporate the approach in their daily teaching but apathy of school management, lack of resources and lack of motivation meant this didn't always last • Smaller number of Master Trainers than hoped • Difficulty engaging with schools in the first instance • Changing the traditional way of thinking sometimes met with resistance

Conditions for success

- Co-operative stakeholders, particularly schools and the British Council team
- Working with the Ministry of Education from the start
- Creating the World Voice Nepali curriculum – it was specific to Nepal but infused with the ethos of World Voice
- Good spread of engagement across the country
- Cross-curricular aspect of World Voice is very important to teachers and children

Legacy and the future

- A film about World Voice is being produced to promote the programme
- Opportunity to renew and revisit the collaboration with the Ministry of Education to see if there is scope for further collaboration
- Desire for follow-up programme, or an alumni programme with a common platform, so that those involved can continue to share and learn
- Dialogue between governments would be powerful. *“A cultural exchange helping to build respect between countries and cultures, which could be part of peace in the world.” British Council staff, Nepal*

Recommendations for Sing Up from Nepalese interviewees

- Be active online and on social media to tell the story of World Voice
- Maintain the relationship with government and other strategic partners
- Connect more with parents to help them understand the impact of World Voice
- Harness teachers’ interest and incentivise Master Trainers to independently cascade learning to schools that aren’t directly involved in the programme
- Provide further training for teachers and Master Trainers. Establish a follow-up programme for all the individuals involved so far to share their learning. *“I really want to bring Master Trainers and teachers together to take this further” British Council staff*
- Nepali teachers would value learning from case studies from other places in the world. They would also like the chance to share World Voice Nepal recordings and films with other countries

4.5. Palestine

“Integrating music into teaching English and using clapping, rhyming, writing songs for children or using new words. Music has become part of their discipline.”

Partner, Palestine

Key features

Start date: 2014

Training visits: 2015-2019

UK Trainers: Richard Frostick

Number of teachers trained: Over 2000

Number of children involved: Approximately 116,000



Partner organisations: World Voice has been delivered by a partnership between the British Council, the Ministry of Education and UNRWA, working with English Language teachers. The Edward Said Conservatoire has also supported the programme

Context: The political situation in Palestine is unstable with ongoing tension and conflict in the region. There are many travel restrictions.

Key outcomes
<ul style="list-style-type: none"> • Language development: marked improvement in children’s English language skills • Children have improved attitudes to learning; musical skills; and improved team-work skills • Joy and psychosocial support for children in traumatic and stressful circumstances • World Voice is respected and loved across Palestine amongst parents, teachers, UNRWA and the Ministry of Education
Successes
<ul style="list-style-type: none"> • Palestine is the standout World Voice case study. It is a model of best practice in terms of the programme becoming fully embedded and integrated • Visibility of World Voice across Palestine • The need for psychosocial support and relief from profound daily stress: World Voice proved its ability to make a significant contribution to this • Good strategic partnership working between British Council, UNRWA and the Ministry of Education • Involvement of Edward Said Conservatoire • Respect for and relationship with the World Voice Artistic Director (amongst teachers, UNRWA, Ministry of Education) • The integrated approach towards using music to teach English • Working in a special educational needs school • Setting up choirs that gave World Voice a public platform • Teachers formed a WhatsApp group that remains active • Online resources continue to be used • Teachers have embraced the use of music across the curriculum • Cascade model worked and achieved good coverage across the territory
Challenges
<ul style="list-style-type: none"> • Politics and sensitivity of the situation in Palestine • Formality of the education system and expectations around priorities in education. Master Trainers have needed to convince colleagues that music is important – some teachers had reservations about using music in class and some parents rejected the idea • Performance in March didn’t take place due to COVID-19 and this has stalled progress with developing World Voice choirs • Sometimes bringing everyone together was difficult, especially in the West Bank • Some challenges with lack of confidence amongst Master Trainers • The heavy load of teaching: teachers needed more space to develop and sometimes struggled to fit it in alongside other responsibilities

<p>Conditions for success</p> <ul style="list-style-type: none"> • Inclusive ethos • Developed at a policy level with support from the government and UNWRA • Inspirational nature of UK trainers • Teachers’ determination to embrace World Voice • Methodical cascading method
<p>Legacy and the future</p> <ul style="list-style-type: none"> • World Voice is well-embedded and widely used—World Voice trained teachers are so enthusiastic about it that they continue to promote and use it • There were discussions on how World Voice can support and contribute to the training of special educational needs teachers • Continued involvement of UNWRA and Edward Said Conservatoire is crucial
<p>Recommendations for Sing Up</p> <ul style="list-style-type: none"> • Tap into the expertise of each country in particular • Understand the political situation and landscape, and devise the programme case-by-case, country-by-country • Listen to the people who have been involved in the project • Exchange learning with other countries and institutions • Continue supporting teachers in the classroom; they need to be motivated externally from Sing Up • Assign budget for schools to allocate to World Voice activities themselves • Develop stronger promotional materials • Encourage the formation of World Voice choirs as this provides a more public platform to celebrate the success of the programme

5. The future of World Voice

5.1. Programme-wide recommendations

Partnership working

1. Engage with all existing World Voice countries as soon as possible to learn about and support their legacy planning where possible.
2. When beginning to work in new countries take time to understand the unique context and complexities. Develop the programme based on local need. Whilst working to the World Voice methodology is important, do not be too rigid or prescriptive; listen to local voice, form good relationships, be flexible and make no assumptions. Identify the key issue to address through singing early on (for example in Palestine it quickly became clear that using singing to enhance English language learning was the key strategic priority). Where possible identify an issue that is a strategic priority at policy/government level (as this enables the programme to become more embedded in the long-term).
3. Connect with national agencies, governmental and Non-Governmental Organisations as early in the process of establishing new World Voice countries as possible.
4. Find a strong ally at the highest level in each country and ideally someone who is well embedded and likely to become a long-term collaborator.

Methodology and resources

5. Continue to establish and embed robust structures and processes for cascading World Voice training and resources.
6. Research and develop a blended learning model that includes remote/online training and engagement.
7. Celebrate the songs that have been collected. Understand where songs are from, what language they are in and what they are about. Ensure translations are accurate and that contextual information is provided. Continue to build the World Voice Songbook so that it draws upon songs from all countries and communities involved, with songs contextualised in a deep, respectful, and authentic way.
8. Get to know the limitations of each country in terms of disseminating resources, particularly resources like the online World Voice Songbook that require Internet access and reliable connectivity.
9. Explore the potential for developing more songs about health, social and environmental issues as there is an opportunity to contribute to health and social change priorities across the world.
10. Training should be age/setting specific across primary, secondary, and special schools. There is positive testimony about the impact of World Voice on the very few disabled children and children with special educational needs that were involved in the programme. Sing Up should aim to involve more disabled children in the future and develop accessible resources.

11. Research and develop the use of technology, for example a World Voice app and use of YouTube, Zoom and cloud technology.
12. Continue to focus on the joyful, playful, and interactive aspects of World Voice teaching and learning.

Personnel

13. Continue to work with the existing UK World Voice Trainer team but also seek to diversify Trainers to better reflect the diversity of children involved in World Voice across the world (particularly in terms of ethnicity and disability).
14. Create more 'community of practice' opportunities for the UK World Voice Trainers to come together and share practice.
15. Create opportunities for people across the international World Voice network to come together, connect, collaborate, and share practice.
16. *"The programme is all about the people."* Use the existing knowledge of those involved to date and continue to build connections and collaboration with World Voice personnel and participants across the world.
17. Ensure that both generalist and music specialists (and other specialist teachers, for example English teachers) are included in the training where possible. Nurture and grow networks of teachers in each country.
18. Consider engaging families in the programme. Parents/carers are important allies and advocates for World Voice.
19. Continuing to develop a deeply empathetic and reflective team who are highly committed to developing World Voice.

Funding and sustainability

20. Explore new financial and fundraising models – including social enterprise models and the opportunity for commercial income from wealthier countries to potentially subsidise the programme in ODA (Official Development Assistance) countries.
21. Identify a strategic and financial partner early on when developing a new country relationship.

Profiling and celebrating World Voice

22. Develop international promotional materials that celebrate the varied outcomes and impact of World Voice.
23. Develop the social media presence of World Voice.

Attitude and ethos

24. Consider what the UK can learn from World Voice and be humble about the UK's involvement—the UK is an equal partner and collaborator to other countries.
25. Value local expertise in each country and combine this with the unique skills and experience of UK World Voice Trainers.

26. Build trust through valuing music of the host country. Respect the traditions of the host country and show respect and interest in learning new songs from each country.

6. Appendices

6.1. Evidence sources

British Council UK interviews

Cathy Graham OBE, Director of Music, British Council (UK)

Catherine Burgis, Resources and World Voice Programme Manager 2016-20, British Council (UK)

Bridget Whyte, World Voice Programme Manager 2013-17, British Council (UK)

World Voice UK interviews

Elin Llwyd - World Voice Trainer (Zimbabwe, Rwanda)

Jane Wheeler - World Voice Trainer (Nepal, Greece, Colombia)

Lin Marsh - World Voice Trainer (Ethiopia)

Richard Frostick – World Voice Artistic Director and Trainer (Ethiopia, Nepal, Palestine)

Sharon Durant - World Voice Trainer (Colombia)

Ian Young - World Voice Trainer (UK, Bangladesh, Sudan and India)

Colombia evaluation evidence

Reports

World Voice visit report by Jane Wheeler 2014

Colombia Stage 2 Evaluation Totals (Evaluation of March 2016 workshops and resources)

World Voice Overseas Visit Report (Workshop/Legacy visit to Bogata) by Jane Wheeler 2016

World Voice Overseas Visit Report 2 (Teacher Training), by Jane Wheeler 2016

2018/19 Reporting for Global Evaluation

World Voice Yearly Evaluation Report 19-20

World Voice Colombia teachers Stage 2 evaluation forms 2016

Batuta evaluation top up training report 2019

Interviews

Luis Gonzalez- Co-ordinator - British Council (Colombia)

Carolina Gomez - British Council (Colombia)
Sylvia Ospina - Arts Director – British Council (Colombia)
Carolina Gomez - Arts Project Officer - British Council (Colombia)
Catherine Surace Arenas - Batuta (Colombia)
Angie Mohica – teacher (Colombia)
María Ester Ruíz - teacher (Colombia)
Nelly Valencia - Master Trainer (Colombia)
Ronald Alexander Sayago - Master Trainer (Colombia)
Ramón González - Batuta coordinator (Colombia)

Video/audio

World Voice Video March 2019

Ethiopia evaluation evidence

Reports

World Voice Ethiopia Workshop Visit report by Richard Frostick, 2013
World Voice Ethiopia First Legacy Visit report by Richard Frostick 2014
World Voice Visit report by Elinor Kruse 2016
World Voice Ethiopia Top up Visit report by Richard Frostick 2014
World Voice Ethiopia Training Visit report by Richard Frostick 2018
2017/18 Yearly Reporting
World Voice Ethiopia Teacher evaluation forms

Case studies

Teaching Music in a Natural Way - Binyam Getachew (English teacher) 2017-18
English and Music Working Together - Tsion and Samira (music and English teachers) 2017-18
Adding Movement to Music - Kebron Gebre Exerbier (aesthetics and music teacher) 2017-18
The Difference Between Two Years - Grade 5 students 2017-18
How World Voice Promotes Inclusion - Africa Andinet primary school 2017-18
Taking World Voice Outside the Classroom - schools across the project 2017-18
Discovering Music by Song - Misikir, a Grade 7 student (age 14) 2017-18

When Learning Becomes Practical - Sirash (English teacher) 2017-18

Adding Movement to Music-Kebron Gebre Exerbier (aesthetics and music teacher) 2017-18

Interviews

Adane Melese - Education Program Specialist – Child Fund Ethiopia

Inku Fasil – Co-ordinator - British Council (Ethiopia)

Martha Hardy – Co-ordinator – British Council (Ethiopia)

Tsegaye Alemneh – Musician for World Voice and Schools programme - British Council (Ethiopia)

Wubet Girma - British Council (Ethiopia)

Zeny Zerfu – Master Trainer (Ethiopia)

Greece evaluation evidence

Reports

History of World Voice in Greece; summary of World Voice Children's concert May 2018

2017/18 and 2018/19 yearly reporting documents

World Voice Visit 1 Workshop Report 2017

World Voice Visit 2 Report 2017

World Voice Visit 3 Report 2017

World Voice Concert Prep Report 2018

World Voice Concert Prep Report 2018

World Voice Final Performance Report 2018

World Voice teachers Stage 2 evaluation forms 2017

Interviews

Anastasia Andritsou – Country Director, British Council (Greece)

Eirini Kareta - Co-ordinator - British Council (Belgium)

Fani Morali – Master trainer (Greece)

Maria Nomikou – Project Manager, British Council (Greece)

Naoko Iamoto – Head of Education, British Council (Greece)

Natasha Ramantza - Education Manager, Elix (Greece)

Niki Xenou - Partnerships and Programmes Manager - British Council (Greece)

Nikos Ziaziiris, Master Trainer (Greece)

Nepal evaluation evidence

Reports

World Voice Nepal - Workshop Visit report by Richard Frostick 2015

World Voice Nepal First Legacy report by Richard Frostick 2015

World Voice Nepal Second Legacy Visit report by Richard Frostick 2015

Nepal Yearly Evaluation Report 2017-18

Nepal Yearly Evaluation Report 2018-19 - (Echoes in The Valley Music Festival)

Evaluation Template - Jane Wheeler experiences of 5-day training and filming project 2020

World Voice Legacy Report - Legacy Training, Film making – by Jane Wheeler 2020

World Voice Highlights: Overview and feedback (phone calls to teachers 3 years on)

Qualitative report on World Voice by Foundation for Development Management (FDM) 2019

Video/audio

Four audio interview recordings

Interviews

Dipendra Bajracharya - Master Trainer (Nepal)

Nhooja Tuladhar - British Council Arts team (Nepal)

Pradeep Bomjan - Lead Master Trainer (Nepal)

Robin Dangol – Co-ordinator - British Council (Nepal)

Palestine evaluation evidence

Reports

Scoping visit report 2014

First workshop visit to Palestine report by Richard Frostick 2014

World Voice Yearly Evaluation Report Template 19-20

2016/17 Yearly Reporting form

World Voice Teacher Stage 1 - Baseline evaluation form summary

Visit report 2016

Case studies

Feedback from Hind Sayeh - Almustaqbal School
Feedback from Mayyada Hammoudeh - Ramallah Basic girls' school
Feedback from Hind Sayeh - Almustaqbal School
Feedback from Samer at Alammari boys school/UNRWA
Feedback from Sabah Amara at Al Amaari basic girls school

Audio/video evidence

Audio evidence from senior teacher at Helen Keller School

Interviews

Ghada Hamdan – Master trainer (Palestine)
Martin Daltry – Country Director – British Council (Palestine)
Mira Koussa – Co-ordinator – British Council (Palestine)
Rosa Perez - Co-ordinator - British Council (Palestine)
Shireen Izriqat – Master trainer (Palestine)
Suheil Tarazi - Co-ordinator - British Council (Palestine)

6.2. Research report references

Sing Up: The Benefits of Singing <https://www.singup.org/blog/article/1390-the-benefits-of-singing/>
Sing Up: Health and Wellbeing https://www.singup.org/fileadmin/user_upload/Blog/PDFs/2.Health and Wellbeing.pdf
Musical Futures: 10 Reasons Why Music Should be in the Classroom <https://www.musicalfutures.org/musical-futures-blog/10-reasons-why-singing-should-be-in-the-classroom>
Jane Wheeler: 'How Teachers Can Help Children' article in British Council's Voices Magazine <https://www.britishcouncil.org/voices-magazine/how-teachers-can-help-children-enjoy-singing>
Grape Seed English for Children: Singing in the Classroom leads to Successful Learning <https://grapeseedus.com/singing-in-the-classroom-leads-to-successful-learning/>
Chris Brown: The Relationship Between Singing and Learning https://www.academia.edu/35127492/The_Relationship_Between_Singing_and_Learning_A_Case_Study