

MUSIC LIVE
DRAFT EVALUATION REPORT TO CAMBRIDGESHIRE MUSIC HUB

APRIL 2019



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INTRODUCTION

PROJECT DESCRIPTION

Music Live is a Strategic Touring project run by Cambridgeshire Music (the Cambridgeshire Music Hub) from May 2018 to March 2020. This is the interim evaluation report.

This project builds on and extends a well established model of school engagement. The special features of the Strategic Touring project are:

The high quality of the performers.

The high quality of pre-visit information, including printed brochures.

The proactive targeting on areas of low engagement (rather than taking applications, as previously).

The inclusion of rural areas.

The inclusion of transition concerts bring together secondary schools and their primaries.

The development of a streaming element.

The project turned out different to planned in that:

More schools wanted a workshop as well as a performance.

Bands were unable to do visit two schools in a morning, in part because of the additional distance between schools from the stronger targeting on disadvantage this year.

TARGETS

The targets for the Strategic Touring application are given in this table. I DON'T HAVE ALL THIS DATA

FIGURE 1: TARGETS

Activity Results	Target for 2 years	Estimates for first year
Number of new products or commissions	30	14
Period of employment for artists (in days)	103	56 bands, 216 individuals
Number of performance or exhibition days	103	55 full days
Number of sessions for education, training or participation	303	175
Number of artists who benefit from this activity	500	54
Number of participants	0	6,732
Live audience	32,000	16,632
Online/broadcast audience	45,700	

Earned income	19,000	
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At this stage we have data for 46 shows, which have:

An average audience of 168.

An average participation of 68.

An average of 23 SEND pupils.

An average number of 26 pupils learning a musical instrument.

The schedule planned 99 shows. If this figure was correct, and the same was representative of the whole (which it might not be) then the total for the first year would be:

A total audience of 16,632.

A total participation of 6,732.

A total number of SEND pupils of 2277.

A total of 2,574 pupils learning a musical instrument.

Updated information after including band submissions and verbal estimates (in the appendix table in italics):

Average audience of 198.8

Average workshop participation of 59.2

Total participation of 5868

Total Audience (all interactive concerts) of 19,685.

(Lin Hetherington, Cambridgeshire Music)

METHODOLOGY

This evaluation plan uses existing methods applied by the project. I have also made suggestions for new methods for the second year.

CONCEPTUALISATION

INTRODUCTION

Evaluation is composed of four interlinked strands:

Thinking. Framing, focusing, conceptualising, interpreting, synthesising.

People. Motivating, training, involving, reassuring, listening, informing, influencing

Systems. Planning, gathering data, entering data on a computer, analysing data, disseminating information.

Action. Making recommendations, implementing recommendation.

It is common for arts organisations and others to equate evaluation with Systems (methods) and not plan for the other crucial elements of the system.

Evaluative thinking has these benefits:

Ensuring a clear direction. The process of creating a logic model helps to generate a group consensus about the precise intended outcomes.

Creating a lean evaluation system. Being precise about intended outcomes and critical success factors helps evaluation to focus on key questions.

Bringing the different elements of the evaluation system together. Articulating the theory of change helps test the implied connection between actions and expected outcomes, and results in a balanced evaluation system that covers both.

Testing the logic behind the project. The logic model session helps check that the ideas behind the project are sound and it can identify potential hurdles in its delivery. Clear thinking strengthens not just the evaluation but also the implementation of a programme.

Ensuring expectations are realistic. The logic model shows the chain of logic and therefore graphically illustrates the time lag between short terms outcomes, long term outcomes and impact.

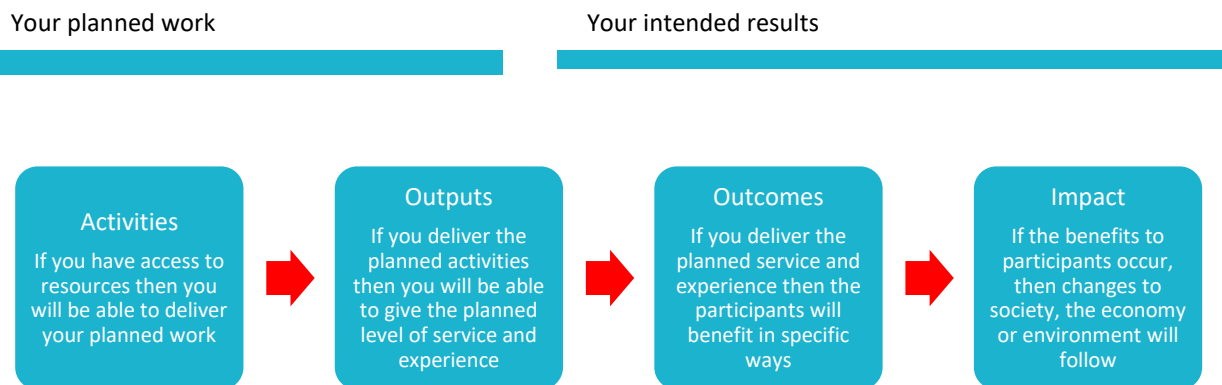
Customising the evaluation. The logic model helps ensure that the evaluation captures what is special about the project.

Summarising the project. The logic model gives a concise description of the project in a form that shows its rationale.

Providing a structure to capture organisational learning. Comparing what happens with what was expected or planned leads naturally to questions about organisational lessons.

EXPLANATION OF LOGIC MODELS

A logic model is a visual depiction of a programme or project. Logic models were originally developed and popularised by The Kellogg Foundation in the United States. By plotting the different stages in a programme – the actions and assumed consequences (outcomes) - logic models provide a simple but powerful way of interrogating the causality assumed by a programme. Logic models are read from left to right:



LANGUAGE

This is our definition of the terms used in a logic model:

Resources are financial and non-financial inputs for a project.

Activities are the actions taken by the project.

Outputs are measures of effort to show that the project took place, and can be defined from the supply side (number of events), or the demand side (number of participants).

Outcomes are changes in the attitudes, behaviour, skills, knowledge, motivation, feelings, or aspirations of participants; or the culture, structures, systems, or processes of organisations.

Impacts are the direct and indirect effects for society, the economy and the environment.

LOGIC MODEL

This is a draft logic model for the Music Live project:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Pre-concert lessons	Number of live concerts	Students enjoy themselves, increase their interest in music, have a	Development of new audiences for the future
Live concerts			

Streamed concerts	Number of streamed concerts	greater understanding of music as a career, and express interest in taking part in local music festivals	
Follow up workshops	Audience numbers for live concerts		
Link to family music sessions	Audience numbers for streamed concerts	Schools have a model to help with transition from Primary to Secondary school and increase their priority to music teaching (indicator: number who 'adopt' a musician)	
	Number of schools offering Arts Award		
	Number of children gaining Arts Award (target: 2500)	Music Cambridgeshire strengthens its links to schools in the area and learns about how to maximise impact from streamed concerts	
ASSUMPTIONS:			

ANALYSIS OF DATA

ENSEMBLE FEEDBACK FORMS

I have put the data as new columns in the activity spreadsheet in Appendix One.

All respondents said they were made to feel welcome when they arrived at the school.

Themes from the comments were:

Availability of pianos, including use for lessons at the same time.

Whether questions were asked in advance. E.g. about the type of school (SEN, PRU), number of students who learn musical instruments.

Suitability of space for the concert e.g. access, acoustics, quiet (not loud heating!).

Whether children were easy to engage.

Whether reception is prompt in allowing musicians through.

Whether the project should collect data on the percentage of students with pupil premium.

Whether the brochure gave the teachers appropriate expectations/communicated the experience well (one teacher said the picture suggested more musicians would come).

SCHOOLS FEEDBACK FORMS

Feedback from schools is extremely positive.

FIGURE 2: VIEWS OF THE CONCERTS (N=?)

	Poor	Acceptable	Good	Excellent
Suitability for age range of attendees	2%	0%	26%	72%
Quality of the presentation overall	0%	2%	24%	74%
Relevance to the musical development of pupils	2%	4%	30%	63%
Engagement with all pupils throughout	2%	2%	35%	61%

One school commented that they would have liked to know:

Is the concert better first or last and how long does it run for?

What is the ideal size for the workshop, can more than one run at once and what are the requirements in terms of space?

What is the ideal length of a workshop and is there time for a rotation of groups through the workshop?

Answers to a question about the strengths of the visit had these themes:

Engagement.

"It was incredible. From beginning to end, the children were involved, listening, taking part, laughing and having fun. The show captured their imagination and interest 100% of the time."

"The performance had a clear musical theme with the chance for the children to participate in some of the performance. The light show kept children engaged and inspired them to make their own shadow puppets."

"The children were so engaged by listening to instruments and styles that they had not previously been exposed to. They enjoyed the musicians work and thought that they were great people to watch and listen to."

Interaction.

"Hilary and Simon brought a really wide range of instruments to show the children, which was really exciting. They also performed on these instruments. Lots of children are more used to recorded music and backing tracks than they are live performance, so this was a really beneficial experience for them! All of the songs were really catchy and fun and the children (all ages!) loved singing along with the choruses. It made them feel very involved in the performance and because the songs were catchy, it didn't take them long to learn then and join in confidently."

"The children were able to take part en masse and as groups/individuals going out to the front to have a go at the instruments or joining in on percussion."

Learning.

"The demonstrations/live music enabled the children to learn about instruments and the history of the brass family in a hands on approach. The children all gave positive feedback and some parents wrote in too giving their appreciation of the event."

Relevance,

"Suitable for all age groups."

"The concert was a great blend of musical education and entertainment - pitched perfectly to engage all ages."

Unusual nature.

"The performance was highly engaging and very different to other types of performances that the children have seen before both in terms of content and style. The singing and shadow aspect was particularly unique."

"The children encountered instruments they had not seen before. They experienced live performance. They learned about how the instruments are played. Y2 enjoyed the art and music workshops."

Learning from previous experience.

"Also the previous visit was just primary this time it was extended to the whole school."

Communication.

"The performance was exactly as described in the brochure."

"The concert/workshops met our expectations perfectly. There was enough information in the brochure for us to pre-teach an introduction to the history of Jazz and some of musicians involved in its development, especially from New Orleans. The children really enjoyed the concert/workshop, which followed on well from the information they already had. After the workshop, the children were all inspired to either learn an instrument or to listen to more music. We then wrote about the experience and their learning as part of our Artsmark focus to use immersive experiences to improve standards in writing."

Facilitation skills.

"Their demonstration engaged all the children from the outset and they had excellent crowd control."

Curriculum links.

"The performance had an excellent cross-curricular approach and packed a huge amount into an hour."

"The performance kept all our pupils from Reception to Year 6 engaged and the children really enjoyed the visit. The shadow puppets and special effects, using simple techniques and materials which the children could copy was a bonus. The singing was of a very high quality and the lyrics were thought-provoking and provocative with a good link to both English and PSHE."

Musical skills.

"It was fantastic to see all the musicians / dancers engaging in each style of music - Their versatility and their appreciation of a wide variety of genres, despite and expertise in a particular field."

96% of respondents who said they would take part in a future event.

“There has been a buzz of excitement and enthusiasm in the school or day - Children have been inspired to try out what they have learnt through break and lunch time - and it has prompted some to come and ask me how they can get more involved in musical activities at school.”

“Our children are rarely to live performances outside of school, so we feel it is important to give them the opportunity to have musicians visit the school. Music Live allows us to offer this experience within our budget.”

CONCERT COMMENTS

The comments so far suggest these lessons:

How to ensure the schools prepare children to make the best of the concerts e.g. through CDs, songbooks. And follow up to sustain impact e.g. writing their own verses to songs,

How to describe the different elements of enjoyment of the concerts. E.g. young musicians, wide range of music, catchy songs, quality of performance, focus of musicians, use of unusual instruments, other artforms (e.g. puppets), humour.

How to increase interaction around the concert. E.g. talking about the instruments, answering questions, having them join in songs (if they have learnt them in advance) or move to the beat.

How to communicate to the school that the concert is suitable for a wide range of children so they do not exclude SEN children.

How to communicate that children can be relaxed during the performance, they do not need to be totally still, can close their eyes.

How to support the musicians to develop their skills in performing in schools.

How to ensure the concerts are enjoyable but also communicate key messages about music e.g. cross curricular links. In the teacher feedback form, one respondent commented that they would like to have considered: How do the pieces link together? What are the students learning? How do the pictures on the screen relate to the music? Could questions be put on the screen? Could the screen use graphics to guide EAL and SEN students through the concert?

How to capture quality of organisation – all the factors that need to be anticipated and managed.

How to spread the message from children to parents.

How to maximise impact on the schools e.g. learning resources for music or making puppets.

CONCLUSION

The surveys show high satisfaction from schools. There is strong appreciation of the quality of the performers. Comments also suggest that the Music Live approach to engagement has worked well.

EVALUATION METHODS

INTRODUCTION

For next year, it would be helpful to introduce:

An observation questionnaire to systematise comments about workshops and performances.

More coded/multichoice questions for the Ensemble and Teacher feedback.

OBSERVATION QUESTIONNAIRE

The benefits of introducing an observation form are:

The process of writing the questionnaire will help the team to articulate what they are looking for, including their understanding of quality, which will make tacit knowledge explicit.

The form will give a systematic way to share individual insights. The form gives a structure for discussion.

Cambridgeshire Music already has team members present in shows and workshops. This evaluation method therefore requires marginal additional effort for a potentially large insight.

Analysing the observation forms will produce quantitative data for evaluation reports.

QUESTION	
DATA	
1. Band	
2. Area	CODE
BACKGROUND	
1. School	
2. Type of engagement	Workshop Show
3. Music genre	Early music Classical Blues and jazz World music Folk fusion
4. Number of teachers present	

5. Number of students present for workshops				
6. Number of students present for concert				
7. Age of participants				
8. Start and end time of concert				
9. Start and end time of workshop				
OVERALL ORGANISATION	Yes	No	NA	Comments
1. Was the purpose clearly explained to the children?				
2. Was Cambridgeshire Music mentioned as the organiser of Music Live?				
3. Did the teachers seem well prepared?				
4. Did the teachers offer appropriate support? E.g. supporting behaviour but not stopping engagement/joy				
5. Was the space appropriate?				
6. Was all the equipment that was needed there?				
7. Did the session run according to plan?				
8. Did the session include some form of interaction?				
WORKSHOP				
1. Were the learning objectives stated?				
2. Was the session well structured?				
3. Were the appropriate health and safety regulations followed?				
4. Was the session pitched at the right level?				
5. Was the number of participants right?				
6. Were all participants able to take part without discrimination??				
7. Were the participants on task during the session?				
8. Did the music leaders give positive feedback to pupils?				
9. Did the session give insights into music?				
10. Did the team work well together?				
11. Did the session meet its learning objectives?				
OVERALL				
12. Did the session showcase Music Live at its best?				
13. Should anything be changed? E.g. additional briefing to schools or artists				
14. Did the music leader(s) use any techniques or approaches that others could learn from? Please explain.				
15. Are there any other lessons for Music Live?				

DRAFT ENSEMBLE FEEDBACK FORM

I have systematised some of the open questions in order to increase the quality of the data.

1. Name	
Questions about each performance, workshop as before	
8. Did you receive all the information you needed in advance?	Yes No Mixed Comments:
9. Was adequate parking provided?	Yes No Mixed Comments:
10. Did the school manage your arrival well e.g. they were welcoming and took you from reception promptly?	Yes No Mixed Comments:
11. Was the space well prepared e.g. piano available, availability on time	Yes No Mixed Comments:
12. Was the space appropriate e.g. noise, layout	Yes No Mixed Comments:
13. Did you include any special engagement approaches in your concert? Please tick all that apply	No Yes, introduction Yes, Q&A session Yes, children joining in with the songs Yes, images or films Yes, use of puppets Yes other, please specify:
OVERALL QUESTIONS	
14. Overall did you get the support you needed from Cambridgeshire Music?	Yes No Mixed Comments:
15. Was the amount of travelling on Music Live reasonable?	Yes No Mixed Comments:
16. Did teachers make a positive contribution to the delivery of Music Live?	Yes No Mixed Comments:
17. Were the children easy to engage?	Yes

	No Mixed Comments:
18. Overall, was Music Live well organised?	Yes No Mixed Comments:
19. Was your work on Music Live enjoyable?	Yes No Mixed Comments:
20. Did your work on Music Live give you any insights of value for your participative work? If yes, what?	
21. Did your work on Music Live give you any insights of value for your other creative work? If yes, what?	
23. What, if anything, is special about Music Live Group?	
24. Do you know of any other organisations that are carrying out similar participative work in music?	No Yes, who?
25. Is there anything that Music Live Group should change about Music Live?	

DRAFT TEACHER FEEDBACK

QUESTIONS AS BEFORE	
6. What were the school's objectives for taking part in Music Live?	
7. Did Music Live meet your school's objectives?	
8. Did the Music Live brochure give you all the information you needed?	Yes No Mixed Comments:
9. Is there any other information you needed before the visit? What?	
10. How did you choose which students to participate in Music Live?	CODE
11. What preparation did you carry out before the Music Live concert/workshops?	Read brochures and leaflets from Cambridgeshire Music Used information from Cambridgeshire Music to deliver a lesson before the concert/workshops Rehearsed songs with students Other please specify:

12. Was Music Live well organised by Cambridgeshire Music?	Yes No Mixed Comments:
13. Was Music Live well organised by the school?	Yes No Mixed Comments:
14. How would you rate the suitability of the concert/workshop for the age range of attendees?	Excellent Good Poor Very poor Comments:
15. How would you rate the presentation by the musicians?	Excellent Good Poor Very poor Comments:
16. How would you rate the relevance of the concert/workshop to the musical development of pupils?	Excellent Good Poor Very poor Comments:
17. How would you rate the musicians' ability to engage the pupils?	Excellent Good Poor Very poor Comments:
18. Was Music Live useful for your teaching? Please tick all that apply	No Yes, because of curriculum links made Yes, because of the workshops techniques Yes, because of the relationships with musicians that you developed/are planning to develop Other please specify:
19. Is there anything you saw in Music Live that you have or will adopt in your practice?	No Yes, please specify:
20. Did Music Live have any effect on the school?	No Too early to say Yes, increased the interest in music projects Yes, increased the interest in working with professionals artists and arts organisations Yes, increased the interest in creative learning Yes, supported your work for Arts Mark Other please specify:
21. Would you like to take part in future Music Live projects?	Yes No Don't know Comments:

22. Would you like to receive the Cambridgeshire Music newsletter?	No Yes, please give email address
23. What, if anything is special about Music Live?	
24. Overall, what were the strengths of the Music Live concerts/workshops?	
25. Is there anything Cambridgeshire Music needs to change about the Music Live concerts/workshops? What exactly?	

APPENDIX ONE: ACTIVITIES DELIVERED

There were 99 shows. We have data from 46 schools and 32 bands. Where schools provided audience and workshop data, I have used those. Where schools had not replied by the time of the evaluation, and bands had, I used the band figures, which are marked in italics.

Date	Ensemble	Time (approx)	School	Number of people taking part in a workshop	Number of people in the audience
04/03/2019	Sonrisa	9.00- 12.30	Fowlmere Primary	33	103
04/03/2019	Sonrisa	1.30-3.15	Duxford Primary	24	106
05/03/2019	Sonrisa	9.00- 12.30	Hinchingbrooke School	11	50
05/03/2019	Sonrisa	1.30- 3.15	St Peter's Primary		
05/03/2019	Blues and Roots Ensemble	All Day	Pilgrim PRU		
06/03/2019	Travelling by Tuba	All day	Rackham C of E Primary	174	295
06/03/2019	Blues and Roots Ensemble	9.00- 12.30	The Vine Inter Church School	60	240
06/03/2019	Blues and Roots Ensemble	1.30- 3.15	Castle School		
07/03/2019	Blues and Roots Ensemble	All Day	Ridgefield Primary	12	200
07/03/2019	Britten Sinfonia	All day	Spring Meadow Infant School		
07/03/2019	Travelling by Tuba	9.00- 12.30	Bar Hill Primary	80	230
07/03/2019	Travelling by Tuba	1.30- 3.15	Elsworth Primary	0	130
07/03/2019	Brook Street Band	All day	Meadowgate Academy	50	70
08/03/2019	Britten Sinfonia	9.00- 12.30	Great Abington Primary		
08/03/2019	Britten Sinfonia	1.30- 3.15	Bassingbourn Primary		
08/03/2019	Travelling by Tuba	All day	Harston and Newton Pr.	81	163
08/03/2019	Brook Street Band	9.00-12.30	Wyton on the Hill Primary	0	186
08/03/2019	Brook Street Band	1.30- 3.15	Teversham Primary	0	177
08/03/2019	Blues and Roots Ensemble	9.00- 12.30	Granta School	160	160
08/03/2019	Blues and Roots Ensemble	1.30- 3.15	Offord Primary	240	240
12/03/2019	Songspiel	9.00- 12.30	Steeple Morden Pr.		
12/03/2019	Songspiel	1.30- 3.15	Meadow Primary		
13/03/2019	Songspiel	9.00- 12.30	The Lantern Community Primary	58	127
			Lantern	60	180
13/03/2019	Songspiel	1.30- 3.15	Downham Feoffees		
13/03/2019	Brook Street Band	All day	Samuel Pepys	113	113

14/03/2019	Britten Sinfonia	9.00- 12.30	Cavalry Primary		
14/03/2019	Britten Sinfonia	1.30- 3.15	Burrowmoor Primary	0	210
14/03/2019	Brass Funkeys	All Day	Littleport Academy (LECA)	110	220
15/03/2019	Britten Sinfonia	9.00-10.30	Priory Park Playgroup		
15/03/2019	Britten Sinfonia	11.00- 3.15	Thorndown Primary		
18/03/2019	Simon and Hilary	9.00- 12.30	Sawtry Junior Academy	20	180
18/03/2019	Simon and Hilary	1.30- 3.15	Abbey Meadows Primary	0	400
18/03/2019	Demon Barbers	9.00- 12.30	The Spinney		
18/03/2019	Demon Barbers	1.30- 3.15	Westfield Junior	0	240
19/03/2019	Simon and Hilary	9.00- 12.30	Girton Glebe	50	195
19/03/2019	Simon and Hilary	1.30- 3.15	St Helen's Primary	30	162
19/03/2019	Songspiel	All day	Kinderley CP School	72	72
19/03/2019	Academy of Ancient Music (AAM)	9.00- 12.30	Bottisham Primary	120	250
19/03/2019	Academy of Ancient Music (AAM)	1.30- 3.15	Burwell Village College (primary)		
19/03/2019	Demon Barbers	9.00- 12.30	Histon and Impington Junior School		
19/03/2019	Demon Barbers	1.30- 3.15	The Vine Inter-Church Primary School	60	240
20/03/2019	Simon and Hilary	9.00- 12.30	Milton Primary		
20/03/2019	Simon and Hilary	1.30- 3.15	Waterbeach Primary		
20/03/2019	Songspiel	All day	Cherry Hinton Primary		
20/03/2019	Academy of Ancient Music (AAM)	All day	Queen Emma Primary	120	420
20/03/2019	Travelling by Tuba	9.00- 12.30	Littleport County Primary	0	420
20/03/2019	Travelling by Tuba	1.30- 3.15	Wheatfields Primary	40	420
20/03/2019	Demon Barbers	9.00- 12.30	Kennett Primary		
20/03/2019	Demon Barbers	1.30- 3.15	Bewick BridgeCommunity Primary		
21/03/2019	Brass Funkeys	All Day	Sawton VC	0	500 estimate
21/03/2019	Simon and Hilary	9.00- 12.30	Alconbury Primary	0	140
21/03/2019	Simon and Hilary	1.30- 3.15	Coton Primary	25	135
21/03/2019	Academy of Ancient Music (AAM)	9.00- 12.30	Clarkson Infant and Nursery School		
21/03/2019	Academy of Ancient Music (AAM)	1.30- 3.15	Coates Primary	120	212

21/03/2019	Travelling by Tuba	9.00- 12.30	Leverington Primary	27	210
21/03/2019	Travelling by Tuba	1.30- 3.15	Peckover Primary	62	359
21/03/2019	Demon Barbers	9.00- 12.30	Orchard Park Primary		
21/03/2019	Demon Barbers	1.30- 3.15	William Westley Primary		
21/03/2019 19/04	Sonrisa	9.00- 12.30	The Vine Inter-Church Primary School	60	240
21/03/2019	Sonrisa	1.30- 3.15	Stapleford Primary		
22/03/2019	Sonrisa	All Day	Ely College		
22/03/2019	Demon Barbers	9.00- 12.30	Morley Memorial Primary	74	380
22/03/2019	Demon Barbers	1.30- 3.15	Haslingfield Primary		
25/03/2019	Eboracum Baroque	9.00- 12.30	Camestone	60	300
25/03/2019	Eboracum Baroque	1.30-3.15	Pilgrim pre prep school	24	180
25/03/2019	Grand Union Orchestra	9.00- 12.30	St Mary's School? Cliff Park	0	85
25/03/2019	Grand Union Orchestra	1.30- 3.15	Caister Junior	101	101
27/03/2019	Grand Union Orchestra		Caister Academy	60	250
			High? Peterborough	240	240
26/3/2019	Goldfield Ensemble		Edward Worlledge	60	160
26/03/2019	Eboracum Baroque	9.00- 10.30	Yarmouth	66	71
26/03/2019	Eboracum Baroque	11.00- 12.30	Putnoe Primary		
26/03/2019	Eboracum Baroque	1.30- 3.15	Priory Primary		
26/03/2019	Goldfield Ensemble	9.00- 12.30	Linton Heights Junior	0	248
26/03/2019	Goldfield Ensemble	1.30- 3.15	Granta School	0	170
26/03/2019	Grand Union Orchestra	9.00-12.30	Minster? St Nicholas	250	250
26/03/2019	Grand Union Orchestra	1.30- 3.15	Hopton?	0	60
27/03/2019	Grand Union Orchestra	9.00- 12.30	Lynn Grove? Wroughton Academy	48	48
27/03/2019	Grand Union Orchestra	1.30- 3.15	Ormiston ? 25th	240	240
	Grand Union Orchestra		Homefield	56	61
	Grand Union Orchestra		St Mary and St Peter	33	33
	Grand Union Orchestra		Lynn Grove	250	250
	Grand Union Orchestra		Hillside Primary	62	62
	Grand Union Orchestra		Woodlands	6	200

27/03/2019	Goldfield Ensemble	9.00- 12.30	Hartford Junior School	0	245
27/03/2019	Goldfield Ensemble	1.30- 3.15	Castle School	0	90? 60
27/03/2019	Megson	9.00- 11.00	Priory Park playgroup		
27/03/2019	Megson	1.30- 3.15	The Roundhouse Primary School		
27/03/2019	Eboracum Baroque	All day	Histon and Impington Infants		
27/03/2019	Brook Street Band	9.00- 10.30	Biddenham Upper	90	90
27/03/2019	Brook Street Band	11.00- 12.30	Castle Newnham	0	240
27/03/2019	Brook Street Band	1.30- 3.15	St John Rigby Catholic	32	255
28/03/2019	Megson	All day	Holywell Primary		
28/03/2019	Eboracum Baroque	9.00- 12.30	Earith Primary		
28/03/2019	Eboracum Baroque	1.30- 3.15	Sutton primary		
28/03/2019	Goldfield Ensemble	9.00- 10.30	Caister Infants	0	120
28/03/2019	Goldfield Ensemble	11.00- 12.30	John Grant	0	45
28/03/2019	Goldfield Ensemble	1.30- 3.15	Moorlands	180	240
28/03/2019	Grand Union Orchestra	All day	Linton Village College		
28/03/2019	Brass Funkeys	9.00- 12.30	Scott Primary	56	56
28/03/2019	Brass Funkeys	1.30- 3.15	Springfield	68	412
29/03/2019	Megson	9.00- 12.30	Baliol		
29/03/2019	Megson	1.30-3.15	Springfield	140	140
29/03/2019	Goldfield Ensemble	9.00- 10.30	Peterhouse	0	190
29/03/2019	Goldfield Ensemble	11.00- 12.30	Edward Worlledge	0	160
29/03/2019	Goldfield Ensemble	1.30- 3.15	North Denes	0	150
29/03/2019	Grand Union Orchestra	All day	Sawston Village College	0	500 verbal estimate to include visiting primary schools.