



# In Harmony Liverpool

## *Interim Report: Year Two*

### March 2011

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## The Team

**Susanne Burns** is a senior development consultant with 26 years of experience in the arts sector specialising in research, evaluation, strategy, and organisational development and planning. She has a background in education and has led major evaluation programmes including the national evaluation of the Youth Dance England two year Next Steps project. Based in the North West but having worked nationally at a senior management level, as well as within HE, she brings a wealth of experience to this research. She was Director of Business Development at Royal Liverpool Philharmonic and worked closely with the education team in establishing the Music for Life project in Kensington. She was Course Leader for the MA Cultural Leadership run by Liverpool John Moores University and is an Associate of Institute for Cultural Capital in Liverpool. She was recently awarded her Doctorate from Middlesex University and is currently engaged by Canada Council to provide advice and support on a national dance research programme. She was a member of the management group for Impacts 08.

**Paul Bewick** is a senior consultant with an extensive background in education and local government senior management of Cultural Services. He brings extensive experience of the Arts in schools, in-service training, development and management of Music and Arts Service provision, family learning, extended schools, whole school approaches to the Arts and learning, Arts and health, curriculum development and cross curricular use of Music and Arts in schools. He has substantial experience in management and leadership of public sector services including Arts, Museums, Libraries, Creative Industries, Tourism, Marketing, Events, Sustainability and Environmental Development, Community and Voluntary Sector Support, Enterprise and Regeneration, and Neighbourhood Wardens. He has led on corporate and multi agency pan-Merseyside and regional initiatives. He is currently supporting NW Tourism in Ireland in Festival development.

**David Price OBE** is a senior consultant with an international reputation in music education. David acts as a strategic adviser to the team and the project. His recent project leadership has included the groundbreaking Musical Futures project for the Paul Hamlyn Foundation (PHF), which challenged long-held assumptions about how we learn, and is transforming musical experiences for kids in a growing number of countries. He is currently leading, 'Learning Futures' a partnership project between the Innovation Unit and PHF, which is offering new ways of thinking about how to engage and develop young minds in school and beyond. He has advised local and national governments on their music and cultural strategies, and supported a wide range of education and arts institutions, in the UK, Europe and USA, in their strategic development.

Between them, the consultants have extensive knowledge and experience of the cultural sector, music education, extensive knowledge and experience of the role of the arts in regeneration, social and economic renewal, monitoring and evaluation and data gathering and research.

## Executive Summary

1. The In Harmony Liverpool pilot outlined the following outcomes and outputs in the initial tender document:
  - *All children attending Faith Primary School, The Shewsy and Everton Children's Centre to have the opportunity for daily instrumental and vocal music making (over 130 children over the life of the programme)*
  - *An improvement in levels of achievement and attendance at Faith Primary School*
  - *A significant increase in reported levels of self-esteem, self-confidence and increased well-being amongst West Everton children, measured using qualitative evaluations with children, families, community organisations, schools and teachers*
  - *A significant proportion of family and community members from West Everton reporting improved wellbeing through engagement in music making and live music performance*
  - *A community that feels 'music is a normal part of our life'*
  - *Increases in take up of Further and Higher Education by people from West Everton (a key part of Government's Widening Participation agenda. Target is 50%, Currently 27% in Liverpool and significantly less in West Everton)*
  - *A vision for sustained music development in West Everton beyond 2011*

It is against these outcomes and outputs that the programme is being evaluated.

2. The evaluation of In Harmony Liverpool is using a wide range of indicators at four levels:
  - The Children
  - The School
  - The Community
  - The Partners

We are seeking to evaluate impact in all four dimensions, and examine the relationship between each to measure the impact of the programme and model on the whole community, particularly in terms of added value and the development of social capital. We are also working to evaluate the project management model, and seeking to identify key success factors.

3. At this stage of the evaluation, data gathering is ongoing and we are now able to present quantitative and qualitative data that is sufficiently reliable and robust to begin to support conclusions. We have continued to focus on gathering wide ranging qualitative data in addition to the quantitative data that is beginning to be available, to assist us in identifying trends and support emerging findings.

In addition to the quantitative data that is now beginning to come though, narratives are also emerging from the qualitative data gathering around the perceptions of impact and the nature of the changes being observed within the children, the school and the community. These are examined throughout the report using quotes from conversations with children, parents, teachers and musicians as a means of assessing progress against planned outcomes. This triangulation of data gathering will be critical to its reliability over the continuing evaluation of the work.

In addition to the regular reporting, the evaluation team have also produced discussion documents and worked with the RLP to identify issues that could inform continuation of the project

4. In summary, we conclude that progress is evident against all planned outcomes:

- The project is already engaging with over 151 children and is extending beyond the immersive engagement with the pupils in Faith Primary and working with children within the community who attend other schools.
- There is clear evidence of significant improvement in achievement. This is strongly supported by attainment data, Ofsted reports and triangulation of data from parents, teachers and pupils. This is despite a reduction of core curriculum time of 4.25 hours.
- There is significant and triangulated qualitative evidence that self esteem, self confidence and well being have increased and remain high
- There is significant qualitative evidence that the project is impacting on the community as a whole and that engagement in music is generating a strong sense of pride, increasing confidence and a strengthened sense of identity in West Everton.
- It is too early to determine whether engagement with HE is improving although we do know that children are starting to talk about university and other Higher Education opportunities, and appear to be viewing it as something that is within their reach.
- The vision is evolving and developing and this is extending beyond West Everton to the whole City. Partnerships are evolving that position the major partners to respond well to the Henley Review and to adopt an approach to joining up music provision that is holistic, responsive, dynamic, innovative and sustainable.

5. The success of the project to date appears to be attributable to several key success factors that will continue to be monitored:

- **Partnership Development**

Developing partnership has been a key element of the programme and potentially its greatest strength in terms of future development and sustainability. From the outset, a genuine partnership approach was adopted.

The school itself continues to improve with a Head teacher who holds a strong belief in the potential value of music in continuing this improvement

A community already engaged in regeneration from the bottom up that was actively seeking new means of empowerment and engagement and has consequently embraced In Harmony with great enthusiasm

There is therefore a strong sense of ownership of the project from the main partners who are unanimously enthusiastic and supportive of the project and ambitious for its continued development.

- **Leadership of the project by the Royal Liverpool Philharmonic**

The RLP is an iconic organisation and its leadership is proving to be potent in generating community pride. The high quality musical interventions made possible through the orchestra are arguably critical to the quality of the musical pedagogy and its impact on the children. Furthermore, the role of the RLP as a systems leader in developing a new approach to social change is significant as this is a role beyond that traditionally expected of a symphony orchestra, but it is one that the RLP is adopting with enthusiasm and enormous commitment.

- **A delivery model that focuses on one school and provides an immersive musical experience for the whole school community**

A significant part of the success to date hinges on the strategic decision taken at the beginning of the bid process to focus on a limited geographical area, and limit the number of variables within the project. Being able to focus around a single school in a relatively small community has been critical to the programme. The immersive experience of the whole school approach, compared to individual year groups, has had a major impact on the culture change and the speed of change in Faith primary school and the West Everton community.

By providing such an immersive experience for every child at Faith School, impact has been more immediate and has allowed testing of approaches to be undertaken in a contained way. By basing the team within Faith School, it has also helped to embed In Harmony within the school community, and enable personal relationships to develop naturally between the team and Faith staff, children and families.

6. We make a series of recommendations that we suggest should inform planning and implementation over the second year of the project. These fall into five categories:

- Partnerships
- Workforce development
- Research and evaluation
- Sustainability
- Programme

## 1. Introduction and Context

- 1.1 In June 2008, Government announced the fourth component of a major £332 million package of **investment in choirs, orchestras, performances, new instruments and free music lessons** announced in November 2007:

*“Schools Minister Andrew Adonis will today call on local areas to make the government’s aim of giving every child the opportunity to learn an instrument a reality by 2011.*

*Speaking to an audience of heads of music services he will unveil a radical new orchestral programme called In Harmony. Inspired by the hugely successful Venezuelan project El Sistema and chaired by world renowned cellist Julian Lloyd-Webber, children from the most deprived parts of the country will be taught musical instruments by charismatic, high quality music teachers. They will then be brought into full scale orchestras and encouraged to play live in front of audiences from an early age. Children as young as four might play concerts as part of these orchestras. Three or four areas will be chosen to launch initial pilots in the autumn.”*

The programme, chaired by Julian Lloyd Webber, encourages participation in music – in the form of the Symphony Orchestra – which can have huge personal benefits for the children involved, providing opportunities to grow and develop, both socially and musically. The programme is essentially a community development programme using music to bring positive change to the lives of young children in some of the most deprived areas of England, as well as delivering significant benefits across the wider community. The three pilot programmes, Lambeth, Norwich and Liverpool were announced in December 2008 following a bidding process and the Liverpool project began in February 2009.

- 1.2. The In Harmony pilot programme is characterised by three key elements:

- There is recognition that it is a long term undertaking and a commitment to address the longer term future of the children engaging in the programme although the initial funding is for two years and three months
- The programme is a community development programme and the pilots are located within three of the most deprived areas of England
- The programme is based on the model of El Sistema and is premised on the traditional orchestra

However, the three programmes are also very different in many respects responding directly to the needs of the geographical locality, to the partnerships underpinning them and to the vision of the lead partner. Crucially for the evaluation process, they differ in the following ways:

- The numbers of schools involved along with the potential numbers of children engaged differs greatly. Similarly, the time devoted to music differs between the three programmes.
- The three projects are being led by very different organisations: the Liverpool project is being led by an Orchestra whilst the other two are being led by a Local Authority music service and a community music provider.
- Previous engagement by the lead organisation with the community differs.

- The ways in which the three projects are described in press and on the web differ and they appear to have somewhat different unique 'selling points.'

- 1.3. This report seeks to summarise the findings to date and draws on three previous reports produced by the evaluation team:

Bewick, P & Burns, S, 2009 (September), *Baseline Report, In Harmony Liverpool*

Bewick, P & Burns, S, 2010 (March), *Interim Report, In Harmony Liverpool*

Bewick, P & Burns, S, 2010 (September), *Evaluation Update*

It also draws on a paper produced in December 2010, "*Who owns the instruments?*": Emerging Issues for In Harmony Liverpool.

It will update data when possible across the two years of the programme and will introduce some new data.

- 1.4. The political context within which the In Harmony Liverpool pilot took place was turbulent. In May 2010 a General Election saw the emergence of a coalition government between the Conservatives and the Liberal Democrats. The subsequent spending review and unprecedented cuts to public spending and government departments did not seem to be encouraging for the continuation of the Labour government's commitment to music education. Cuts to the Arts Council grant in aid from government also triggered a review of the Arts Council portfolio and a new funding scheme was introduced to which all organisations and projects had to apply from a zero base in January 2011. These extraordinary times provide the backdrop against which the second year of In Harmony can be assessed and evaluated.
- 1.5. It is also important to note that during Year Two of the pilot, Faith Primary moved to a new build school close to the old school. The opportunity this has presented to staff and pupils is something that will undoubtedly have impacted on confidence and on teaching and learning and it is impossible to extrapolate the impact of this from the impact of In Harmony in any consideration of the school. Pupils are unanimous in their enthusiasm for the new building, teachers are delighted with the facilities it provides and the In Harmony team have designated spaces and the ability to use more rooms for teaching.

## 2. In Harmony Liverpool

### 2.1 The Background:

In October 2008, the Royal Liverpool Philharmonic responded to the call for tenders from the Department for Children, Schools and Families (DCSF – now Department for Education (DfE) with a comprehensive proposal that proposed an ambitious programme of work with a group of partners in West Everton setting out with the following Vision and Aims:

#### **Vision**

*Our vision is a healthier, inspired and higher achieving West Everton empowered to celebrate the community through music.*

#### **Aims**

- *To improve the health and wellbeing of children in West Everton through an ‘all-consuming’ music programme;*
- *To increase their aspirations and achievement through intensive participation in the best quality, daily music making;*
- *To support the improvement in standards and numbers of children on the school roll at West Everton’s Faith Primary School through developing a sustainable music specialism;*
- *To inspire and support the social development of children in West Everton through sustained relationships with musicians at the top of their profession and group learning;*
- *To empower the whole community, increasing confidence and ability to change their own lives through volunteering and exposure to/participation in live music in community and City Centre venues;*
- *To maximise the sustainable benefits of the new Royal Liverpool Philharmonic orchestral rehearsal centre in West Everton for the local community.*

The underpinning ethos of the proposed project was outlined as being to:

- *provide an **all-consuming** high quality musical experience;*
- *use a **holistic** approach – including instrumental and vocal music making, musicianship, fun games and activities, movement, live performance, visits to live concerts, cross-curricular music making, family learning;*
- ***Everyday part of life** – transforming the current 50 minutes music per week at Faith Primary School into 50 minutes per day for all children;*
- *Supporting **progression** on an individual child and family basis, depending on the standards they reach and their ambitions through music;*
- ***Learning together** – in small groups, large groups, mixed age groups, children and adults learning together;*
- *Every child to access a **musical instrument**.*

- **Group by ability not age.** *Although beginning with teaching in year groups, over time move to grouped by ability.*

The key partners to the proposed project were Faith Primary School, Liverpool Hope University, Liverpool Music Service and the West Everton Community Council.

2.2. The Liverpool pilot outlined the following outcomes and outputs in the initial tender document:

- *All children attending Faith Primary School, The Shewsy and Everton Children's Centre to have the opportunity for daily instrumental and vocal music making (over 130 children over the life of the programme)*
- *An improvement in levels of achievement and attendance at Faith Primary School*
- *A significant increase in reported levels of self-esteem, self-confidence and increased well-being amongst West Everton children, measured using qualitative evaluations with children, families, community organisations, schools and teachers*
- *A significant proportion of family and community members from West Everton reporting improved wellbeing through engagement in music making and live music performance*
- *A community that feels 'music is a normal part of our life'*
- *Increases in take up of Further and Higher Education by people from West Everton (a key part of Government's Widening Participation agenda. Target is 50%, Currently 27% in Liverpool and significantly less in West Everton)*
- *A vision for sustained music development in West Everton beyond 2011*

It is against these outcomes and outputs that the programme is being evaluated.

2.3. **The Community:**

In Harmony Liverpool is based in West Everton, and is the result of a collective bidding and partnership approach by the West Everton community, Faith Primary School, Liverpool Music Support Service, Hope University and the Liverpool Phil.

West Everton makes up part of the larger Everton ward and, geographically, is on the edge of Liverpool City Centre. Liverpool is recognised by Government as the most deprived Local Authority in England (DCLG Index of Multiple Deprivation 2010). In Everton, almost all residents (97.6%) are within the most deprived 10% in the country, with 89.1% living in the most deprived 1% neighbourhoods in the country. Worklessness is at 38.4%, the highest in the City. 22.9% claim incapacity benefit – twice the Liverpool average. (Source – Liverpool City Council Ward Profile 2011). Health deprivation and disability is 2<sup>nd</sup> highest in the country and overall the area ranks as the 29<sup>th</sup> highest in the country on the Index of Multiple Deprivation. (Source – Index of Multiple Deprivation 2007)

Emotional, physical and social wellbeing is now recognised as being central to learning and achievement and the fact that Faith Primary has 85% take up (all pupils on role) of free

school meals and 32% on the special needs register highlights the impact of the context on the wellbeing of the pupils.<sup>1</sup>

#### 2.4. The Programme:

Spearheaded by Royal Liverpool Philharmonic Orchestra (RLPO) violinist Sally Anne Anderson, and lately Rod Skipp, highly skilled and inspirational musicians lead music-making everyday with every child aged 4-11, teachers, Head Teacher and staff in Faith School, the only primary school in West Everton.

Every primary aged child in West Everton has the opportunity to learn an instrument from aged 4, and to be part of the West Everton Children's Orchestra.

*"The orchestra as a form is crucial. For an orchestra to succeed, it must be greater than the sum of its parts. Every person has a role to play. It combines leadership, teamwork, discipline, communication skills and respect with friendship, great fun and positive social experiences. It develops the foundations of musicianship and musical literacy through the enjoyment of learning, rehearsing and performing as an ensemble of musicians."* (Peter Garden, Director of Learning and Engagement, RLP)

In April 2009, 70 children were allocated instruments by February 2010 a total of 106 children had instruments and in March 2011 this figure totalled 114. In addition, 19 adults - members of the school staff - are learning to play instruments alongside the children. The programme has expanded the age range of child participants and is now catering for 151 children aged 0-13

**In Harmony Liverpool's weekly schedule has continued to develop and the programme currently includes:**

- **Sectional rehearsals** (group instrumental lessons) on violin, viola, cello and double bass (Monday and Thursdays);
- **West Everton Children's Orchestra** rehearsals on Friday afternoons at the Friary, the RLP's rehearsal and education centre. The orchestra began one day after children had picked up an instrument for the first time in April 2009. 12 weeks later, they performed for 600 friends and families at Liverpool Philharmonic Hall, and now regularly perform to great acclaim at Philharmonic Hall;
- Regular **after school clubs** and **sectional rehearsals**, when Faith Primary children are joined by children who live in West Everton but attend Beacon Primary School and other primary schools;

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<sup>1</sup> The 2007 Ofsted Inspection reports note: *'The school has left no stone unturned in seeking to raise attendance against the backdrop of very challenging circumstances. Although there has been some improvement in attendance, it remains stubbornly well below average.'* (2007) and *'children's' standards when they join the school are very low. Many have poor language and social skills. They make good progress through the Foundation stage because their learning is well organised and teaching is skilled. Despite this, when they join Year 1 most have not achieved the standard for their age.* (2006)

- After school rehearsals for **West Everton Super Strings** (Year 7 and 8 chamber group), **West Everton Junior Strings** (Years 4-6 chamber ensemble), **In Harmony String Quartet** (Years 5 & 6 children), **Seahorses Group** (yr 4-6 pupils who live in West Everton but are not in Faith Primary), and **Orchestral Percussion** sectionals;
- Regular **performances** by West Everton Children's Orchestra and ensembles;
- **Merlyn's Monday Music Club** focusing on composition, improvisation and music technology;
- **Whole school singing** each morning;
- Weekly **musicianship** classes; and
- **Tots in Harmony**, weekly sessions for 0-5s and their parents/carers.

In total up to 7 hours of music per week is offered to each child in the school with 4.25 hours of this being taken from core curriculum time. ,

During holiday periods, the programme also includes **In Harmony Summer School** and **In Harmony at Home**, which provides live performances by individual, or small groups of, children accompanied and supported by professional musicians in their own living room for families and friends, designed to demonstrate their individual achievements to their families, whilst providing a great opportunity for musicians to get to know parents. In addition children have received master classes from Liverpool Philharmonic musicians, Tasmin Little and the Simon Bolivar String Quartet.

**Thus, the school programme is immersive. It is providing an in depth musical education at a whole school level for the children registered within the school but it is also reaching out to pre school age children within the community as well as those attending other schools nearby but who live in West Everton.**

In February 2010, we recommended that a broader community engagement programme could be developed to maximise active community involvement and social impact outcomes. This has been done and the programme includes:

- Tea and Tunes, a series of informal classical music concerts by small ensembles from the Royal Liverpool Philharmonic Orchestra in community venues and churches in West Everton, including performances, talks, demonstrations and practical music making for the whole community, all in an informal atmosphere;
- Instrumental lessons for small number of adults within the community;
- Free access to RLP's adult learning programme;
- Children, families and community members regularly attend Royal Liverpool Philharmonic Orchestra and Rodewald Concert Series events at Liverpool Philharmonic Hall and St George's Hall Small Concert Room;
- The programme also now includes children from: Hopscotch Nursery; Everton Children's Centre; Beacon Primary; North Liverpool Academy; Blackmoor Park

Primary; Sacred Heart Primary; Kensington Juniors; Trinity Primary; St Anthony of Padua Primary; Ursuline Primary; Notre Dame; Childwall Sports College; South Liverpool Academy.

There is still scope to expand this programme.

### 3. Evaluation Methodology and Framework

3.1 Our overall approach to the evaluation of In Harmony Liverpool is informed by the need to measure impact. But, it is informed by a specific approach that is worth clarifying. We believe that evaluation is not advocacy. Genuine sustainability will come not from advocacy but from clear evidence of impact. We are therefore interested in genuine learning stemming from a robust evaluation that is shared and owned by project stakeholders. We believe that this can:

- Inform project development
- Encourage action learning and reflection
- Inform problem solving

3.2. The evaluation of In Harmony Liverpool is using a wide range of indicators at four levels:

- The Children
- The School
- The Community
- The Partners

We are seeking to evaluate impact in all four dimensions, and examine the relationship between each to measure the impact of the programme and model on the whole community, particularly in terms of added value and the development of social capital. We are also working to evaluate the project management model, and seeking to identify key success factors.

A multidimensional and therefore pluralist approach is required that encompassed both qualitative and quantitative measures, the subjective and the objective. Triangulation is proving important in demonstrating validity and depth of impact.

From the onset, we envisaged the design of the overall framework being carried out with stakeholders in order to ensure the feasibility and viability of on the ground data gathering as well as a sense of ownership of the process. We have led workshops with groups of stakeholders and have discussed potential measures with a wide range of partners. This has ensured that the data being sought is both achievable and appropriate.

*“When researchers impose the domains of life to be measured, they risk omitting important aspects that may have greater relevance to that person or imposing aspects that have little or no relevance. The results, therefore, may have little validity”. (Day and Jankey)*

However, in practice the **effectiveness of this approach and the successful delivery of the framework will depend on the active and ongoing engagement of all partners.**

We are also concerned to identify measures that will enable us to demonstrate value added. Because of the delivery model outlined above, this could be seen as a costly project when considered on a per capita basis. However, such an intervention will be worthwhile if it generates impact that can be demonstrated to provide real value for money. We have begun to explore the work of James Heckman as a means to supporting this approach. Heckman’s research into the economic impact of early year’s interventions is interesting in

the context of this project. It is argued that investment in early years interventions can generate significant savings in public spending over the lifetime of the child due to enhanced well being, educational attainment and lower risk of offending.

Sustained investment follows from a clear demonstration that any activity directly contributes to, supports or achieves the key target outcomes of national policy. It is therefore important that the evaluation is carried out within the framework of recent trends in national policy development. Much of the policy development to date in this field tends to focus on the **'why' and 'what'** of the challenge of actively engaging young people in their own future, rather than the **'how'**. If In Harmony is to *'make a difference'*, we need to clearly and effectively evaluate how it does so.

3.3. From July to September 2009 we focussed on:

- Identifying appropriate impact indicators
- Establishing a framework of measures for these indicators
- Establishing the baseline

The baseline report is available on request. The evaluation framework is appended in Appendix One.

3.4. Thereafter, we worked with partners to develop data gathering mechanisms that have included:

- Identifying case study children that we are now tracking over an extended period
- Carrying out a series of community and parent/carer focus groups and individual interviews
- Tracking school statistics on attainment and attendance
- Tracking musical progression
- Tracking observations of the In Harmony team and school staff through journals which are analysed regularly for key emerging themes.
- Recording observations from Home Visits
- Observing teaching
- Observing parent and babies/toddlers' group
- Undertaking community questionnaire surveys
- Pupils' emotional literacy questionnaires
- Development of wellbeing assessment tool for pupils
- Collection of GP data, developing a new partnership approach between PCT, Children's Services and Social Services
- Tracking attendance at Philharmonic Hall

- Analysing press coverage

- 3.5. At this stage of the evaluation, data gathering is ongoing and we are now able to present quantitative and qualitative data that is sufficiently reliable and robust to begin to support conclusions. We have continued to focus on gathering wide ranging qualitative data in addition to the quantitative data that is beginning to be available, to assist us in identifying trends and support emerging findings.

In addition to the quantitative data that is now beginning to come though, narratives are also emerging from the qualitative data gathering around the perceptions of impact and the nature of the changes being observed within the children, the school and the community. These are examined throughout the report using quotes from conversations with children, parents, teachers and musicians as a means of assessing progress against planned outcomes. This triangulation of data gathering will be critical to its reliability over the continuing evaluation of the work.

- 3.6. In addition to the regular reporting, the evaluation team have also produced discussion documents and worked with the RLP to identify issues that could inform continuation of the project given the politically sensitive context outlined above. In September 2010 we produced an updated report that contained quantitative data on attainment that was compelling, drew on the Ofsted inspection of July 2010 and began to identify the main success factors that were emerging in the programme.

## 4. Interim Findings: The Children

### 4.1. Evidence being collected is both qualitative and quantitative and includes:

- Interviews with 26 Case Study pupils<sup>2</sup>
- Team and Teachers' Journals
- Parents/Carers Focus Groups
- Parent/Carer Interviews
- Attendance and Attainment figures
- On-line pupil wellbeing surveys

It was initially difficult to offer any hard or definitive data on attendance and attainment and much of our earlier observations were based on the more qualitative data being gathered. However, quantitative data was gathered in year two of the pilot and is contained below. Attainment data has been benchmarked against data gathered from two other primary schools in the local area. For the purposes of reporting they are referred to as School A and School B to avoid any sensitivities arising from comparison.

### 4.2. The Baseline:

Prior to 2004, when the new Head teacher joined the school, there was no tradition of music. Since then, choirs and performances have taken place. There has been some instrumental teaching for 4 children through the Gifted and Talented initiative using a private clarinet teacher and school owned instruments.

The head teacher had held conversations, prior to the bid, with Stoneyhurst College who were going to fund a music teacher at Faith to develop a whole school approach to music teaching. Staff believe that music can help children's learning through increased self esteem and improved levels of concentration.

Staff expressed the following at the onset of the project:

- A sense of relief as there was a concern that the staff struggle to teach music
- Concerns about the time commitment as the curriculum is already under pressure with the emphasis on improving literacy and numeracy
- Concern that changes would have to be made to the timetable and *"the way we teach."*
- Enthusiasm for the opportunity – *"we love the children we teach and this is a great opportunity for them."*

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<sup>2</sup> This was the initial number in the sample. In July 2010, 3 of the pupils left Faith Primary to move to secondary school and data on these pupils has not been collated at this stage.

Governors expressed the following at the onset of the project:

- Opportunity for the school and the community – *“a common interest that will mean we can celebrate together”*
- Positive headline for the West Everton area – *“the community is being talked about positively by Liverpool City Council for a change!”*
- A slight concern about the way in which classical music would be received in the area

In January 2006, the Ofsted Inspection graded the school at Grade 4 and it was given notice to improve. In February 2007, Inspectors graded the school Grade 3 stating *‘the school no longer requires significant improvement.’*

The 2006 inspection noted that attendance figures were *‘low but improving’*. The 2007 inspection commented, *‘The school has left no stone unturned in seeking to raise attendance against the backdrop of very challenging circumstances. Although there has been some improvement in attendance, it remains stubbornly well below average.’*

DCSF performance tables show the absence figures reducing from 13.3% in 2006, 9.10% in 2007 to 8.8% in 2008. This is against an average for Liverpool of 6.1% and a national average of 5.3%.

In 2006 it was noted that *‘children’s standards when they join the school are very low. Many have poor language and social skills. They make good progress through the Foundation stage because their learning is well organised and teaching is skilled. Despite this, when they join Year 1, most have not achieved the standard for their age.’*

This was echoed in 2007, *‘Pupils enter the school with standards in learning and skills which are well below average.’*

The overall challenge for the school is therefore to progress pupils from the low starting point through Foundation Stage and into Key Stages 1 & 2. Progress appears to have taken place over the three year period preceding the In Harmony project.

The school also has a high percentage of pupils with learning difficulties and/ or disabilities and this was increasing at the beginning of In Harmony. In 2006/07, inspectors noted that almost a third of the school population had learning difficulties and in 2008, the DCSF performance tables record this as 36.6%. Throughout the period of In Harmony this figure has been tracked and shows a percentile decrease over the period. This may be due to the expanding school roll. It is unclear at this stage:

	BASELINE (2008) Number	BASELINE (2008) %	2009 Number	2009 %	2010 Number	2010 %	2011 Number	2011 %
<b>TOTAL NUMBER OF PUPILS ON ROLL</b>	93		94		104		118	
<b>Pupils with Statements/ SEN or Supported at School Action Plus</b>	4	4.3%	16	17%	9	8.7%	11	9.3%
<b>Pupils with SEN supported at school Action</b>	34	36.6%	25	26.6%	28	26.9%	27	23%
<b>TOTAL SEN</b>	38	40.9%	41	43.6%	37	35.6%	38	32.3%

Source: DCSF Performance Tables 2008

We cannot yet reliably assess quantitatively any impact in the area of Special Educational Needs although there is qualitative evidence that the project is beginning to have an impact on specific children. Also the recent Ofsted inspection report (July 2010) stated that ‘...*pupils with special educational needs and/or disabilities are achieving better than predicted*’. In future data will be gathered to measure any differential impact on the attainment of pupils with special educational needs. Data gathering through the PCT now means we have comparable data over a two year period and possible trends are beginning to emerge, although it is still too early to draw any firm conclusions on long term impact.

### 4.3 Attainment: Test Statistics

Nationally recognised QCA optional tests in English and Maths were carried out in July 2010 and demonstrated highly significant improvements across all year groups in the three core subjects.

The first table compares optional and end of year SATs results from 2009 and 2010 and this reveals that significant improvement took place in all three areas with 84% of the school population progressing 2 sub levels or more in reading, 75% in numeracy and 59% in writing.

Progress	Reading		Writing		Numeracy	
	09	10	09	10	09	10
Maintained	20%	2%	6%	3%	20%	5%
1 sub level	44%	15%	39%	38%	47%	20%
2 sub levels	19%	28%	42%	18%	21%	35%
3 sub levels	17%	28%	14%	28%	14%	25
4 + sub levels	0%	28%	0%	13%	0%	15%

There is a marked shift in the number of pupils achieving multiple sub level progress in 2010 in comparison to 2009. And of particular interest is the balance of pupil numbers achieving significant progress. In 2009 the majority of pupils achieved 2 sub levels progress or less whilst in 2010 the clear majority achieved 2 sub levels progress or more. Particularly striking is the proportion of pupils achieving 4 or more sub levels progress, being nil in 2009 and rising to 28% in reading, 13% in writing and 15% in numeracy in 2010.

An earlier writing initiative within the school, prior to In Harmony, may partially explain the lower progress rate in writing as the baseline had already improved in 2009, leaving less room for further improvement.

However a comparison of Faith Primary School pupils' levels of progression with achievement data from two comparable neighbouring primary schools highlights the potential extent of the impact of the In Harmony programme on pupil attainment:

**Comparison of data and progress 2009 to 2010 (% of pupils achieving their targets)**

		School A			School B			Faith		
		2009	2010	Change	2009	2010	Change	2009	2010	Change
Reading	Year2 (6-7 yrs)	72	75	<b>+3</b>	60	86	<b>+26</b>	38	87	<b>+49</b>
	Year3 (7-8 yrs)	48	65	<b>+17</b>	74	50	<b>-24</b>	73	100	<b>+27</b>
	Year4 (8-9 yrs)	52	61	<b>+9</b>	40.5	35	<b>-5.5</b>	50	100	<b>+50</b>
	Year5 (9-10 yrs)	45	68	<b>+23</b>	68.4	62	<b>-6.4</b>	13	89	<b>+76</b>
	Year6 (10-11yrs)	46	73	<b>+27</b>	80	56	<b>-24</b>	100	88	<b>-12</b>
Writing	Year2 (6-7 yrs)	68	76	<b>+8</b>	48	60	<b>+12</b>	100	93	<b>-7</b>
	Year3 (7-8 yrs)	52	57	<b>+5</b>	25.9	31	<b>+5.1</b>	18	100	<b>+82</b>
	Year4 (8-9 yrs)	43	43	<b>=</b>	29.6	42	<b>+12.4</b>	64	82	<b>+18</b>
	Year5 (9-10 yrs)	15	50	<b>+35</b>	68.4	62	<b>-6.4</b>	50	68	<b>+18</b>
	Year6 (10-11yrs)	40	60	<b>+20</b>	33.3	81	<b>+47.7</b>	100	100	<b>=</b>
Maths	Year2 (6-7 yrs)	68	79	<b>+11</b>	88	82	<b>-6</b>	75	93	<b>+18</b>
	Year3 (7-8 yrs)	48	57	<b>+9</b>	22.2	35	<b>+12.8</b>	55	100	<b>+45</b>
	Year4 (8-9 yrs)	52	65	<b>+13</b>	14.8	12	<b>-2.8</b>	21	91	<b>+70</b>
	Year5 (9-10 yrs)	45	55	<b>+10</b>	53.2	45	<b>-8.2</b>	25	79	<b>+54</b>
	Year6 (10-11yrs)	53	73	<b>+20</b>	75	70	<b>-5</b>	91	75	<b>-16</b>

The figures reveal a marked differential in degree of progress between pupils attending Faith primary school and those attending two neighbouring schools who have limited or no contact with the In Harmony programme. The figures in the columns that focus on the degree of change, for pupils achieving their attainment targets, between 2009 and 2010 clearly show a significant shift in attainment in Faith primary across all ages and subjects with one or two very minor exceptions. (NB The slight dip in the % of yr 6 pupils achieving their targets in reading and maths would seem to be the result of 1 or 2 pupils not achieving target by 1 sub level. The impact of this is amplified due to the small yr 6 cohort size in 2010 (8 pupils) resulting in minor changes having a disproportionate effect when compared to the high 2010 figure).

Given that the three schools are located in a close geographical area, share a similar socio economic profile, and have similar experiences in terms of local investment and regeneration, it would appear that something fundamental is taking place at Faith in terms of pupil attainment. Further tracking over a longer timeframe and additional analysis and evaluation will continue to be necessary to begin to fully understand, and to tease out the extent of, the impact of the In Harmony programme on attainment in Faith primary. However at this stage it would appear that something potentially extraordinary is happening here that, all other things being equal, points to significant impact of the In Harmony programme on pupil attainment. It is also important to note that this degree of improvement in attainment has taken place within a curriculum reduced in Faith primary by 4.25 hours a week.

There are some interesting patterns across the year groups that are also significant. 100% of year three pupils achieved their targets in all three subjects, 82% of year four and 68% of year five. It would appear that impact, as measured by attainment scores, has been greatest in years 3-5, perhaps suggesting that the earlier the intervention the more powerful the impact on pupil attainment, with some lesser degree being observed in year 6. This will require further tracking over time to monitor and understand the differential impact of early intervention.

It is possible that musical skills development is impacting more on the children's' evolving spatial-temporal reasoning, and cognitive development. There is a great deal of research to back this thinking up and it has shown that musicians perform significantly better on tests of spatial-temporal skills, mathematical ability, reading skills, vocabulary, verbal memory and phonemic awareness. (See Schellenberg 2006 and Patel and Iverson 2007).

*“Music improves the development of our brains and helps to improve our abilities in other subjects such as reading and mathematics. From simple sums to complex functions, mathematical concepts form part of the world of music. Because of this connection, it is possible to establish a positive correlation between participation/performance in music and cognitive development in mathematics. Gardner’s theory of multiple intelligences incited several researchers to re-examine the relationships between musical experiences, music learning, and academic achievement. The majority of studies have found that the most significant relationships are between music and mathematics, or to be more specific, between music and spatial-temporal reasoning (important in mathematical concepts), and music and performance in reading. With regard to the former relationship, the assumption is based on a group of studies which explore the effects of learning to play the keyboard on spatial-temporal reasoning, suggesting that mastering a musical instrument helps one to*

*develop an understanding of mathematics. Furthermore, neuroscientific research has been carried out which associates certain types of musical practice to the cognitive development of humans.”<sup>3</sup>*

The findings can be summarised:

Progress	Reading		Writing		Numeracy	
	09	10	09	10	09	10
% of pupils achieving 2 sub levels or more	36%	84%	56%	59%	35%	75%

Given the allocation of core curriculum time to music, this is a major achievement for teachers and children as the curriculum has been squeezed by 4.25 hours. However, it also confirms that the development of non cognitive skills through music is impacting back into the three core curriculum areas.

The impact of the In Harmony programme on attainment and learning across the broader curriculum was highlighted in two recent Ofsted reports:

*“The school’s involvement in a national music project is reaping **exceptional rewards**, especially in how it engages pupils in their learning and motivates them.....Unlike attainment in Year 6, which has been rising, attainment at the end of Year 2 has been too low for the past few years. This year, however it **has shown considerable improvement**, indicating that **pupil’s progress is improving quickly**. For example, more pupils now achieve the level expected of them at this age and pupils with special educational needs and/or disabilities are achieving better than predicted. In addition, more pupils are reaching above the expected levels for their age.”*

*(Ofsted inspection report July 2010)*

*“It is very clear that participation in the In Harmony programme has a much wider benefit for the pupils’ personal and social development as well as for their general educational attainment ..... parents and staff speak passionately about the way that involvement in music has changed children’s attitudes and expectations ..... ‘Music has given our children respect for themselves, respect for each other, and respect for education.’ It is clear that the project has brought about a cultural change in the school’s wider community’*

*(Ofsted Good Practice Survey Inspection February 2011)*

<sup>3</sup> <http://www.performancescience.org/cache/fl0020202.pdf>: The learning of music as a means to improve mathematical skills: Carlos Santos-Luiz

#### 4.4 Attendance

Pupil attendance remains below average across the school. In 2009, absence was reported at 7.94%, an improvement on the 2008 figures reported in the Baseline Report of 8.8%.<sup>4</sup> This increased in 2010 but there is evidence that it is now improving again. However it should be noted that given the relatively low numbers of pupils in the school then attendance figures can be affected by relatively small numbers of individual absence.

<b>Year:</b>	<b>07/08</b>	<b>08/09</b>	<b>09/10</b>	<b>10/11</b>
<b>Attendance:</b>	91.2%	92.06%	91.02%	92.7%
<b>Absence:</b>	8.8%	7.94%	8.98%	7.3%

#### **Attendance Figures: Source: School Data**

These figures result in some aspects of the school's work being graded as good rather than outstanding in the school's recent Ofsted report. However given that the traditional curriculum time has been squeezed by 4.25 hours by the In Harmony project and the impressive degree of change in pupils' attainment scores, the evaluation team would question the use of attendance statistics as a key measure of success by Ofsted in assessing school performance. This would seem to raise a question over the importance of physical presence as opposed to the quality and nature of the learning experience in school.

Indeed as attendance has not improved significantly then, arguably, more weight can be given to the In Harmony effect on attainment.

#### 4.5 Musical Progression

Liverpool Philharmonic's In Harmony team has developed a bespoke tool for assessing the musical progression of all children. Seven indicators have been established with level indicators on an eight point scale (currently under review) developed to allow the team to monitor progression without formal testing. This was felt to be essential as formal testing would have potentially impacted on the pedagogical experience.

The case study children have been tracked back to the beginning of the project and it is clear from a preliminary analysis of this data that musical progression is significant. This can be illustrated by comparing 4 case study children randomly:

<sup>4</sup> [http://www.dcsf.gov.uk/cgi-](http://www.dcsf.gov.uk/cgi-bin/performance/tables/school_09.pl?Mode=Z&No=3413964&Type=LA&Begin=s&Num=938&Phase=p&Year=09&Base=p)

[bin/performance/tables/school\\_09.pl?Mode=Z&No=3413964&Type=LA&Begin=s&Num=938&Phase=p&Year=09&Base=p](http://www.dcsf.gov.uk/cgi-bin/performance/tables/school_09.pl?Mode=Z&No=3413964&Type=LA&Begin=s&Num=938&Phase=p&Year=09&Base=p)

NB. Term 1: April-July 2009. Term 4: April-July 1010. Term 6: Jan-March 2011

	CASE 1	CASE 2	CASE 3	CASE 4
<b>Musicality/ Communication/  Confidence/ Commitment</b>	Term 1: 1  Term 4: 4  Term 6: 6	Term1: 3  Term 4: 8  Term 6: 8	Term 1: 1  Term 4: 5  Term 6: 8	Term 1: 1  Term 4: 3  Term 6: 6
<b>Posture and instrument hold</b>	Term 1: 2  Term 4: 7  Term 6: 8	Term 1: 4  Term 4: 7  Term 6: 8	Term 1: 3  Term 4: 7  Term 6: 8	Term 1: 4  Term 4: 7  Term 6: 8
<b>Left Hand Technique</b>	Term 1: 1  Term 4: 7  Term 6: 8	Term 1: 1  Term 4: 8  Term 6: 8	Term 1: 1  Term 4: 6  Term 6: 8	Term 1: 2  Term 4: 6  Term 6: 8
<b>Bowing arm technique</b>	Term 1: 3  Term 4: 6  Term 6: 7	Term 1: 4  Term 4: 8  Term 6: 8	Term 1: 2  Term 4: 7  Term 6: 8	Term 1: 3  Term 4: 5  Term 6: 7
<b>Pulse, Rhythm and Meter</b>	Term 1: 3  Term 4: 6  Term 6: 7	Term 1: 3  Term 4: 8  Term 6: 8	Term 1:2  Term 4: 6  Term 6: 7	Term 1: 2  Term 4: 6  Term 6: 8
<b>Reading skills</b>	Term 1: 2  Term 4: 6  Term 6: 7	Term 1: 3  Term 4: 7  Term 6: 8	Term 1: 2  Term 4: 6  Term 6: 6	Term 1: 3  Term 4: 4  Term 6: 6
<b>Singing and Solfa</b>	Term 1: 4  Term 4: 7  Term 6: 8	Term 1: 3  Term 4: 6  Term 6: 7	Term 1: 1  Term 4: 4  Term 6: 5	Term 1: 2  Term 4: 5  Term 6: 6

This musical progression is significant and is evidenced across most of the children in the school with very few cases of slow progression being evident. A recent Ofsted Good Practice Survey Inspection in Music supports this and provides valuable correlation that the work being carried out by the In Harmony musicians in Faith Primary is “outstanding” and the programme of work was meeting National Curriculum requirements in Music:

*“The consistency of approach, founded on strong principles that draw on a range of pedagogical and musical approaches, is commendable. Every opportunity is taken to immerse the pupils in musical language and not a minute is wasted. The In Harmony teachers are excellent musicians and their expert modelling sets the standard for the technical and musical quality that pupils are expected to match. At the same time tasks are sequenced thoughtfully and musically so that pupils are able to master new ideas in small steps. Pupils of all ages contribute creatively by suggesting ways to improve their work and*

*by inventing new melodic and rhythmic patterns to perform.”* (Letter dated 17<sup>th</sup> February from HMI, Mark Philips)

*It was also noted that, “assessment is particularly good in the group lessons, which typically include between 8 – 15 pupils with a member of the school staff. Here close attention is given to every learner; misunderstandings are spotted and rectified quickly. Consequently, working relationships are excellent, pupils’ behaviour is very good, and they make secure progress in developing their musical understanding. “*

#### 4.6 Wellbeing:

Wellbeing surveys have been undertaken with the case study pupils on four occasions (Feb, July and Nov 2010, and Feb 2011). A whole school wellbeing survey was been undertaken in September 2010, and a second is currently underway, using a new and unique interactive on-line computer based survey developed specifically for In Harmony Liverpool by Priority Research.<sup>5</sup> This was developed by synthesising questions from existing surveys: Ofsted TellUs survey; Place Survey; Local Area Agreement National Performance Indicators; Emotional Literacy Survey; in addition to locally developed questions to produce a bespoke tool to benchmark, monitor and track any changes in pupil wellbeing.

The case study pupils’ aggregate responses indicate that for the vast majority of the areas questioned, a more positive response is reported as the programme is progressing, which may suggest a general improvement in pupil wellbeing. Most notably the degree of shift in attitude seems greatest for the questions ‘*I help other people*’, and ‘*I want to do well*’, with all pupils strongly agreeing with the statements from survey two onwards. This change in aspiration and cooperation is strongly supported by the reported views of all teaching staff and parents, and by significant improvement in levels of attainment across all year groups and subjects.

Of further note is the response to the question ‘*I like doing music in school*’ with a significant positive swing in the attitude of younger pupils but more of a tailing off in the older pupils which might suggest a complacency or attenuation of attitude as music activity becomes a ‘normal’ part of school life, or as the demands of playing become more challenging. This has been reflected in comments from case study pupils who report that ‘*music is more normal now..... it’s not as exciting..... its getting harder...*’

Whilst current scores have all generally increased over the past twelve months in comparison to baseline scores, the greatest increase was noted in July with a slight tailing off in November and to date. This may have implications for how the programme maintains the energy levels, interest and commitment of pupils as the exposure to music becomes more embedded in the school week, is more ‘normal’ and the experience therefore potentially less exciting.

Measures of pupil wellbeing will continue to be monitored over the ongoing In Harmony programme, continuing to use the case study pupil well-being questionnaire and the whole school on-line pupil wellbeing survey.

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<sup>5</sup> <http://priority-research.com/>

## 4.7 Health

In order to assess the impact on pupils' health and wellbeing the number of GP visits and number of prescriptions issued was identified as a potential impact measure for In Harmony. As a consequence In Harmony has provided a unique opportunity to explore and develop health data collection systems across a number of agencies. A partnership has been created with the PCT, Social Services and Children's Services to develop a new model of localised GP data collection and information sharing using In Harmony as a working practical test bed to trial approaches. Previously no shared approaches existed, and the experience of collecting data on the number of GP visits and prescription rates has highlighted a number of fundamental issues, including information governance and standards, that are being resolved as a consequence of using In Harmony as a live working model. Traditional approaches to joint agency working have been shortcut and the learning is being used as a model for future more effective joint working across the agencies involved.

This is the first time that data of this nature has been collected on a whole school population and tracked over time to assess the impact of a local intervention such as In Harmony

- Data is being collected from a total of 26 GP practices.
- 102 children were identified by the information facilitators in practice.
- Of the 102 children identified, 30 were found to have long term conditions, multiple prescriptions, or multiple attendances at the practice.
- Long term conditions included: Eczema, Asthma, Atopic Dermatitis, Psoriasis.

Data is being collected in 6 monthly intervals as follows:

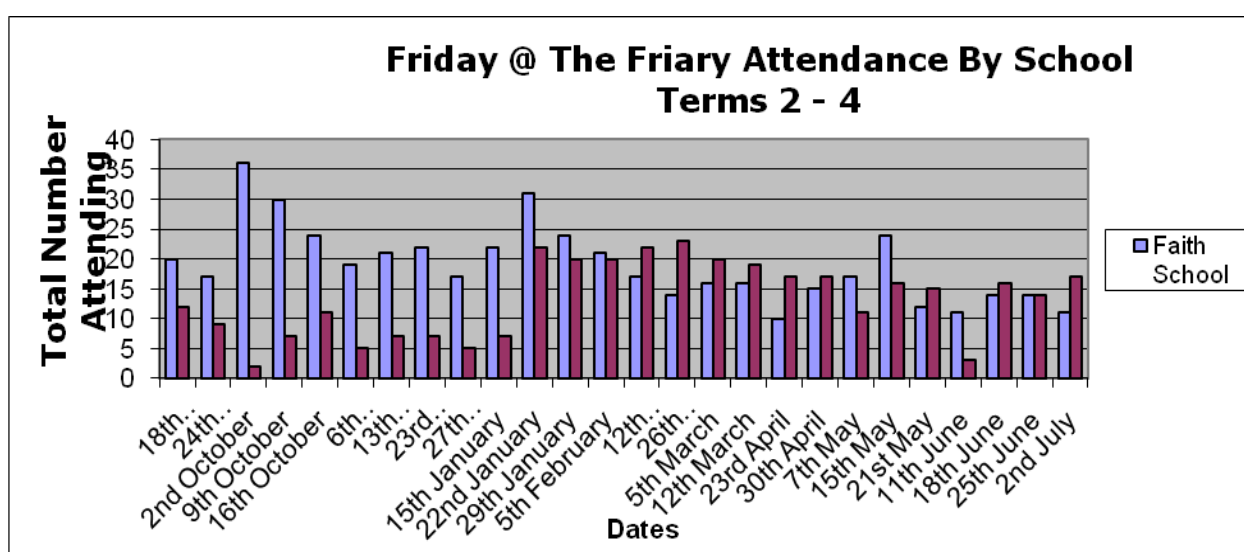
Data collection	ID	Data collection parameters
February 2010	A	1 <sup>st</sup> April 2008 – 30 <sup>th</sup> September 2008
	B	1 <sup>st</sup> October 2008 – 31 <sup>st</sup> March 2009
	C	1 <sup>st</sup> April 2009 – 30 <sup>th</sup> September 2009
June 2010	D	1 <sup>st</sup> October 2009 – 31 <sup>st</sup> March 2010
Oct 2010	E	1 <sup>st</sup> April 2010 – 30 <sup>th</sup> September 2010
May 2011	F	1 <sup>st</sup> October 2010 – 31 <sup>st</sup> March 2011

Results from data collected to date show that from data collection point A to point E (the first comparable 12 month period), the number of prescriptions issued has decreased (from 41 to 36) whilst the number of appointments has increased slightly (from 38 to 40). There is a strong feeling within the school that the increase in appointments may be due to parents being more confident in seeking help and being more caring of their child as a consequence of the impact of In Harmony and their involvement in it. It is interesting to note that the increase in appointments has been accompanied by a decrease in prescriptions issued.

It is still too early to draw any firm conclusions from the data as more longitudinal analysis will be required to establish patterns of change over a wider timeframe. Data will continue to be collected over the ongoing In Harmony programme to track and highlight all emerging trends.

#### 4.8 Attendance: Out of school provision:

In September 2010 we noted that there were some interesting trends in attendance at out of school provision. Attendance was decreasing across the school and yet attendance at Friday@The Friary remains relatively stable with significant increases in attendance from other schools in the area.



This led to significant changes in after school provision being made.

#### After school clubs

- 8 Year 2-3 pupils regularly attend every Monday, Thursday and Friday evening.
- Monday Music Club for Years 4-6 - 8 children have signed up for and committed to attendance.
- West Everton Junior Strings meet on Thursday - Years 4-6 - a sign up group of 12
- Percussion Sectional on Friday for Years 4-6 has a sign up group of 8
- Beacon children attend the Friday @ The Friary - a sign up group of 11
- Seahorses attendance has diminished slightly with 4 regular attendees who attend 3 out of 4 sessions each week.

Given the 4.25 hours of curriculum time given over to music in the school, plus after school activities, some of the children involved are accessing upwards of eight hours music activity per week.

#### 4.9. Parents' Views

Parent focus groups have been held on two separate occasions, and additional in depth interviews carried out with parents of eight of the focus group pupils. This has provided a useful triangulation with other qualitative data from teachers, pupils and In harmony staff, and reveal a clear validation of the impact of the programme on the pupils, the school and the wider community. We are aware that a number of parents have moved their children to Faith primary because of the music in the school. In talking about their children, collectively and without exception, parents are reporting:

- Improved self confidence and enthusiasm for school;
- Improved behaviour, concentration, and interest in school work;
- Improved relations with their children with a common purpose in their lives that they share and discuss;
- A more open and relaxed relationship with school and wanting to be more involved in school life and their child's learning;
- Children are happier and more relaxed;
- Children are less worried about getting things wrong and more willing to 'have a go', not giving up so easily;
- Great pride amongst families and the wider community about being involved with the Liverpool Philharmonic;
- Great pride in their children, the school and the local area;
- Improved aspirations for their children;
- Community members coming together and wanting to be involved more.

The only slightly negative comment from one or two parents concerned a possible waning of interest in the pupils as it becomes a normal part of the school week, with some of the novelty perhaps wearing off. This has been occasionally echoed in some interviews with case study pupils and teachers, and may have some implications for looking at how the programme and learning experience might be refreshed in some way. However, at this stage it is not felt to be an overly important issue, rather something to be considered and addressed as the programme enters year three.

Specific comments from parents underline the huge support for, and pride in, the programme:

*'We are completely overjoyed with In Harmony in the school, if we had known about it earlier we would have moved him here four years ago'*

*'He has really settled down and really improved in class, particularly in his handwriting – his eye-hand coordination'*

*'She loves coming to school now'*

*'This is the best thing that has ever happened around here'*

*'It's great being more involved with the teachers, it's easier to talk to them and share problems. I love coming into school now, I see them in a different light'*

*'I can't believe how much she has changed since doing the music. She used to cry whenever anyone spoke to her – now we can't shut her up'*

*'Her school work is far better because she is able to concentrate far more now'*

*'She doesn't realise it but this has completely changed her life'*

*'He used to be so shy but is really confident now'*

*'This is a brilliant opportunity, most children wouldn't hear classical music. It's changed their view of classical music and ours too. She gets the link between classical music and Pop and that is really exciting. This could change her whole life in the future – it's opened her eyes to something completely different'*

*'I think there must be a link between music and maths. She has so much confidence in her work now especially in maths. School is now a really enjoyable place. She really takes an interest in maths now, she wants to do a sheet of sums when she goes to bed. She was never like that before'*

*'In Harmony at home was the best thing ever, I couldn't stop crying, it didn't feel real'*

*'It helps the kids come on in themselves like nothing else. It's changing loads of kids' lives – it can change their path in life'*

*'The music brings them all together – it's like a common denominator. They are part of a team and that gives them extra confidence especially with the performances'*

*'The school is now very good at managing the kids and keeping them interested. That is a major weight of your mind when you are at work because you know they are enjoying their day'*

*'I would love to learn an instrument and get involved'*

*'I boast about it in work and it is brilliant because most people would never expect instruments and orchestras round here. I think it challenges them about what they think this place is like. They can't look down on us so much'*

*'Loads of people are now involved in the school who weren't before. It's great when we all come together, it's like a big family. It's great when new people and new kids get involved'*

*'it's brilliant when other people from outside the school get involved – we can see the other side of each other'*

*'It is the best thing, it's like being in a big team or family, the performances are great. And going to the Phil ..... THE PHIL! That's amazing. Who would have thought it?'*

*'The achievement is now something they are all proud of. And that will pass on – to other people and to other generations. In time it will change this place. I am so proud of her'*

*"It's like a dream come true," says Christy's father, Tony. "A dream I never had, never imagined it." Kristy's 30-year-old sister, Natalie, says with an expression of both pride and sadness: "It's something we never had. She has a totally different attitude from the rest of us because of all this – she's talking about university, and she's off to the Tate tomorrow." (Quoted in Ed Vulliamy article in the Observer 3<sup>rd</sup> October 2010))*

Much of this is amplified by views expressed by the Head of the local Children's Centre which hosts parent and toddler sessions led by In Harmony staff as well as being involved in sessions at the Friary and at Faith Primary.

- She reports increased concentration and listening skills both with children and parents as well as staff, that has introduced a calmness into sessions, with participants being able to concentrate for longer periods, developing improved listening skills and taking turns in talking. All of which has become embedded in the practice of the Children's Centre.
- This is equally true of children with SEN/autism who are reportedly calmer and able to listen better. There is apparent language enrichment with music sounds being used to aid communication and discussion.
- Parents are noticing great improvement in their children's responses and abilities, and are also tuning in to the radio and listening to classical music more.
- Parents are reportedly becoming far more engaged in their child's learning and are wanting to know more about learning and requesting curriculum documents so that they can support the learning at home.
- Two young mothers, previously dependent on drugs, have used the experience to refocus their lives and become more active in their children's learning
- *'The enthusiasm and quality of the experience has been a catalyst for children, parents and staff. It has provided a mechanism to unlock many other doors and involve people in a direct and unique way. It has had a massive impact on the community and they are so proud. It has been a unique opportunity and the fact that children and parents come to the after school provision, in competition with the media, games etc, is a testament to the power of the programme'*

The potential wider role of the In Harmony programme in strengthening families is becoming clear. There are countless references to increased parental involvement, closer parent child relationships and renewed enthusiasm for learning. This should be the subject of further tracking and evaluation as the programme continues to develop.

There is interest in the In Harmony programme, from many other local schools in the local Learning Partnership, and there appears to be a growing understanding of how it could have a similar impact in their schools. They are reportedly very keen to explore delivery models and adopting the approach in their own schools. **In the context of the forthcoming National Plan for Music Education, this needs to be explored by the Music Support Service and Liverpool Philharmonic with local schools, as there are potential implications and opportunities arising from In Harmony as to how universal music provision is implemented across the City in response to the Henley Review.**

#### 4.10 Pupil Progression

Work has been ongoing to track pupil progression as Year 6 children move to secondary education. However, this requires more attention in Year 3 of the programme. To date, we know that:

- 3 pupils who moved to Notre Dame are regularly attending lessons held in school with Alex Gilbert, and are also attending West Everton Super Strings in after school sessions;
- 3 pupils who moved to North Liverpool Academy attend lessons in school regularly, but do not currently attend out of school activities due to other commitments. They will join the full orchestra for concerts;
- 1 pupil who moved to Childwall Sports College attends lessons in school with the music service, and attends West Everton Super Strings in after school sessions;
- 1 pupil who attends Enterprise South Liverpool Academy has lessons in school with the music service and attends WESS in after school sessions;
- **Of the eight year 6 pupils who left Faith Primary in July 2010 only two have not continued their music making through In Harmony.**

Future reports will include data tracking for all musical activity undertaken by pupils transferring to secondary education whether as part of In Harmony or elsewhere.

To support cross-phase transition West Everton Super Strings was established in summer 2010 to address the risk of children leaving Faith for secondary schools across the City and not continuing their music making. This ensemble provides a focus of pride, identity and celebration for a West Everton looking forward and raising its aspirations and expectations. In Liverpool, as children leave primary school, they migrate to secondary schools across the City and do not always stay within the local community. In addition to providing positive new opportunities and experiences for young people, this also can result in the dismantling of a collective identity, leading to the fragmented and disjointed home community, failing to capitalise on progress made throughout children's primary years.

West Everton Super Strings is inspired by the Simon Bolivar Youth Orchestra of Venezuela. It provides continuity for children's musical participation, development and creativity as they move to secondary school, growing in age and numbers as children get older, and more emerge from primary school. It retains the ensemble philosophy, values and principles of the West Everton Children's Orchestra, developing leadership skills and maintaining a team identity within West Everton's senior young musicians, but with greater challenge, musically and socially. West Everton Super Strings provides 4 music experiences per week, which includes instrumental lessons in school time, after school musicianship sessions and 2 after school rehearsals in West Everton at the Friary, plus regular performance opportunities. This transition enables the young musicians to continue their music making without feeling part of their primary school, whilst maintaining connection within the West Everton community as part of In Harmony. It is currently a chamber ensemble with 6 regular members, but this will grow rapidly with a further 21 young musicians completing their primary school education this coming July 2011, having the opportunity to join Super Strings from September. The 21 children are set to join 9 different secondary schools across the City. Eventually, Super Strings will evolve into a symphony orchestra, and potentially become a beacon of In Harmony and the West Everton community.

## 5. Interim Findings: The School

- 5.1. The impact of In Harmony on the school was already evident after the first 12 months of activity. In March 2010, we stated:

*“The immersive experience and whole school approach is in our view the critical factor in this. It would be impossible for such a project not to fundamentally affect the life of the school. Its potency to effect whole school change is immense and already there is strong evidence that the ‘learning community’ where staff (both teachers and others) and pupils are learning music together is beginning to generate long term benefits.”*

Throughout 2010/11 there has been growing evidence to support this perception and we believe it is integrally linked to the orchestral experience. We have consistently drawn attention to the value of this within the programme. There are no stars, mistakes are acceptable and confidence can develop within the whole. This is having an impact on teamwork within the school as a whole:

*‘At the start of the year I stopped PE and avoided science because they had to be in teams – they just couldn’t work together. It was impossible to teach because most of the lesson was taken up getting them into teams and managing their behaviour. Now they work perfectly naturally in teams.’ (Teacher comment)*

However, the teamwork that has evolved from within the orchestral experience is not limited to the children. It has affected the whole school community, enabling a learning community to evolve and develop that has generated major changes within the school and in the children. The children feel proud when helping their teachers to learn and this is affecting their understanding of learning as a process, they now see learning as something that happens throughout a lifetime. Thus, the orchestral elements of the project are crucial to continuation and the impact of In Harmony Liverpool would be diminished without this. The benefits we are seeing stem primarily from the ‘community’ that is created when the children, teachers and musicians are playing together ‘as a team’.

- 5.2. Evidence being collected is both quantitative and qualitative and includes:

- Teachers’ Journals
- Playground Journal
- Head teacher Termly Report
- Ofsted reports
- Assessment and Attendance figures
- Parents’/carers’ Focus Group
- Case study pupil interviews

### 5.3 Ofsted Report

An Ofsted inspection took place on July 15<sup>th</sup> and 16<sup>th</sup> 2010. In the letter to pupils, the Lead Inspector noted:

*“Your school is providing you with a good education. Some of the work of the school is outstanding, for example, the way the school works in the local community and how it helps your personal development. Your achievement in playing musical instruments and performing in concerts as the West Everton Children’s Orchestra is astonishing. I enjoyed your concert at the Lighthouse very much indeed.”*

The school was rated in overall effectiveness as 2: Good. This judgement was affected by the attendance figures:

*“Attendance of the great majority of pupils is average or better. However, it is low overall because of the levels of a very small minority of persistent absentees who stubbornly resist all the school’s efforts to raise levels of attendance. This remains a concern for the school but nevertheless, it continues in its efforts.”*

It is important that the value of music within the curriculum was recognised along with the role the school plays in the West Everton community.

*“The curriculum is good. Links are being forged between subjects successfully and an outstanding area of the curriculum is music. The school’s involvement in a national music project is reaping exceptional rewards, especially in how it engages pupils in their learning and motivates them.”*

*“Their performances in concerts at the Royal Festival Hall and Liverpool Philharmonic Hall contribute significantly to their developing cultural awareness. As a result pupil’s profile in the local community is very high and they have pride in both their school and their local community.”*

The Inspectors noted several key things that support this evaluation:

*“Unlike **attainment** in Year 6, which has been rising, attainment at the end of Year 2 has been too low for the past few years. This year, however it **has shown considerable improvement**, indicating that **pupil’s progress is improving quickly**. For example, more pupils now achieve the level expected of them at this age and pupils with special educational needs and /or disabilities are achieving better than predicted. In addition, more pupils are reaching above the expected levels for their age.”*

*“Through links between the two faiths, its work in the wider community and its partnerships with schools beyond the immediate experience of the pupils, **the school promotes community cohesion exceptionally well**. By its success in musical performances the school is **raising the self esteem and pride of pupils and their parents and carers**. “*

The school was graded 1: Outstanding on the effectiveness with which it promotes community cohesion.

Parents and carers were reported as speaking “*particularly highly of the exciting music project that the school is involved in*”.

What the report does not say, is that the school has shaved off 4.25 hours of core curriculum time and yet, has still achieved these major improvements. Given the resulting reduction in traditional curriculum time and the impressive degree of change in pupils' attainment scores, again we would question the use of attendance statistics as a key measure of success by Ofsted in assessing school performance. This would seem to raise a question over the importance of physical presence as opposed to the quality and nature of the learning experience in school.

#### 5.4 Teacher Interviews

A series of interviews with the school teaching staff was undertaken in July 2010 and February 2011. Questions centred on: Pupil attainment; Behaviour; Concentration/attention span/focus; Happiness/self worth confidence; Teaching approaches; School community; Case study children. During the interviews some powerful trends and areas of consensus became very apparent. In talking about the impact of In Harmony teachers are unanimously reporting significant positive changes in pupil behaviour including:

- Improved attainment and pupil progression;
- Increased self esteem, confidence and pride;
- Greater respect, tolerance, cooperation and collaboration;
- Improved listening skills, focus, levels of concentration and attention.

They are also reporting significant changes in their approaches to curriculum delivery and the positive impact of In Harmony on the school and the wider community.

The following is a synopsis of the main issues highlighted by staff:

Attainment	<ul style="list-style-type: none"> <li>• <i>'There is a general feeling that all pupils have progressed as a result of their new interest in music'</i></li> <li>• <i>'SATs scores and attainment have improved'</i></li> <li>• <i>'More confident about OFSTED inspection'</i></li> <li>• <i>'Attainment and progression is really good now'</i></li> <li>• <i>'The children have great pride in what they play – that transfers into the classroom'</i></li> <li>• <i>'IH is having a direct impact on the way children learn'</i></li> </ul>
Behaviour	<ul style="list-style-type: none"> <li>• <i>'We have learned to expect the best out of the kids'</i></li> <li>• <i>'Pupils are much calmer than previously.'</i></li> <li>• <i>'Pupils working well together now and are more cooperative'.</i></li> <li>• <i>'Collaboration has definitely improved. There are fewer cliques.'</i></li> <li>• <i>'Older and younger pupils play together more. Year groups used to be very separate'.</i></li> <li>• <i>'The orchestra is like a whole school team.'</i></li> <li>• <i>'Before In Harmony I was sending 3 or 4 pupils out of class each day – now none'</i></li> </ul>

	<ul style="list-style-type: none"> <li>• <i>'Last year there were far more fights in the playground – much less now'</i></li> <li>• <i>'Pupils have more respect for each other and will listen when others are speaking. They are not just waiting for their turn, they are listening to each other.'</i></li> <li>• <i>'listening skills have definitely improved'</i></li> <li>• <i>'Pupils are more tolerant of each other'</i></li> </ul>
Concentration	<ul style="list-style-type: none"> <li>• <i>'Group work is now excellent, previously was very poor'</i></li> <li>• <i>'At the start of the year I stopped PE and avoided science because they had to be in teams – they just couldn't work together. It was impossible to teach because most of the lesson was taken up getting them into teams and managing their behaviour. Now they work perfectly naturally in teams. They want to be here. They want to learn and are keen for the next topic.'</i></li> <li>• <i>'The children's listening skills have improved dramatically'</i></li> <li>• <i>'Attention has increased and they are more focussed'</i></li> <li>• <i>'I can now do maths in the afternoon, that would never have happened before IH'</i></li> <li>• <i>'The children have far better concentration and energy levels. They have a positive attitude'</i></li> </ul>
Self confidence /well-being	<ul style="list-style-type: none"> <li>• <i>'Pupils have more respect for each other and will listen when others are speaking. They are not just waiting for their turn.'</i></li> <li>• <i>'Pupils are a lot more keen to contribute. Now every child wants to answer questions – not just the bright ones'</i></li> <li>• <i>'Self esteem has improved across the board'</i></li> <li>• <i>'The children don't give up so easily. They have more self belief. They are more prepared to have a go'</i></li> <li>• <i>'There is great pride in work now – pupils more willing to show their work around school – especially boys'</i></li> <li>• <i>'They are now comfortable to be expressive around each other'</i></li> <li>• <i>'The children now volunteer more, they are accomplished, with pride in their work'</i></li> </ul>
Teaching approaches	<ul style="list-style-type: none"> <li>• <i>'Teachers are singing instructions as a natural teaching approach'</i></li> <li>• <i>'Music is part of the school now'</i></li> <li>• <i>'I'm using listening skills with the children far more than before because they won't mess around. They can concentrate now.'</i></li> <li>• <i>'In Harmony has opened up my inhibitions. I am using more creative approaches in my teaching. I am more relaxed because the pupils are better behaved'</i></li> <li>• <i>'The school is running better as a team (pupils and staff)'</i></li> <li>• <i>'There is now a common approach across the staff'</i></li> <li>• <i>'Lessons are better structured and at a faster pace'</i></li> <li>• <i>'There is less time to cover all the work, but we just put more effort in' 'Don't want the time back now because we waste less time'</i></li> <li>• <i>'I am far more confident in delivering music lessons'</i></li> </ul>

	<ul style="list-style-type: none"> <li>• <i>'I have more confidence and flexibility in my teaching approaches and can adapt more easily if pupils are struggling'</i></li> <li>• <i>'I still have the pupils' respect but it is more relaxed and enjoyable'</i></li> </ul>
Personal gains	<ul style="list-style-type: none"> <li>• <i>'The pupils are far more receptive and involved, so I am able to try more new techniques and approaches and that is more rewarding for me'</i></li> <li>• <i>'I am far more confident and relaxed'</i></li> <li>• <i>'I don't want to work anywhere else because of the music'</i></li> </ul>
The school community	<ul style="list-style-type: none"> <li>• <i>'many more parents are involved in the school now. They are very keen'</i></li> <li>• <i>'Parents are more relaxed coming into school – we all have something in common. The school feels more inclusive'</i></li> <li>• <i>'We socialise together more as a staff team. The school is a lot calmer. We have more confidence.'</i></li> <li>• <i>'The school feels more a part of the community. We are more connected to the parents now'</i></li> </ul>

All teachers offered numerous examples of pupils transformed by In Harmony, Liverpool. The following are merely two examples of many:

- Pupil E – *'Last year her mum would have to stay in class with her most days. Music skills have given her amazing confidence, she has also progressed hugely academically.'*
- Pupil J – *'At the beginning of the year he was constantly crying and wouldn't speak in public. Now he sings and plays his instrument on his own in front of others and speaks with confidence.'*

The immense impact of the In Harmony programme on the staff and teaching is encapsulated in the following:

*'I have huge job satisfaction now. IH has saved my career. 18 months ago I knew I needed a career change. I couldn't handle it. I was waking up at night worrying about work. I couldn't do the work with the pupils that I wanted because they couldn't concentrate they were so hard to manage. They had bad behaviour and poor motivation. I was going to leave teaching. There has been a huge improvement because of IH. Now I look forward to work and doing music in school. I have great pride in the school I work for and I'm proud to be part of it.'* (Faith Primary Teacher)

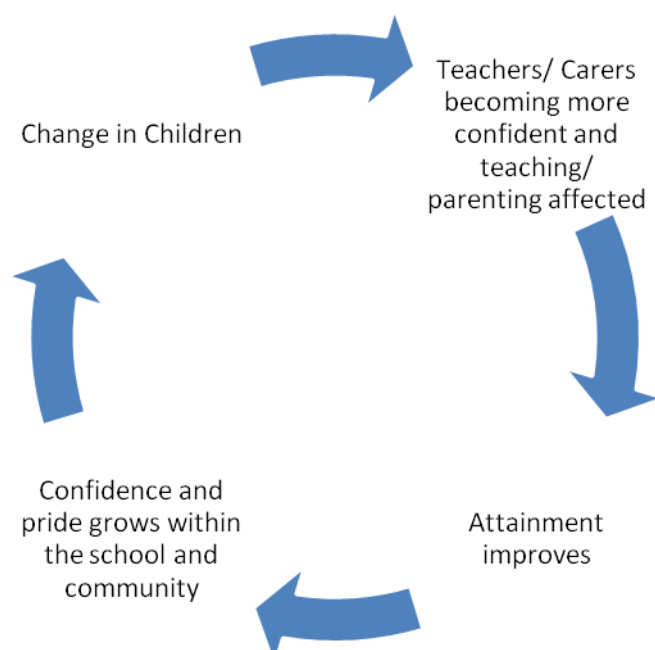
## 5.5 Culture of School

The culture of the school is changing dramatically. As pupils and staff learn together the children are seeing adults as learners and realise that they can learn faster in most cases. This was evidenced both from interviews with children and teachers (including the head teacher). The children see the needs of adults and are helping them. They are observing the process of learning and are gaining a better understanding of how people learn. This has contributed to what could be called a 'learning community' which has fundamentally changed the atmosphere of the school and affected the relationships between adults and pupils.

In addition, it is perceived that the work has affected leadership within the school. The head teacher feels that the programme has created greater focus and led to better organisation which in turn creates a calmer environment for all of the school community. This was borne out by the teachers and the pupils in interviews: *"The school is a lot calmer"*.

*"For the children, it's about self-value, and a door into a different culture – no peer pressure either way because we're all doing it. For parents, it's about seeing the children have an opportunity they never had themselves."* (Head teacher Sr Moira Meeghan Quoted in Ed Vulliamy article in the Observer 3<sup>rd</sup> October 2010))

In our view there is evidence that the project has catalysed an ongoing 'virtuous cycle' of change within the school and the community that in turn directly supports pupil learning. Changes within the school, and levels of pupil attainment, are built on the maturing interrelationship of the teachers, pupils and parents as a direct result of the In Harmony programme in the school.



We feel it is now perhaps time to **review the running and management of the programme in the school. Further work should now be undertaken to develop a more integrated joint management of the In Harmony programme and the school, bringing the two approaches together as a common management/learning approach, so that In Harmony is no longer just ‘in the school’ but rather becomes ‘part of the school’.** This would include the In Harmony team becoming an integral part of the school teaching staff rather than an ‘add on’ to the school. This will require developing a sophisticated and flexible management style between the school and the Philharmonic, to retain the distinct and complementary strengths of both approaches whilst delivering a seamless, integrated learning experience with music embedded in the curriculum of the school. This might usefully include a consideration of curriculum integration, staff roles, shared admin and staff space.

This is perhaps one of the greatest challenges currently facing the programme and includes a number of risks and challenges, not least of which will be ensuring that in integrating the approaches the uniqueness and irresistible quality of the experience is not diluted, but maintained within a learning context. Perhaps the real challenge will be how the novelty, excitement, energy and immediate nature of the In Harmony experience can be retained and constantly refreshed while becoming embedded into the ‘normal’ daily learning experience.

- 5.6. The impact of moving to the new building in October 2010 is difficult to unravel from the In Harmony experience. However, from our interviews with teachers, musicians and pupils, it only appears to have added to growing confidence and pride. The children love the building – even if it doesn’t have stairs! – the facilities are greatly improved and children demonstrate a great deal of pride in showing visitors around their new home. We believe that this has proved to be an important additional external factor that has contributed to the impact of In Harmony and that it is also providing a more conducive working environment for staff and pupils as well as the community.

The recent official opening of the school was a high profile event with Julian Lloyd Weber in attendance. The West Everton Children’s Orchestra played and the official speeches acknowledged the role In Harmony was playing in the school and the community. The school was described as the ‘heart beat’ of the community, the children as the community’s future.

Press coverage quoted Lloyd Webber: *“When I’m on my travels, people are coming up to me and saying ‘I hear the Liverpool children are fantastic’ and what do I reply? ‘Yes they are!’”*

Cabinet member for Education, Cllr Jane Corbett, said: *“It’s magical to see how much everyone at the school is benefiting from this brilliant new building.”*<sup>6</sup>

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<sup>6</sup> <http://www.liverpooldailypost.co.uk/liverpool-news/the-reading-room/2011/01/22/top-cellist-julian-lloyd-webber-ensures-opening-of-everton-s-faith-primary-hits-right-note-100252-28033979/#ixzz1GICt31KS>

## 6. Interim Findings: The Community

6.1. The In Harmony programme is essentially a community development programme using music to bring positive change to the lives of young children in some of the most deprived areas of England, as well as delivering significant benefits across the wider community. From the outset of the evaluation of the programme, tracking the impact on the wider community was highlighted as a key element of the evaluation process. This has resulted in the development of a partnership approach to working in, and with, the local community involving Faith primary school, West Everton Community Council, Liverpool City Council, the PCT, Shrewsbury House Youth Centre, local churches and voluntary sector organisations, Hope University, and the Royal Liverpool Philharmonic.

6.2. Initial work has included:

- Well-being surveys
- Parents/carers' focus groups
- Community focus groups
- In Harmony at Home
- Parent and babies/toddlers group

### 6.3 Community well-being

Community well-being surveys have been undertaken on three occasions (December 2009, March 2010 and January 2011).

In all but two of the areas questioned, respondents have returned increasingly positive responses across the three surveys. Most notably the degree of shift in attitude is highest in:

*'I feel involved in the local community'*  
*'I feel pride in the West Everton community'*  
*'I feel people from outside West Everton see the area in a more positive way'*  
*'I have a sense of contentment and wellbeing'*  
*'I feel my health is generally good'*  
*'Because of IH I have a positive relationship with Faith primary school'*  
*'IH has given me a more positive relationship with my children'*  
*'I have seen an improvement in the behaviour of children attending Faith primary school'*  
*'I give voluntary help to a group in the local area'*

The two areas that returned a less positive response over the three surveys were:

*'I feel I have the ability to change my life'*  
*'I can influence decisions affecting my local area'*

It may be at this still relatively early stage that, whilst respondents are feeling more involved, reporting increased feelings of wellbeing and reporting more positive relations with their children and the school, it has not yet impacted on feelings of self determination. This is a

far more long term issue and will continue to be monitored throughout the continuing In Harmony programme.

However there is undoubtedly an emerging issue for In Harmony and the wider partnership in how local residents are now more actively involved in the programme, and further, how this can potentially provide a real context to engage local people in issues affecting them and the future of the local area. Many residents are engaged and enthused by In Harmony. There is now a real challenge to the wider partnership in how to harness and use this to galvanise a new approach to building social capital, and put more power and opportunity in the hands of local people in support of the aspirations of the national government agendas around the Big Society.

#### 6.4 Community Participation

A regular series of informal community concerts has been introduced. 'Tea and Tunes' has attracted audiences of between 10 and 45 throughout the period in question. The attendance appears to vary according to venue and timing and this may need further consideration in year three.

Attendance at Philharmonic Hall from the relevant West Everton postcode areas is showing evidence of increasing. This increased attendance goes beyond In Harmony events and also represents a general increase in attendance at the Philharmonic Hall. The following figures show West Everton households rather than ticket sales:

	RLPO	Hall	RLPO	Hall	RLPO	Hall	RLPO	Hall
	Sept 06 – Aug 07	Sept 06 - Aug 07	Sept 07 – Aug 08	Sept 07 - Aug 08	Sept 08 - Aug 09	Sept 08 - Aug 09	Sept 09 - Aug 10	Sept 09 - Aug 10
L3 3_	6	6	2	6	4	8	3	9
L3 8_	9	21	14	22	20	29	16	46
L5 3_	0	15	3	17	7	18	2	24
L6 1_	5	16	3	26	12	25	11	26
L6 2_	2	19	2	21	2	24	6	23

<b>TOTAL</b>	<b>22</b>	<b>77</b>	<b>24</b>	<b>92</b>	<b>45</b>	<b>104</b>	<b>38</b>	<b>128</b>
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Home visits have been a particularly effective way of engaging more residents in the In Harmony programme. In September 2010 we noted that 25% of households had home visits from the In Harmony team.

However, during the school closure in October 2010 the In Harmony team:

- Targeted specific children that had not yet had a visit;
- Targeted specific children that had previously requested a visit, but never had one;
- Targeted specific children who it was felt would benefit from a visit;
- Offered the Friary as an alternative venue in case there was hesitation from parents to hold a visit in their home.

A busy schedule of 15 visits to different children resulted during the school closure period.

As a consequence 'In Harmony at Home' has now been held in the homes of 49 children, involving 64 separate visits to the homes of local residents, often involving up to four family generations. This represents 43% of the pupils at Faith Primary and has proved to be a very powerful way of reaching out into the local community.

## 6.5 Volunteering and Other Engagement

There is evidence of more engagement and an increasing number of people from the local community are taking part in other activities organised by the RLP. This is not restricted to parents and carers. For example, SuperOrchestra and the SuperSing Classics and Jazz choirs attracted several community members.

*"A big thank you is in order for all those who were able to give this opportunity to people that would not have necessarily taken that step by themselves but were, in fact, delighted that they did. I doubt if one person did not feel fulfilled. ... You have made me and I should imagine all those who took part, proud and happy with the end results. I am so glad that I took part."* (Letter from community member)

The core group of regular community volunteers is now 4 and the team are currently interviewing a further 6 potential volunteers. In addition the programme has involved:

- 24 volunteers from Hope University and Liverpool University;
- 10 volunteers from Liverpool Philharmonic Youth Orchestra and Choir;
- 53 local residents/parents volunteers.

Engagement with the programme extends beyond the children into the wider community through the parents and those that care about the school:

*"They're out of this world," sighs Jack Mallon, the school lollipop man, who comes to all the children's rehearsal."* (Quoted in Ed Vulliamy article in the Observer 3<sup>rd</sup> October 2010)

## 6.6 Press and Profile

Press coverage and profile has continued to grow throughout the period. In the Baseline report we noted:

*“Perception of the West Everton community prior to the In Harmony project is difficult to assess. Press coverage is helpful but provides mixed message.”*

For example, in October 2008, national media reporting of the Joseph Lappin stabbing provided many negative images of the area. The subsequent coverage undoubtedly had an impact on the children and the local community. Members of West Everton Community Council, local residents, parents and pupils were all reporting a history of negative press coverage of the area.

The making of a documentary by BBC North West in February 2010 brought a new dimension to the profile of the area through the In Harmony programme. A camera crew worked in the school and within the community and the resulting programme, *Bute Street Symphony* was screened on 5<sup>th</sup> April 2010. The confidence of the children in working in front of cameras was palpable and the programme served to provide a balanced view of the community and the programme of work. Although there was some inevitable criticism of particular editorial choices, the community’s response was generally positive.

A preliminary analysis of media coverage related to In Harmony reveals that coverage has fallen into four main categories:

- Event Reporting in Press
- Commentary and Debate in Press
- TV and Radio coverage
- Online content

Event reporting has been largely localised (local press, TV, Radio Merseyside) whilst commentary and debate has been focussed in the broadsheet coverage (Observer, Guardian) the BBC and on radio 3. The initial scepticism that was noted in the Baseline Report was quickly dispelled and this is evident from tracking the coverage by Tom Service:

*“Had someone come up with the bright idea of using instrumental classical music to inspire, educate, and empower otherwise disenfranchised children on a national scale, and called it, say, “The System”, it would have got nowhere in real, financial terms within the corridors of power in governments north and south of the border. Yet that’s exactly how El Sistema started out in 1975, when conductor Jose Antonio Abreu turned his visionary idea into reality in the slums of Venezuela. The point is, the success of El Sistema is tied to its geo-political specificity; and its value lies not in the glamour of, say, the Simon Bolivar Orchestra at their Proms performance last year, but the thousands and thousands of young children and now adults whose lives have been changed through the power of communal, orchestral music-making.*

*So can El Sistema work in Britain? Only with a massive injection of cash, and above all, a single-minded wilfulness from both public and private sectors. Reaching across children’s cultural and educational lives, El Sistema will require a kind of joined-up thinking between culture and education departments that we have never seen before in the UK.*

*But the money question is, as ever, the big one: El Sistema must only be rolled out in Scotland or England if it happens in addition to - rather than if it replaces - existing provision..... if the El Sistema pilot schemes, to say nothing of any national project, take money away from existing music education and community music projects, then they have failed their own goals even before the first notes have been played.*

*Which is not to say El Sistema in Britain is a bad idea. Far from it; it's an inspirational aspiration. It's just that if it's going to work, we need to make government, and those spearheading the schemes, accountable; to challenge them to make sure their grand ideals live up to the realities on the ground.*

*(Source: Tom Service, Guardian Blog:  
<http://www.guardian.co.uk/music/tomserviceblog/2008/jun/25/thenewsthatelsistema>)*

However by September 2009, Tom Service wrote the following in his blog:

*"I've been sceptical in the past about the government's In Harmony scheme .... visiting the In Harmony project in West Everton last week at the Faith primary school was an astonishing and inspiring experience. Sister Moira, the headmistress,... said, the culture of the school has transformed. Crime and anti-social behaviour in the area are reported to have gone down, and the whole community has ownership of the scheme, with parents as enthused by their children's music-making as the kids themselves.*

*But aside from the social benefits In Harmony has produced, it was the joy, fun and concentration of this string orchestra session that will stay with me... Whatever else In Harmony shows, it's living proof that every child can make music, through singing as well as half-size violins, violas, cellos and double basses.*

*Since this is a pilot project, there's a question mark over how long the scheme will last. But seeing it in action is the sort of experience that would make a music-educational evangelist of any politician. The lessons of In Harmony need to be learned and integrated into the country's wider music provision, not simply seen in isolation. If any Labour or Conservative politician wanted to show real commitment to education, to social cohesion and mobility, and to the belief that it's possible to transform the lives of people growing up in underprivileged areas – as well as to music – they would make In Harmony a part of as many children's lives as possible.*

*(Source: <http://www.guardian.co.uk/music/tomserviceblog/2009/sep/30/in-harmony-project>)*

Service has continually written about the musical impact of the In Harmony model. On the other hand, Ed Vulliamy visited the programme several times and his emphasis was on the social impact of the model. His article appeared in The Observer on 3<sup>rd</sup> October 2010 and was a major boost for the programme, the community and the RLP:

*"What has been happening in West Everton this morning – this scratchy-scratchy Vivaldi – is more than just a music workshop. It cuts, for all its apparently relaxed joviality, against the zeitgeist of almost every other influence and impact upon these children in a digital, postmodern, post-moral society seeped in celebrity culture and the creatively pointless quest for quick-hit reward – as was fully intended by the Venezuelans who created El Sistema."*

(<http://www.guardian.co.uk/education/2010/oct/03/britain-children-orchestra-sistema>)

For the community to be represented in this way after years of feeling that all press coverage of them was negative (whether this was true or not) has been a phenomenal boost to pride, identity and confidence. The PR work surrounding the programme has served to affect social capital in this way. It has not simply been a public relations exercise but an integral part of the overarching strategy to effect change both within the community and within the RLP itself. The messages have been twofold. The RLP is a world class orchestra of the highest quality but it is also working within its locality to generate the same quality outcomes through learning and engagement.

*"In Harmony was a critical programme for us in consolidating our brand. We are international and the 'Petrenko effect' and our ever increasing quality on stage is being given more meaning by the fact that In Harmony also roots us in our home community and demonstrates that the two aspects of quality are mutually complimentary in the orchestra." (CEO, RLP: Interview October 2010)*

This repositioning of both the RLP and the West Everton community is a critical element of the impact of the programme.

## 6.7 Community Impact

The evaluation team have consistently highlighted the potential of the In Harmony experience as **a model for community engagement and civic renewal**. This is particularly apposite in this time of political transition. For some years there has been an emergent growing desire on the part of Government to more actively engage local communities in sustainable civic renewal. The current administration embraces the notion of the **Big Society** as a means of '*... putting more power and opportunity into people's hands*'. However, to begin to achieve this, communities need to be engaged, enthused, inspired and committed to working together for the common good.

The Government is still searching for practical approaches to support the notion of the Big Society, In Harmony Liverpool is providing a clear and powerful, practical, working model of community animation and engagement that is fresh, direct and very effective. During the evaluation process it has become very clear that this is potentially the programme's greatest strength, but also one that brings with it significant challenges and responsibilities. In Harmony Liverpool is undoubtedly a dynamic and intensive project, not only in its demonstrative ability to connect directly with and engage children and young people and local residents. It also represents a model of civic renewal, providing some of the essential building blocks as a precursor to breaking the cycle of inequality and decline.

Such a potent force in engaging and inspiring local people will ultimately yield significant economic returns as a consequence of community growth and individual achievement. Significant further longitudinal study will be necessary to quantify and assess long term economic value. In terms of individual achievement it will also be necessary to undertake additional longitudinal evaluation in tracking individual progression beyond the primary school.

## 7. Interim Findings: The Partners

7.1 The In Harmony programme is providing a unique model of an intensive and comprehensive intervention in a focused local area. As such it is building an approach to, and model of, engagement that is beginning to grow social capital and build greater interaction within a local community. This approach is of potential interest to a number of public sector agencies locally, regionally and nationally.

7.2. Developing partnership has been a key element of the programme and potentially its greatest strength in terms of future development and sustainability. From the outset, a genuine partnership approach was adopted. As part of its new emphasis on developing longer term partnerships and programmes of work that would make a real difference to communities, whilst simultaneously developing musicians' skills, the Royal Liverpool Philharmonic was already brokering partnership in the context of the development of the Friary rehearsal venue, when the opportunity to bid for DCSF funding for the In Harmony programme presented itself. The bidding process was in turn very much a partnership approach which further galvanised relations between a number of previously unconnected organisations and public bodies.

This has repeatedly been cited, by all partners, as one of the success factors of the project in West Everton to date and undoubtedly led to the programme 'hitting the ground running' and the subsequent continuing strong partnership development.

7.3. Partners involved in the initial bid included:

- Royal Liverpool Philharmonic
- Faith Primary
- Hope University
- West Everton Community Council
- Liverpool Music Support Service
- Shrewsbury House Youth Centre

This created a strong platform for the development of the programme and subsequent partnership development.

During the baseline stage of the evaluation process, upwards of forty face to face meetings were conducted with individuals from public, private and voluntary sector bodies. These meetings were essentially to gauge a baseline of partner engagement, but perhaps inevitably touched on elements of advocacy and partnership building.

The partnership has grown during the life of the In Harmony programme to date to include Beacon Primary School, Notre Dame Catholic College for the Arts, North Liverpool Academy, Everton Children's Centre, Hopscotch Nursery, St Francis Xavier Church, St Peter's Church, Liverpool City Council, Liverpool PCT, GPs, and has also included the involvement of students on Liverpool Philharmonic's professional experience scheme from the Royal Northern College of Music.

7.4 The role of the Royal Liverpool Philharmonic has continued to grow and develop within the partnership. The RLP has provided a lead role in developing and managing the In Harmony programme and the wider partnership that surrounds it. The RLP is an iconic organisation on

Merseyside and beyond. Its lead role in the programme has attracted interest and engagement from a wide range of agencies and organisations. Its independence has cut across traditional organisational and professional boundaries, forging new relationships and creating fresh approaches. It has been able to be light on its feet, responding directly and quickly and gaining community confidence. This has resulted in the RLP assuming a systems leadership role in developing new approaches to music education and learning in schools as well as new approaches to community engagement and social change. A role beyond that traditionally expected of a symphony orchestra. This has placed additional demands on the Philharmonic in terms of its capacity and perceived role, with consequent management issues, but these have been responded to well.

The lead role of the RLP within the partnership has not only had a significant impact on the profile of the programme but also on the quality of the experience for all participants. Because of its wider role the RLP has been able to deliver musical experiences of the highest quality including master classes and workshops in community settings with Tasmin Little, the Simon Bolivar Quartet as well as RLPO players and ensembles, in addition to creating international links for the programme (eg El Sistema in Venezuela and the Valladolid project in Spain).

- 7.5. There continues to be an active partnership with West Everton Community Council which has recently moved its operation into the old school premises left vacant by the move of Faith Primary to a new school building. WECC have been active participants in hosting community events, volunteering and in community wellbeing surveys and focus groups. It also manages the annual 'Out of the Blue' Festival in Everton Park providing additional performing opportunities. In addition WECC manages the West Everton Every Child Matters partnership of which In Harmony is an active partner.
- 7.6 In March and April 2010 we carried out on line surveys of the initial impact of In Harmony of two key partners, Liverpool Music Support Service and on Liverpool Hope University.

The findings of the surveys evidenced increased awareness and active engagement in the programme, as well as outlining some key aspirations for the project against which we can measure success in the longer term.

### **Liverpool Music Support Service**

Of 13 respondents, 100% were aware of In Harmony.

- 86% agreed that LMSS has a productive working relationship with the RLP and 69% with Liverpool Hope University.
- 100% believed that LMSS services are valued in Liverpool Schools, with 77% believing that Liverpool City Council value the service and 77% believing the West Everton community values the service.
- 69% believe that the RLP has a role in developing music in schools and 85% believe that Liverpool Hope has a role in doing so.
- 100% believe that In Harmony will strengthen the role of music in schools.
- 85% that In Harmony will provide opportunities for partnership
- 62% that In Harmony has provided continuing professional development opportunities
- 62% that In Harmony has affected the way instrumental tuition is seen.

When asked about their initial reactions to the programme, comments included:

*"...thought it was very ambitious but having seen it in action I think it is an amazing programme which is doing a lot of good within that community."*

*"Good use of alternative teaching strategies, innovative ways of getting children from all backgrounds involved in making music."*

*"Fantastic for the children and families of The Faith Primary School "*

*"What a fantastic opportunity to make a real difference to a community, and to restore a sense of community within the area. It has allowed the Philharmonic to engage with a disadvantaged local community and given them a focal point, allowing them to take part in events they would not have even considered prior to the launch of the project."*

*"What a great idea! And how lucky we are in Liverpool to have this project and how the RLPO, Hope, the LMSS, Faith and the Friary are all within a small area."*

*"I think In Harmony is working extremely well in Faith Primary but am unsure of its impact in other schools. I am heavily involved in Wider Opportunities so the way I see instrumental teaching in schools is probably more in harmony with In Harmony!"*

Two respondents suggested that they would like to become more involved with the project but have been inhibited to do so because of work commitments and this may be something that RLP and LMSS should consider if the project is to impact more widely across the music service and wider provision.

### **Liverpool Hope University**

Of 31 respondents there was a 90% awareness of In Harmony. 94% of respondents were staff and 6% students. 24% of respondents were engaging directly with the project.

- 68% felt there was a productive working relationship with LMSS and 94% with RLP
- Whilst only 52% felt that Liverpool Hope was valued within schools and 42% felt the organisation was valued by LCC, 71% felt that the University is valued within the West Everton community
- 68% felt that In Harmony had provided continuing professional development opportunities
- 74% that In Harmony would strengthen the role of music in schools
- 52% that In Harmony would change the way the respondent saw instrumental teaching
- 35% that In Harmony has changed the way music is taught in schools
- 61% felt that In Harmony has provided opportunities for partnership
- 81% believe that RLP has a role in developing music in schools and 61% that Liverpool Hope has a similar role.

When asked about their initial reactions to the programme, comments included:

*"The 'In Harmony' project is a great way of introducing music into a child's everyday life. I think it is an excellent project."*

*"Wonderful I thought, music is such a powerful tool for building team work and strengthening communities. I think music at a young age teaches valuable skills."*

*"Firstly I was unconvinced by the processes involved. However after studying the project in my community music unit and witnessing the project first hand, my opinion soon changed. "*

*"Became extremely interested as it involves both of my subjects which I am passionate about- music and education, it also suggests that you can become a successful musician if you are from a poor background and I agree with this."*

*"It seemed slightly out of touch with the needs of children from West Everton. With the introduction of classical music and tutoring of stringed instruments the project appeared to be trying to drag the children up through the class system by influencing them with high art culture. But when I saw the results and enjoyment the children having it made me see the benefits of such a project."*

There appears to be a need to raise more awareness of the opportunities for student involvement:

*"I think that 'In Harmony' is an excellent project but I don't think Liverpool Hope supports students enough to gain the best out of the project!"*

*"As already stated, I believe it's a great idea that should be marketed more to include more people who would be willing to participate."*

Where students are engaging the value is clear:

*"In harmony has been a fantastic opportunity for me, I have not only received help with teaching experience but also the staff have supported me with my studies at Liverpool Hope for example, by playing through my compositions etc."*

The value of partnership working was alluded to often:

*"In Harmony is an exemplary project which demonstrates how a number of different organisations, agencies and stakeholders can work together very effectively on achieving shared aims and outcomes with a value greater than the sum of the parts."*

Finally, several respondents talked about the need to ensure the long term future of the project:

*"The In Harmony venture will achieve much less (and at worst next to nothing) unless it remains in place for many years at a minimum seven years so it is the whole span pre-secondary school. Secondly there will be a reaction if the facilities are not made available post age 11. Those still keen will be frustrated, and those who take against as part of adolescent growing up will undermine the enthusiasm of younger siblings. It must eventually spread through into the cultural life of adults."*

It seems evident that the partnerships with these two agencies are important in a number of different ways and there are real opportunities now to build these partnerships in the following key areas:

- LMSS: The partnership between the RLP and LMSS is strengthening and the recent secondment of the Head of Strings to the programme was a useful way of strengthening ties and sharing learning. There is still more to be done on this as the collaboration provides rich potential to effect change within a wider universal music education context. The learning from In Harmony could provide a rich seam of material to inform the teaching pedagogies employed by LMSS and the organisations share a vision to improve the quality of music education within the city
- Liverpool Hope University: This partnership also has rich potential to grow and develop as the project moves from pilot to mainstream. Liverpool Hope University has engaged with it through student placements and volunteering and this has been useful and has benefited many students. However, the potential of partnering in other key areas such as academic research and the training and development of teachers of music as well as the provision of continuing professional development for teachers and musicians is rich.

7.7 Partnerships are extending beyond those observed in the early stages of the programme and this is further evidence of the key role that the RLP can play beyond its core programme. Links with LMSS are evolving positively and links with the PCT and Liverpool City Council are also evolving and will strengthen the position of the RLP within the wider social, health and regeneration agendas of the city. There is also rich potential in the HE partnerships in relation to accreditation, volunteering, course provision and, most importantly, research. This open systems leadership role is something we have consistently highlighted and has assisted with the repositioning outlined above.

## 8. Management

- 8.1. RLP is the project lead with Peter Garden, Executive Director, Learning heading up the project. Judith Agnew, Education and Participation Manager, RLP, is responsible for the day to day management of In Harmony with Sally Anne Anderson acting as Artistic Director on secondment from the RLP, with Rod Skipp currently taking on the role during Sally Anne's maternity leave.

A Management Group was established for the project and met for the first time on 23<sup>rd</sup> February 2009. The group comprises:

- Peter Garden, Judith Agnew, Sally Anne Anderson and Andrew Cornall (Executive Director, Artistic Policy – Orchestra, RLP)
- Sr Moira Meeghan, Head teacher, Faith Primary
- Cllr Jane Corbett, West Everton Community Council
- Anne Roach, West Everton Community Council
- Jonathan Dickson, Head of Liverpool Music Support Service
- Stephen Pratt, Professor of Music, Liverpool Hope University
- Bill Chambers, Pro Vice Chancellor, Liverpool Hope University
- John Rowe, The Shewsy Youth Club

It was initially intended that the group would meet termly and its terms of reference were:

- Be active and proactive
- Monitor and record progress
- Planning
- Deal with any challenges and problems
- Maintain the vision for the project
- Support the In Harmony team

The reality is that this has not proved to be as effective as one to one communication directly between partners and meetings have not taken place as regularly as intended.

- 8.2. There are some key emergent points about ownership here. The RLP has clearly led In Harmony Liverpool. The West Everton partners, including WECC and the school, knew what they wanted to get from the project and trusted that the RLP would deliver this for them. Trust and open communication have proved critical throughout and the role that the RLP has played has extended well beyond that which it would previously have played within a community. We have referred to this in previous reports as a systems leadership role and believe this to be a strong example of how a cultural organisation can effect change within communities by reaching beyond its own organisational boundaries, building partnerships

and collaborations that will bring mutual benefit and looking beyond the organisational ego for the benefit of society as a whole.

- 8.3 All press and media has been channelled through Jayne Garrity, Head of Communications, RLP, to ensure consistency in key messages. We have previously highlighted the issue of perceived ownership of In Harmony at a local level and the importance of ensuring an inclusive approach to messaging and branding. Subsequent work on press and PR has sought to adopt a more inclusive approach to messaging in order to ensure that the partners feel they are co-owners of the programme. This will be critical to the long term sustainability of the programme and its movement from project to mainstream provision.
- 8.4 Progress reports to Department for Education have continued to reflect ongoing achievement against targets and a critical evaluation of the programme that has led to changes and adjustment continuing to be made. This is indicative of the effective internal evaluation that is being carried out on an ongoing basis by both the In Harmony music team and the management at the RLP.

Learning has accrued and the teams have been responsive to this learning not viewing it as failure but developing reflective practice as a means of generating improvement. Confidence has grown within the team and within the school as a result of this and this was evidenced when the recent best practice music inspection suggested that teachers should be used within orchestral rehearsals to support individual pupils making *“better use of their generic teaching expertise and experience to complement the musical expertise of the In Harmony staff ..... involving school staff more to support children as partners in the teaching team rather than as co learners ....”*. The confidence with which the school staff responded to this as not being a viable option was premised on their deep understanding of the power of the co learning within the school community.

- 8.5 In Autumn 2010, Sally Anne Anderson took maternity leave from In Harmony and this provided an interesting challenge for the team and the RLP's management. There was no doubt that the skills and the charisma of the Artistic Director had a significant impact on the success of the programme to date and a form of control mechanism entered into the evaluation that was not expected at the onset. Would In Harmony Liverpool prove to be dependent on the specific skills she brought to its direction or would it prove to be a strong enough model to continue to achieve the same impact without her physical presence?

In the first year's report published in March 2010, we noted:

*“The team, under Sally's direction, are developing a methodology which, whilst not new and an amalgam of many established approaches, is showing remarkable results. Sally is investing a great deal of time and effort to ensure that high-quality leadership skills are developed in her team.*

*Observation of several sessions by a leading music educator in December resulted in the following statement: “I was privileged to see at first hand the music facilitation taking place in Faith Primary. The two sessions run by Sally Anne Anderson were some of the best examples of musical leadership that I've seen in 20 years of working in this field. The session run by one of the trainees was also engaging and well-paced, but understandably less accomplished than Sally's. The truly impressive thing about Sally's pedagogy (for this is much more than 'workshopping') was the blending of technical development, musicianship, humour, challenge, pace, variety and,*

*unashamedly, love. She's an outstanding advertisement for the Phil's commitment to the area and to music education."*

Sally Anne's role was taken over on an interim basis by Rod Skipp, a member of the In Harmony team from the onset. Rod had joined the team with some educational experience but felt he had been on a steep learning curve:

*"Sally was a tough act to follow and it was daunting but I found my own feet with her support and now feel I am leading the team and caretaking the programme in a way which is authentic to me ..... there is more sharing and joint decision making in the team as we all recognise that we need to be more self sufficient without her presence. This has been a good thing and has strengthened the way we all work together." (Interview with Rod Skipp, February 2011)*

There is no doubt that the training and development undertaken within the In Harmony team has contributed to the development of a pool of musician educators that are an asset to the RLP and to music education and it remains our contention that the pedagogical approach and the resulting skills sets required of musicians engaging in it must be the subject of further research.

There are major implications for workforce development inherent within this:

- A wider agenda is emerging around the nature of musicianship and the orchestral community. The notion of what a future musician within the orchestra should look like is beginning to be explored and this is challenging and exciting. The question of what a future musician looks like – a musician for the 21<sup>st</sup> century – needs to be explored more.
- Current training provision needs to be realigned to meet the needs of the market. Closer collaboration between professional music organisations and music colleges and training providers is required to ensure that training is fit for purpose and opportunities for teaching and placements are incorporated. The RLP articulated these needs clearly in the response to the Henley review drawing particular attention to the need to not dilute professional music training and quality in musicianship. This is a difficult balance to strike but one that is imperative if children and young people are to have access to the best quality tuition and if the potential role of musicians/orchestras is to be maximised.
- As with other art forms, the issues of accreditation are also important in relation to quality.
- The RLP was fortunate to have someone within the orchestra with the requisite personal and professional attributes, skills and passion to take on the artistic leadership of In Harmony Liverpool at the onset of the programme. This has been maximised through the development of other members of the In Harmony team with mentoring and coaching as well as structured training. This may well be another advantage of a professional symphony orchestra leading the programme given the diverse and skilled workforce to draw from. It also highlights the impact of the RLP's approach to educational practice in recent years and its fundamental role in building additional skill sets and shaping musicians. There are models here that could be further extended within the orchestra. The recent award of the DCMS Jerwood Creative Bursaries Scheme to the RLP has afforded the opportunity to

create a Job Description for a graduate trainee who is a performer and an educator and will allow the RLP to test this notion of the 21<sup>st</sup> century musician.

8.6. As noted above (p.6) the second year of the pilot programme has taken place within an external environment of unprecedented turbulence:

- The General Election of May 2010 returned a hung parliament and subsequently a coalition government at a time of unprecedented national economic turbulence.
- Within this context, the question of whether the government would continue to support the commitment to music education was uncertain.
- The Henley Review of Music Education announced on September 24<sup>th</sup> 2010, was critical to this:

*“The coalition government has signalled its firm support for music education, indicating that every child should receive a strong, knowledge based cultural education and should have the opportunity to learn to play a musical instrument and to sing.” (DCMS and DfE, September 2010)*

8.7. The RLP submitted an extensive response to the review and was involved in the face to face consultations. Henley had visited In Harmony Liverpool on several occasions and when the review was published in January 2011 he recommended that:

*“Although In Harmony is an expensive initiative, early evidence suggests that whole school provision in a single school with a single lead cultural organisation creates radical improvements in educational attainment for the children involved. It is recommended that existing projects be funded for a further transition year against the membership criteria currently being developed by the Department of Education and the Department of Culture, Media and Sport. If these projects fail to meet the minimum criteria, they should not receive further public funds.”<sup>7</sup>*

The criteria appear to draw extensively on the lessons already learned in Liverpool about the value of the whole school immersive experience, the creation of a learning community within the school, the role of professional musicians as role models, the value of participation in performances and the role of the lead organisation within the partnerships.

The RLP are currently developing a bid to DfE and DCMS for transition funding that will allow at least a further year of the In Harmony programme to take place. Whilst the government’s continuing support for In Harmony is to be welcomed during the transition year, in some senses, in the short term, this is a challenge as it creates short term planning timelines and may mitigate against the long term planning required if the longitudinal impact of this significant project is to be protected. There is some real urgency to develop a longer term funding plan. The programme must now move to mainstream becoming embedded into mainstream musical education provision. This currently presents a significant challenge for

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<sup>7</sup> <http://www.education.gov.uk/publications/eOrderingDownload/Music%20Education%20in%20England%20-%20A-Review.pdf>

the RLP, however continuation funding will allow for a twelve month transition phase to embed the programme in mainstream provision in Faith and to consider a potential rollout to other schools.

- 8.8. The In Harmony model is expensive. The programme could be criticised for its scale. The investment in one school with 118 children provides an excellent pilot to test a model and a way of delivering music education and community development within a localised system. But, it raises questions around how sustainable it is for the RLP to continue to focus so much resource on one school within the wider community it serves. The rolling out of the model in its current form to other schools could be both expensive and difficult to deliver within the existing workforce.

In Harmony is also resource dependent and subject to external funding regimes and political will. This brings a danger of remaining a 'project' with the resulting subjectivity to short term funding.

We believe that whilst 'the In Harmony model could be seen as expensive' in its current form it also raises a number of questions as to how existing substantial resources within schools and other public sector services might be adapted and redeployed to integrate the In Harmony approach into schools' staffing. Given the core curriculum time that has been 'given over' to In Harmony and the resulting impressive increase in attainment, there would seem to be an opportunity to explore the remodelling of curriculum delivery and the classroom experience that could provide part of the sustainability equation.

There would also appear to be significant implications for workforce development within the teaching profession in terms of how the In Harmony approach can be adopted on a day to day basis by teaching staff in schools and how In Harmony is woven into the fabric of pedagogical approaches of all teaching staff. This would mean identifying what is so successful and irresistible about the In Harmony approach in terms of pace, style and delivery, and ensuring that this is adopted across the teaching profession.

There is therefore a need to find more sustainable models. The opportunity offered through the Henley Review, and the proposed development of music hubs and a National Plan for Music Education, is that the In Harmony model could become embedded as a new way of structuring and delivering music education. This requires a multi agency approach and an overall strategy for music education that is holistic. However, in the process of In Harmony directly informing the development of wider education provision, it will be critical to protect and retain the fundamental principles, values and core elements that identify the In Harmony approach as being much more than a music education programme. It is also a significantly potent model for community development and provides public agencies with the 'holy grail' - a way of investing in a community and engaging local residents to build social capital, generate enhanced well being and confidence and better outcomes. This calls for a redirection of existing resources to solutions that are now proven to work.

We have always been clear that there was a need to consider sustainability beyond the pilot in an ongoing way:

*"A consideration of potential funding, shared resourcing and joint management models will be necessary to ensure the seamless transition of the approach from project to mainstream provision. However, this will require the active commitment of all partners across the*

*broader partnership to ensure that the potential of the virtuous cycle of change is fully optimised.”*

That transition from pilot project to mainstream remains the most significant challenge and must be approached both from a music education and a social and community development perspective.

There is also the issue of active ownership of the programme and its outcomes across public sector agencies. Arguably if existing resources are to be bent in to support the continuation of the approach, then more work needs to be done not only to raise awareness but to secure buy in to, and ownership of, the approach. By establishing an active coalition and real ownership across the public sector, then resources are more likely to be redirected to embed the approach in mainstream provision.

8.9. In evaluating the management of the In Harmony two year pilot, it is possible to extract the following headline findings:

- The relationship between the school and the RLP has developed over the two year period. Regular planning sessions between the partners have consistently sought to find ways of engage other partners and parents through a more coordinated approach. RLP staff believe that the key is to try to “*get more under the skin of the school*”. From the school’s perspective, this will prove critical as the school has given an absolute commitment to In Harmony as a programme and is treating planned music curricular time as sacrosanct. However, there is now a challenge for the school in ensuring that In Harmony is integrated into the school fully and that other musical activity and performance such as a Nativity and musicals can be accommodated within plans, and also a challenge to the RLP in ensuring that the music experience contributes to, and supports, curriculum delivery. In Harmony now needs to be viewed as Faith Primary’s music provision and this integration will assure the future of an innovative and unique approach to whole school based music provision. This will move In Harmony from being an adjunct to the school, to become embedded in core curriculum delivery.
- Partnerships have continued to extend beyond those observed in the early stages of the programme and this is further evidence of the key role that the RLP can play beyond its core programme. Links with LMSS are evolving positively, links with the PCT and Liverpool City Council have also continued to evolve with the former committing funding to year three and the latter using In Harmony increasingly as a high profile card in the UNESCO City of Music bid. These partnerships will strengthen the position of music generally, and the RLP specifically as an organisation, within the wider social, health and regeneration agendas of the city. The interest in In Harmony is also extending to other Local Authorities within Merseyside with Knowsley, Sefton and Warrington all wanting to visit and learn more.
- There is rich potential in the HE partnerships that needs to be furthered and an overarching research framework has been developed that will provide the RLP with a range of options in attempting to maximise the opportunities for further partnership with HE providers and the Research Councils.
- A wider agenda is emerging around the nature of musicianship and the orchestra community. The notion of what a future musician within the orchestra should look

like is beginning to be explored and this is challenging and exciting. This could be furthered in dialogue with the Arts Council as well as with other orchestras.

- Within the community, there are emerging questions around using the momentum created by In Harmony to generate more far reaching change and it will continue to be important that catalysts for change are identified and networks maximised to generate the social capital that is potentially emerging from the programme.

8.10. There is strong evidence of the impact of In Harmony on the RLP itself. The baseline report stated:

*“...the In Harmony proposal from the RLP was underpinned by many significant contextual factors that form a baseline for the development of the programme:*

- *The community already had expectations of the RLP stemming from the capital development of the Friary and the commitments made to the community as part of the funding bid process*
- *The education and learning team at the RLP had recently undertaken a review of the Music for Life Programme in Kensington (Liverpool) and this learning was informing thinking at a strategic level. The Kensington programme had also developed capacity and skills to a level that rendered the possibility of delivering In Harmony to be viable.*
- *The education and learning function within the organisation had repositioned itself within the organisation and was now represented at a senior management level by an Executive Director reflecting a more strategic approach to the work “*

Two years on, it is clear that In Harmony has provided the ‘bedrock’ of the learning and engagement strategy and that it has contributed to a more strategic integration of the learning and engagement work and the orchestra. Anecdotal evidence suggests that orchestra managers are increasingly building engagement with In Harmony into conversations that are held with artists and soloists, members of the orchestra speak of In Harmony as *‘the best thing we have ever done’*. There is greater understanding of the value of the work within the orchestra and a deeper engagement with it is evident in the Board of Directors and within other staff teams. A recent request from a member of the technical team for information on learning and engagement to incorporate into technical sheets for visiting companies to Philharmonic Hall is indicative of this shift. This represents a significant shift in the strategic mindset of the organisation.

The potential to get more of the orchestra involved in year three of the programme is to be exploited.

8.11. The management model is compelling and after the two year pilot there is now an opportunity to consolidate the programme, further develop the partnerships, mainstream the model and develop the research base in order to challenge the pattern of ‘policy based evidence making’ so often inherent in arts and cultural evaluation work towards a more fruitful ‘evidence based policy making’ model.

## 9. Summary of Key Findings

- 9.1. A number of key findings have emerged at this stage in the evaluation of the In Harmony Liverpool programme. In summary these are as follows.
- 9.2. In terms of **the children** the main key findings observed to date are:
- Improved attainment. Significant improvement has taken place in all three areas of the curriculum (reading, writing, numeracy) despite 4.25 hours being taken from core curriculum time to deliver the programme. The percentage of pupils achieving their targets in 2010 has greatly increased beyond that expected in comparison to 2009. This is supported by recent Ofsted reports as well as by a comparison with attainment levels in two other primary schools in the local area.
  - Attendance has only improved slightly, yet impact of the programme on attainment is still significant, raising a question of the importance of the quality of experience over physical presence.
  - Musical progression is significant and is evidenced across the majority of pupils with very few examples of slow progression being evident. A recent Ofsted Good Practice Survey Inspection described the music teaching as 'outstanding'.
  - There is growing evidence that the In Harmony programme is having a clear wider benefit for the pupils' personal and social development as well as for their educational attainment.
  - Parents are reporting significant positive impacts of the programme on behaviour, attitude and interest in learning of pupils.
  - There are successful mechanisms in place to support pupils in their transition to secondary school, with 75% of year 6 pupils leaving in July 2010 continuing with their music making with In Harmony.
- 9.3 The key findings to date in terms of **the school** are:
- A learning community has evolved that has generated major changes within the school and the children.
  - A general Ofsted inspection of the school in July 2010 rated the overall effectiveness of the school as 2:Good with many outstanding areas. The report described the musical achievements of the pupils as 'astonishing'. It also highlighted that the school's involvement in In Harmony is 'reaping exceptional rewards, especially how it engages pupils in their learning and motivates them'.
  - 4.25 hours of core curriculum time has been allocated to music in the school and standards have improved.
  - Teachers are unanimously reporting significant positive changes in pupil behaviour including:
    - Improved attainment and pupil progression
    - Increased self esteem, confidence and pride
    - Greater respect, tolerance, cooperation and collaboration

- Improved listening skills, focus, levels of concentration and attention

- Teachers are also reporting significant changes in their approaches to curriculum delivery and the positive impact of In Harmony on the school and the wider community.
- The culture of the school has changed dramatically. A 'learning community' has emerged which has fundamentally changed the atmosphere of the school and positively effected the relationships between adults and pupils.
- The school is having more of a direct impact on the local community.

9.4 In terms of the community key findings to date are:

- Improved reported wellbeing across the community including more community involvement and increased local pride.
- Parents reporting improved relations with their children.
- Parents feeling more involved in the life of the school and the community and reporting a more positive relationship.
- Parents and local residents are enthusiastically supportive of the In Harmony programme
- Increased attendance at the Liverpool Philharmonic Hall
- Increased positive community engagement through initiatives such as 'Tea and Tunes' and 'In Harmony at Home'.
- Significantly improved local profile and press coverage leading to greatly improved local pride.
- Increased numbers of volunteers and community participants
- An emerging issue of how the wider In Harmony partnership can harness and build on this new local engagement and enthusiasm, and use this to galvanise a new approach to building sustainable social capital

9.5 The key findings to date in terms of **the partners** are:

- A broad based partnership is in place that has created a strong platform for the development of the programme.
- Surveys undertaken with Liverpool Music Support Service and Hope University confirm enthusiastic support for the In Harmony programme and a strengthening partnership.
- The partnership between RLP and LMSS is strengthening, but more remains to be done.
- The partnership with Liverpool Hope University has rich potential to grow and develop as the project moves from pilot to mainstream, particularly in the areas of academic research, training of music teachers, and the continuing professional development of teachers and musicians.

- Links with the PCT and Liverpool City Council are evolving and will strengthen the position of the RLP within the wider social, health and regeneration agendas of the city.
- There is great potential in the HE partnerships in relation to accreditation, volunteering, course provision and most importantly, research.

9.6 In terms of **the management** of the programme the main findings to date are

- Trust and open communication have proved critical in developing genuine ownership of the In Harmony programme in West Everton.
- The RLP has developed a systems leadership role beyond that which it would previously have played in a local community. This has resulted in effective partnership building and collaboration beyond its own organisational boundaries which has proved very effective.
- Press and media coverage have been effectively managed by the RLP resulting in a consistent and inclusive approach to messaging that has in turn generated a broad ownership of the programme and great local pride.
- Continuous critical evaluation of the programme has led to continuing changes, improvements and adjustments to the developing practice.
- There is increasing confidence in the programme from the RLP management, In Harmony staff, school staff and pupils.
- The In Harmony programme has produced a pool of musician educators that are an asset to the RLP.
- There is an emerging agenda around the nature of musicianship and the orchestral community.
- There is a need to consider how current music training provision can be realigned to meet the needs of the changing market, to capitalise on the potential role of music/musicians in the future.
- There are implications for workforce development within the teaching profession in terms of how the In Harmony approach can be adopted on a day to day basis by teaching staff in schools and how In Harmony is woven into the fabric of pedagogical approaches of all teaching staff.
- The potential twelve months continuation funding should be used to support a transition phase to embed the programme in mainstream provision in Faith primary and to consider a potential rollout to other schools.
- There is a need to develop a long term sustainable model for In Harmony In West Everton in order that the longitudinal impact of the programme can be measured as the year 1 children transition to secondary school and through to adulthood.
- There is a need to ensure that all local partners, particularly Liverpool Music Support Service and Liverpool City Council, embed In Harmony into their planning for the continuing

development and improvement of music education in the City as a source of good practice and new models for music education. This is particularly apposite in the context of the Henley Review.

- There is a need to consider how the developing In Harmony model of community ownership and engagement can be used to underpin longitudinal and permanent local regeneration. This is a significant opportunity and challenge now facing the broader partnership.
- As part of the transition phase more work needs to be done not only to continue to raise awareness but to secure buy in to, and ownership of, the approach. A broad based public/private coalition might be considered to redirect existing, and draw in new, resources to embed the approach in mainstream provision.

## 10. Key Conclusions

- 10.1. The Henley Review of Music Education articulated two basic assumptions that inform the coalition government's view on the importance of Music in schools:
1. *'Government priorities recognise music as an enriching and valuable academic subject with important areas of knowledge that need be learnt, including how to play an instrument and sing'.*
  2. *'Secondary benefits of a quality music education are those of increased self esteem and aspirations; improved behaviour and social skills; and improved academic attainment in areas such as numeracy, literacy and language. There is evidence that music and cultural activity can further not only the education and cultural agendas but also the aspirations for the Big Society'.*

In Harmony Liverpool is providing compelling evidence that the model provides **an enriching musical education, improved academic attainment in other core curriculum areas as well as a powerful model for social change and the generation of social capital.**

**The transition from two year pilot project to mainstream provision remains the most significant challenge for the partners and must be approached both from these multiple perspectives.**

- 10.2. **The model is compelling and after the two year pilot there is now an opportunity to consolidate the programme, further develop the partnerships, mainstream the model and develop the research base** in order to challenge the pattern of policy based evidence making so often inherent in arts and cultural evaluation work towards a more fruitful evidence based policy making model.
- 10.3. There is strong evidence that In Harmony Liverpool is exceeding its expected outcomes and outputs.
- 10.4. This evidence is compelling, if evolving. It is early to make robust claims for the impact of the programme as this will only be felt over many years but to date we can evidence that:
- The intervention is having a significant impact on the children, the school, the community and the partners.
  - A virtuous cycle of change has been observed.
  - The immersive model, its intensity and depth is proving to generate important and impressive results. Given that the school had shaved 4.25 hours off core curriculum time to devote to music, the attainment data is outstandingly powerful appearing to support the hypothesis forwarded in the Baseline Report of September 2009, that the development of non-cognitive, artistic and social skills has a major impact upon attainment in core subjects.
  - It has also had a powerful and fundamental impact on local residents and the life of the community.

- 10.6. In Harmony represents a model of music education that is progressive, holistic and dynamic. In Harmony has become Faith Primary's music provision and is an innovative and unique approach to whole school based music provision and this was recognised in the recent Ofsted good practice survey inspection. (February 17<sup>th</sup> 2011)

The programme combines inclusivity with support for excellence and progression. It exceeds the requirements of the National Curriculum and offers an integrated approach where technical skills are acquired, knowledge, appreciation and understanding are developed, instrumental tuition and singing are developed with the orchestra at the centre. It also offers access to world class live music and demonstrates the potential role of a symphony orchestra in music education and development. The In Harmony model has the potential to deliver a music education system rather than simply being a part of it. The RLP articulated some of these arguments in the submission to the Henley Review.

The In Harmony model offers the following key strengths to a music education system:

- The curriculum is practically focussed placing live experience at the heart
- It brings instrumental tuition into KS 1 where it can have greater impact on the development of cognitive skills
- It is holistic and integrated
- It delivers significant, direct added value to attainment across the school curriculum

The current structures for music education are fragmented and there is a clear argument to be made for the **development of a more integrated and joined up system of delivery at a local level. The In Harmony music education model could deliver this.**

- 10.7. The initial funding for In Harmony Liverpool was provided for a two year period by the Department of Education (then DCSF) but this initial funding period ends in March 2011 and a further year of transition funding has now been agreed that will be subject to a bidding process. **In Harmony Liverpool meets and exceeds the minimum requirements set out by the DfE and is in a strong position to make the case for continued investment.**

However, **it is vital that a long term and sustainable means of supporting the programme, as it moves from project into mainstream, is found so that the programme will not suffer from short term planning and development.**

- 10.8. In Harmony Liverpool provides **a model for radical change in the way that services are delivered and outcomes are achieved. It has the long term potential to transform communities, increasing social capital and effecting change and improving lives.** These are not grandiose claims but are grounded in the research carried out to date.

There is therefore a need to maintain In Harmony Liverpool at Faith Primary but also a pressing need to consider how to expand and roll out the model to other schools and communities. We understand that there is great interest across the schools involved in the local Learning Network, in the In Harmony model and its potential development in their schools. This is something that should be actively pursued.

- 10.9. In Harmony, Liverpool **challenges traditional music pedagogy and brings a fresh dimension to classroom approaches to learning generally.** Whilst, the methods and approaches are not new, the combination of them is and this should be documented and analysed. The team

developed a measurement tool for assessing the musical progress of the pupils and this articulates what is being taught and learnt.

In Harmony also brings pedagogical challenges to the teaching profession. Teaching staff at Faith Primary talk about how they are adopting some of the pedagogical methods employed by the In Harmony team in the classroom and this highlights the significant benefit of artists and teachers working closely together: *'In Harmony has opened up my inhibitions. I am using more creative approaches in my teaching. I am more relaxed because the pupils are better behaved'*

- 10.10. The evidence on attainment suggests that the **non cognitive skills development is having a direct impact on cognitive development and learning across the curriculum**. This is hugely significant and warrants further tracking and evaluation if the full extent of the impact of the approach on teaching, learning and attainment is to be revealed.
- 10.11. The significance of the orchestra as community has already been mentioned. It has been suggested that similar benefits could have been generated with a theatre or dance programme. But, in our view, this is not the case. There are several key factors that support this argument. Firstly, the benefit of the orchestra as 'team', secondly, there appear to be specific aspects of skills development accruing through music that are impacting directly on attainment and thirdly, there is a prestige associated with a leading symphony orchestra that is impacting on community pride and confidence.

It is clear that the fact that the RLP is leading this project brings significant benefits. The organisation is iconic and has brought a level of prestige to the programme within the community: *'The Phil is really big... I like showing off at work about it. It's like Liverpool FC coming in to teach football'* (Parent comment)

With the growing community engagement programme undertaken by the RLP we can see increases in attendance and a confidence in going to the Philharmonic Hall that is heartening. Furthermore, the positive PR generated around the programme has also contributed to community confidence and pride. There is a growing sense of ownership of the orchestra appearing in the language being used to describe the programme.

- 10.12. This is impacting on the RLP as an organisation both internally and externally. In Harmony has afforded the opportunity for the organisation to reposition itself by using parallel key messages that are mutually supportive. **High quality, world class musical performance and an international profile are matched by the quality of the learning and engagement work that roots the orchestra within its local community**. The two have become mutually supportive giving more weight, credibility and purpose.

The impact of this also appears to be beginning to be felt within the orchestra itself. For the players there appears to be a sense of ownership of In Harmony, even if they are not directly involved, and this could be potentially important in developing the workforce in future.

- 10.13 The Royal Liverpool Philharmonic attracts interest and engagement from a wide range of agencies and organisations. As an organisation it can therefore play an important role as a systems leader in developing a new approach to social change – a role beyond that traditionally expected of a symphony orchestra.

10.14. A wider agenda is emerging around the nature of musicianship and the orchestral community. The notion of what a future musician within the orchestra should look like - a musician for the 21<sup>st</sup> century - is beginning to be explored and this is challenging and exciting.

- Current training provision needs to be realigned to meet the needs of the market. Closer collaboration between professional music organisations and music colleges and training providers is required to ensure that training is fit for purpose and opportunities for teaching and placements are incorporated. The RLP articulated these needs clearly in the response to the Henley review drawing particular attention to the need to not dilute professional music training and quality in musicianship. This is a difficult balance to strike but one that is imperative if children and young people are to have access to the best quality tuition.
- As with other art forms, the issues of accreditation are also important in relation to quality.
- The RLP was fortunate to have someone within the orchestra with the requisite skills and passion to take on the artistic leadership of In Harmony Liverpool. This has been maximised through the development of other members of the In Harmony team through mentoring and coaching as well as structured training. There are models here that could be extended within the orchestra and beyond.

10.15. Partnerships are extending beyond those observed in the early stages of the programme and this is further evidence of the key role that the RLP can play beyond its core programme. Links with LMSS are evolving positively and links with the PCT and Liverpool City Council are also evolving and will strengthen the position of the RLP within the wider social, health and regeneration agendas of the city. There is also rich potential in the HE partnerships in relation to accreditation, volunteering, course provision and, most importantly, research.

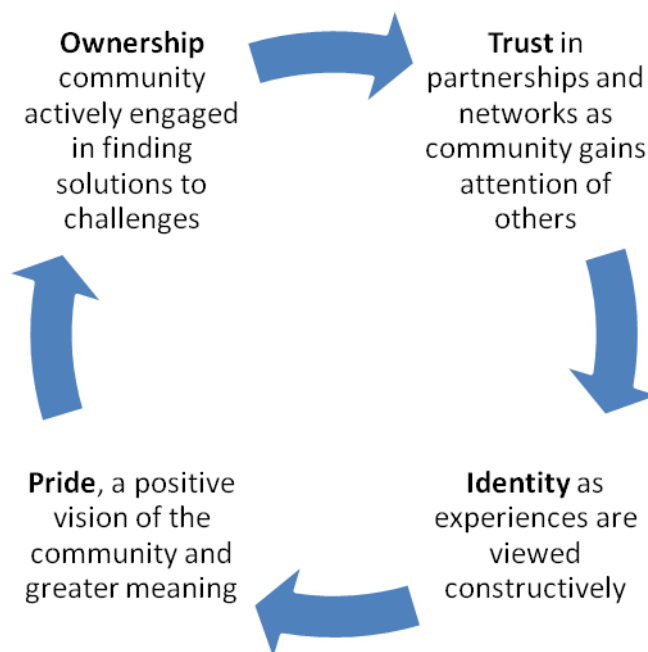
This open systems leadership role is something we have consistently highlighted and has assisted with the repositioning outlined above.

10.16. As previously mentioned, within the community there are emerging questions around using the momentum created by In Harmony to generate more far reaching longitudinal change, and it will continue to be important that catalysts for change are identified and networks maximised to generate and harness the social capital that is potentially emerging from the programme.

We have noted **a virtuous cycle of change** emerging from the programme and this is worth articulating here. As the children become more confident, more focussed and happier, teachers grow in confidence and learning is enhanced. As this occurs, parents, in turn, become more involved and confident and pride grows. As the community begins to own the programme more, their pride in it grows and trust in the partners with whom they are working grows. This affects identity and they begin to feel more empowered and more open to participation in networks beyond their own community.

The question is, whether the community is changing because the children are or are the children changing because the school and the community are? In some senses, it doesn't matter. The change is occurring and the community is becoming more resilient and its social

capital is being greatly strengthened. How that is used is perhaps the real and greatest challenge facing the broader partnership now.



- 10.17. There is a danger of over claiming the impact of the In Harmony programme at this stage. The longitudinal impact must be measured. It is clear that the programme is working but it is too early to assess some elements of this. For example, in terms of individual achievement it will be necessary to undertake additional longitudinal evaluation in tracking individual progression beyond the primary school, and in terms of social impact and long term economic benefit, additional longitudinal evaluation will also be necessary.

It will therefore be important to maintain the programme of research and evaluation as the programme moves forward and ensure that the programme has longevity.

There is a need to carry out more in depth studies of some of the areas discussed above in order to test hypotheses and assumptions and generate further learning. There are potential partnerships for this within the research councils. The Arts and Humanities Research Board could be approached for support through the Connected Communities programme and Collaborative Doctorate proposals could also be developed that could focus on key areas such as pedagogy.

There is also significant potential in working more closely with other public agencies such as the Local Authority and the Primary Care Trusts on data gathering and research.

We feel there is also potential value in considering the placement of an action learning researcher / evaluator within the team rather than outside it as this would enable the researcher to get under the skin of the project, the team and the school.

10.18. The Liverpool pilot outlined the following outcomes and outputs in the initial tender document:

- *All children attending Faith Primary School, The Shewsy and Everton Children's Centre to have the opportunity for daily instrumental and vocal music making (over 130 children over the life of the programme)*
  - 151 children have now participated in the programme.
- *An improvement in levels of achievement and attendance at Faith Primary School*
  - Significant and impressive improvement in levels of achievement have been noted and although attendance has improved only marginally this is not statistically significant given the demographic, the impact of outbreaks of chicken pox and the impact of a small number of persistent non attenders. What is more significant is the improvement in attainment levels given both attendance patterns and the reduction in core curriculum time.
- *A significant increase in reported levels of self-esteem, self-confidence and increased well-being amongst West Everton children, measured using qualitative evaluations with children, families, community organisations, schools and teachers*
  - Significant and impressive improvements in self esteem, self confidence and well being are evidenced through the triangulation of qualitative data from children, teachers, parents/ carers and community members. A virtuous cycle of change is apparent that is affecting the lives of the children and the school community as a whole.
- *A significant proportion of family and community members from West Everton reporting improved wellbeing through engagement in music making and live music performance*
  - There is strong evidence of enhanced confidence within the community that reinforces this virtuous cycle of change and we are seeing increasing engagement from within the West Everton community with music and performance.
- *A community that feels 'music is a normal part of our life'*
  - The perception that music has become a normal part of life in the West Everton is borne out by the sense of ownership and pride, the confidence that the community has in entering Philharmonic Hall and the many qualitative narratives that suggest that what was not perceived to be for "us" has now entered the fabric of community life.
- *Increases in take up of Further and Higher Education by people from West Everton (a key part of Government's Widening Participation agenda. Target is 50%, Currently 27% in Liverpool and significantly less in West Everton)*
  - There is no evidence of this to date but we do know that children are starting to talk about University and appear to be viewing it as something that is within their reach.

- *A vision for sustained music development in West Everton beyond 2011*
  - The vision is evolving and developing and this is extending beyond West Everton to the whole City. Partnerships are evolving that position the major partners to respond well to the Henley Review and to adopt an approach to joining up music provision that is holistic, responsive, dynamic and innovative.

It is clear that within two years, the programme has exceeded these initial outcomes and outputs.

- 10.19 The triangulation of data gathering will continue throughout year 3 of the In Harmony programme and this will be critical in ensuring that the objective measurement of what is being achieved is consistent and robust. The evolving evidence base should be maintained in order to continue to develop longitudinal assessment of impact.

## 11. Recommendations

11.1. We are making a series of recommendations that we suggest should inform planning and implementation over the third year of the project. These fall into five categories:

- Partnerships
- Workforce Development
- Research and Evaluation
- Sustainability
- Programme

### 11.2. Partnerships

It seems evident that the partnerships with key agencies are important in a number of different ways and there are real opportunities now to build these partnerships in the following key areas:

- **LMSS:** The partnership between the RLP and LMSS is strengthening and the recent secondment of the Head of Strings to the programme was a useful way of strengthening ties and sharing learning. There is still more to be done on this as the collaboration provides rich potential to effect change within a wider universal music education context. The learning from In Harmony could provide a rich seam of material to inform the teaching pedagogies employed by LMSS and the organisations share a vision to improve the quality of music education within the city
- **Liverpool Hope University:** This partnership also has rich potential to grow and develop as the project moves from pilot to mainstream. Liverpool Hope University has engaged with it through student placements and volunteering and this has been useful and has benefited many students. However, the potential of partnering in other key areas such as academic research and the training and development of teachers of music as well as the provision of continuing professional development for teachers and musicians is rich.
- **Primary Care Trust:** There is a continuing opportunity to work closely with the PCT to track and understand the impact of the In Harmony programme on the health and well-being of the children involved and of the wider west Everton community. And further, how the model might usefully be adopted in other areas to support new approaches to health improvement through cross-agency working and the more effective deployment of existing resources in local areas exploiting the powerful active engagement of local residents.
- **Liverpool City Council:** There is further opportunity to work closely with LCC to develop new models of community engagement, building on the active involvement and commitment of local residents, and in developing new approaches to learning in schools. Given the City Council's regional leadership role, its relationship with schools and its direct links to, and activity in, community infrastructure, there would seem to be a significant opportunity for the Council to take a major role in rolling out, and embedding, the In Harmony approach across the city. This should involve identifying, and bending in, existing area based resources to support the In Harmony

programme through inter agency working, identifying how the In Harmony model can become embedded in the public sector delivery fabric at local level. In addition there would seem to be a real opportunity for LCC to use In Harmony as a significant highlight in the UNESCO City of Music programme should the current bid prove successful. This could place Liverpool at the forefront of music education and community engagement, both nationally and internationally.

**It is recommended that work continue in developing the partnerships outlined above to ensure maximum impact of the In Harmony programme.**

### 11.3. Workforce Development

There are major implications for workforce development stemming from the pilot programme and there is evidence that the RLP are taking this issue seriously and are developing new partnerships and programmes to address some of the needs identified, (eg DCMS Jerwood Creative Bursaries Scheme).

We have noted that:

- A wider agenda is emerging around the nature of musicianship and the orchestral community. The question of what a future musician looks like – a musician for the 21<sup>st</sup> century – needs to be explored more.
- Current training provision needs to be realigned to meet the needs of the market.
- As with other art forms, the issues of accreditation are also important in relation to quality.
- The RLP was fortunate to have someone within the orchestra with the requisite skills to lead In Harmony Liverpool. Other members of the In Harmony team have been developed through mentoring and coaching as well as structured training. There are models here that could be extended within the orchestra.
- There would also appear to be significant implications for workforce development within the teaching profession in terms of how the In Harmony approach (pace, style and delivery) can be adopted on a day to day basis by teachers in schools, and woven into the fabric of pedagogical approaches of all teaching staff.

**It is recommended that a clear strategy for workforce development be set out that builds on the learning from In Harmony and that this may be explored further with partners through further research and evaluation.** There may be funding possibilities for such work that could be explored further as the rationale for it can now be based very clearly within the context of the emergent evidence.

### 11.4. Research and Evaluation

In Harmony Liverpool has already demonstrated significant statistical improvement in children's educational attainment, and qualitative evidence of improvement in wellbeing and family capital in the West Everton community. After two years of independent evaluation the programme is already generating robust evidence, learning and models for translation into a national roll out, new models for delivering music education and perhaps most importantly, is evidencing the value of an arts based intervention in impacting

positively and significantly on learning, community regeneration and development, and levels of inequality.

These are large claims for what has been a two year pilot programme and it is with this in mind that **we would recommend** the development of a research framework that will enable the continuing gathering of evidence in support of these claims. We believe there is a significant opportunity to work with partners to develop a new model of robust and valid research linked to the programme that will provide a unique model for partnership in developing the evidence base behind arts based social interventions.

The framework will:

- Increase national and international profile of the programme and position it firmly within the public policy arena;
- Provide robust evidence and data to inform and support future investment from public funding agencies including those engaged with health, regeneration and private investors;
- Generate a new model of partnership in research development between a leading cultural organisation, research bodies, Higher Education Institutions and public agencies;
- Demonstrate the importance of cultural organisations working beyond the boundaries of their own field and the potency of their role as potential systems leaders in effecting change in the way services are delivered.

**It is recommended that an overarching research framework be developed that can assist in developing a robust evidence base that will inform future provision, future partnership development and funding procurement.** A proposed framework is contained in Appendix Two.

**It is recommended that the triangulation of data gathering should continue throughout year three of the In Harmony programme in order to ensure that the objective measurement of what is being achieved is consistent and robust. The evolving evidence base should be maintained in order to continue to develop longitudinal assessment of impact.**

**There is a need to continue to develop shared data collection mechanisms drawing on existing resources in other agencies such as LCC (Children's Services, Community Services and Regeneration) and the PCT to support the ongoing evaluation of the programme.**

#### 11.5. Sustainability

The RLP are currently developing a bid to DfE and DCMS for transition funding that will allow at least a further year of the In Harmony programme to take place.

**It is recommended that the programme must now move to mainstream, becoming embedded into mainstream musical education provision, learning in schools and community based regeneration provision and delivery.**

We recognise that this provides a significant challenge for the RLP in leading this transition in these turbulent times but also recognise that the challenge brings with it the opportunity to

develop wider and stronger partnerships, more joined up approaches to music provision within the City and beyond, stronger community led approaches to budget setting and resource allocation and a more self determining and sustainable life for the community. In consequence we further **recommend that:**

- **continuation funding is vigorously pursued to support a twelve month transition phase of the programme into mainstream provision in Faith primary and potentially rollout to other schools in the local Learning Partnership and beyond;**
- **a coordinated strategy for music education across Merseyside is developed, involving all appropriate partners, that is holistic, integrated and embedded in schools with In Harmony at its heart;**
- **a working partnership is established with all schools in the local learning Network, including Everton Family Centre, to explore and develop a sustainable rollout in other schools;**
- **a new model of community engagement is developed in close partnership with LCC and the PCT using the ability of the In Harmony approach to more actively engage local residents in the life of the school and the local area, and to consider how this might be harnessed across the wider public sector partnership to build social capital and support social and economic regeneration. This should focus on a redeployment of existing area based resources so increasing effectiveness and value for money, and embedding the approach in local delivery and resourcing of public sector agencies.**

#### 11.6. Programme

The reduction on available funding to the programme in 2011/12 is a threat to the programme of work. What is important to state is that it is clear from the evaluation that the immersive experience is critical for the children. The opportunities to develop technical skills in music are effective because they sit alongside the opportunities to perform within an orchestra and both are effective because the children have the opportunity to listen to music too when attending concerts. All three elements of the equation must be protected if the impact of the programme is to continue to be felt.

**It is recommended that in reframing the third year of the programme, the three key elements of: the intensity of the experience; the immersive nature of the programme; the quality of the teaching and learning are protected. And that this includes a basic minimum core programme of two group instrumental lessons and one full orchestra rehearsal per week, in addition to regular high profile performances in prestigious venues.**

**It is recommended that a review is undertaken of the programme's classroom delivery as it moves into year three, to ensure that it continues to be fresh and engaging, to avoid the potential, and inevitable, tail off of interest as the experience becomes more demanding or seen as a 'normal' part of the school experience.**

**The programme management is another area that would benefit from review. It is recommended that work is undertaken to develop a more integrated joint management of the In Harmony programme and Faith primary to inform the sustainability and wider roll out, expansion and, ultimately, sustainability of the programme. This may include a**

consideration of bringing the two approaches together as a common management/learning approach, so that the In Harmony team become an integral part of the school teaching staff rather than an add on to the school. This may require developing a sophisticated and flexible management style between the school and the Philharmonic, to retain the distinct and complementary strengths of both approaches whilst delivering a seamless, integrated learning experience with music embedded in the curriculum of the school. This might usefully include a consideration of curriculum integration, staff roles, shared admin and staff space.

It is recommended that a broader community participation programme is developed with increased opportunities for community involvement in activities and volunteering. This should involve a coordinated, joint approach across the broader partnership, involving the redeployment of existing resource, including LCC, PCT, Hope University, RLP, WECC, the Shewsy. This should also involve the development of an integrated area programme of activities using all partner locations and existing resources branded under the In Harmony banner and quality umbrella.

<u>Stated aims of In Harmony</u>	<u>Expected outcomes by 2011</u>	<u>Evaluation Brief</u>	<u>Potential indicators</u>	<u>Measures</u>	<u>Methods</u>	<u>Who/Date?</u>
Improve wellbeing of children	All Faith Primary children have opportunity for daily music making	Demonstrate impact of In Harmony Liverpool on the health, wellbeing, personal, social and educational development and aspirations of children at Faith Primary School, West Everton.	Improved Health  Improved emotional wellbeing	Reported illness  Physiological stress Emotional stress and anxiety  Commitment	Number of GP visits – All pupils  Demand for pastoral care – All pupils  Attendance levels – All pupils  HeartMath – Case Study pupils  Monitoring attendance at music provision – All pupils	PCT/ GP practice  Janine - termly  School – filter orchestra days - termly  Team Team Journals Video capture and analysis - termly

					Emotional Literacy Questionnaire – All Pupils  Case Study Pupils – Focus Groups	Janine/ Ed Psych – termly  PB/SB - termly
Increase their aspirations and achievement	Improvement in levels of achievement and attendance	Demonstrate impact of In Harmony Liverpool on the health, wellbeing, personal, social and educational development and aspirations of children at Faith Primary School, West Everton.	Increased levels of achievement/educational attainment	School attendance.  Educational performance.  Learning achievements.  Learning behaviours.  <ul style="list-style-type: none"> <li>Child as part of a group</li> <li>Concentration levels</li> </ul> Progression from Faith	Attendance figures.  SATs results. OFSTED reports.  School tests.  Playground Book  Teacher reports/observation.  Reports on Year 7s	School Termly – as available  School – as available  School – as available  Teachers Teachers Journals IH team journals  Zoe to obtain and track with LMSS

				Aspiration	Children's diaries/ IT blogs Case Study pupils	Staff and IH team PB/SB
Inspire and support social development of children	Significant increase in reported levels of self-esteem, self-confidence and increased wellbeing among children	Demonstrate impact of In Harmony Liverpool on the health, wellbeing, personal, social and educational development and aspirations of children at Faith Primary School, West Everton.	Improved self-esteem, confidence, aspiration.  Increased levels of engagement, enjoyment and progression in music and other cultural and extra curricular activities	Self perception of children.  Children's willingness to contribute to activities. Children's reported understanding of life chances.  Numbers attending after school activities. Numbers attending out of school activities. Numbers attending	Children's diaries/ blogs Case Studies  Teacher/youth worker/ volunteer observation and reports.  Attendance registers - school and 'Shrewsy' Playground Journal Records of practice club attendance	IH Team to set up PB/SB  IH Team Journals Staff Journals Volunteer Reports Shewsy Reports  IH team, Shrewsy and teachers - termly  Shewsy/ IH Team/School - termly

			Improved perceptions of music, classical music and RLPO	<p>holiday activities.</p> <p>Reported levels of enjoyment.</p> <p>Numbers listening to/buying music/classical music</p> <p>Attendance RLPO</p>	<p>Video capture</p> <p>Home Visits and discussions with parents</p> <p>RLPO box office</p>	<p>IH Team - termly</p> <p>RLP and Zoe – by event</p>
Empower whole community, increasing confidence and ability to change their own lives	<p>Significant proportion of family and community reporting improved wellbeing</p> <p>Community feels music is a normal part of life</p>	Assess the impact of the programme on Faith Primary School, its staff and the West Everton Community	<p>Impact on school life – curriculum, achievements, attendance, extended services provision.</p> <p>Improved relationships with parents/carers and families.</p>	<p>Change in balance of curriculum.</p> <p>Range of extended service provision</p> <p>Reported relationship improvements.</p>	<p>Head teacher reports</p> <p>Staff Reports and Views</p> <p>Home visits questionnaires</p> <p>Parent and Carer Focus Groups</p> <p>Attendance at school events</p>	<p>Headteacher - termly</p> <p>Welfare officer and school staff - termly</p> <p>IH Team</p> <p>PB /SB</p> <p>Headteacher</p>

			Positive views on personal, social, health, cultural and emotional development of children.	Change in reported views of staff, parents, volunteers	Parent and Carer Focus Groups	PB/SB
			Improved personal and collective community feelings.	Views of individuals and community groups	Community Focus Groups	PB/SB
			Improved confidence and commitment within and about the community.			
			Improved commitment to the In Harmony programme.		Numbers of volunteers	IH Team
					Numbers of additional community groups or community led initiatives	
			Improved community health.	Reported illness	GP Statistics	PCT as above
					GP Visits.	
			Increased levels of engagement with music, RLPO and other cultural activities.	Attendance at events	IH records	RLP and Zoe
					Management Group Minutes	

			Improved perceptions of music, classical music and RLPO	Numbers listening to/buying music/classical music.	Community Focus Groups	PB/SB
					Parent/ Carer Focus Groups	PB/SB
				Attendances at RLPO	Box office	
					Numbers requiring transport	RLP
						Zoe
			Impact on external perceptions of West Everton	Content of press coverage	Press coverage	SB with RLP
				External Perception	Interviews	

Maximise the long term benefits of RLPO rehearsal centre		Assess the impact of the programme on each partner organisation and the interrelationships across the partnership	Training and development opportunities for music leaders and staff across the partner organisations	Number of in-service training opportunities.	IH Team records	IH Team/ RLP
				Number of CPD opportunities	DCSF Monthly Management Group reports	PB/SB attending Management Group and DCSF meetings
				Number of joint projects.	RLP reports.	
			Closer working between WECC, Shrewsbury Youth Centre, LCC and Faith Primary. Joint projects, coordination of activities.	Coordinated programmes of activity	IH Team records	IH Team
				Improved working relationships.	DCSF Monthly Management Group reports	Management Group and DCSF reports
				Development of joint projects.	RLP reports.	
			Connections between Faith Primary, the Phil, Liverpool Music Support Service, secondary schools and Hope to support children's progression routes in music	Development of clear progression routes in music	LMSS Survey	PB/SB
					Hope Survey	PB/SB
			Partnerships between music organisations	Reported change in staff etc attitude/approaches.	LMSS Survey	PB/SB



## A Draft Research Framework for In Harmony Liverpool

### 1. Introduction

In Harmony Liverpool is a community development programme using music in the form of the symphony orchestra to transform the lives of children and families in areas of significant deprivation. It is funded by the Department for Education and is located in West Everton.

In Harmony Liverpool has already demonstrated significant statistical improvement in children's educational attainment, and qualitative evidence of improvement in wellbeing and family capital in the West Everton community. After two years of independent evaluation the programme is already generating robust evidence, learning and models for translation into a national roll out; new models for delivering music education and, perhaps most importantly, is evidencing the value of an arts based intervention in impacting significantly on neighbourhood regeneration, community development and reducing inequality.

These are large claims for what has been a two year pilot programme and it is with this in mind that we are proposing the development of the research framework 2011-15. The research will enable us to continue to gather evidence in support of these claims, working with a range of partners and playing on their individual and institutional areas of expertise. We believe there is a significant opportunity to work with partners to develop a new model of robust and valid research linked to the programme that will provide a unique model for partnership in developing the evidence base behind arts based social interventions and In Harmony specifically.

The framework will:

- Increase national and international profile of Liverpool Philharmonic and In Harmony (Liverpool and England) and position the programme firmly within the public policy arena and academic debate;
- Provide robust evidence and data to inform and support future investment from public funding agencies including those engaged with education, health, regeneration and philanthropic giving;
- Generate a new model of partnership in research development between a leading cultural organisation, research bodies, Higher Education Institutions and public agencies; and
- Demonstrate the importance of cultural organisations working beyond the boundaries of their own field and the potency of their role as potential systems leaders in effecting change in the way services are delivered.

## 2. Pilot Research

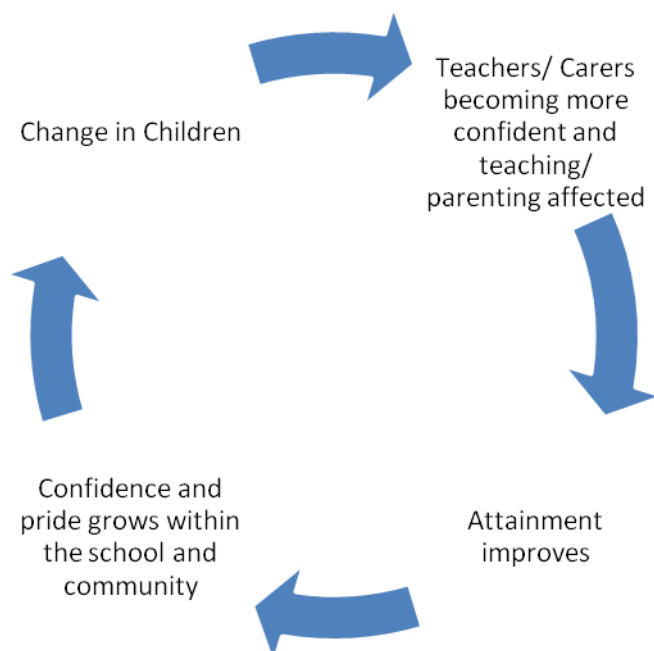
During the pilot programme an evaluation was commissioned that sought to assess impact against a framework of impact indicators and measures. A baseline was established and the evaluation team reported in March 2010 and will report on Year Two in March 2011.

It became apparent early in the evaluation process that there was significant scope for more and deeper research to be carried out alongside the evaluation work as the programme was highlighting some hypotheses requiring more robust and detailed research than was possible within the evaluation process and budget. For example, Burns and Bewick (2010a) drew attention to the implications of the pedagogical approaches being adopted:

*“The leadership skills being developed should be thoroughly analysed and documented to ensure the future transferability and application of learning. This initiative presents a real opportunity to investigate how group music learning takes hold when ‘proper’ resources are allocated, the audience, therefore, for an honest appraisal of the lessons learned would extend far beyond the usual arts and cultural organisations.”*

The evaluation has found that a virtuous cycle of change is occurring. (Bewick and Burns, 2011)

*“As the children become more confident, more focussed and happier, teachers grow in confidence and learning is enhanced. As this occurs parents become more confident and pride grows.” (Burns and Bewick, 2010b, 2011)*



This ongoing ‘virtuous cycle’ of change within the school and the community is evidenced through:

- Data on attainment that evidences significant quantitative improvements in the children’s academic performance with 84% of the school population progressing

two sub levels or more between 2009 and 2010 in reading, 75% in numeracy and 59% in writing .

- Data on musical attainment, gathered using a new tool designed by the In Harmony team themselves, which demonstrates quantitative improvements in the musical skills being developed and from an Ofsted music-specific inspection.
- Data gathered from teachers and from the recent Ofsted inspection that evidences an overall improvement within the school community.<sup>8</sup>
- Data from on line surveys of two principal partners, Liverpool Hope University and Liverpool Music Support Services, that evidences increased awareness and active engagement in the programme, as well as outlining some key aspirations for the project against which we can measure success in the longer term.
- Data on wellbeing that demonstrates an emerging positive trend and data on health that is, as yet, inconclusive.

However, with only two years of research, the emergent findings are far from conclusive. A longitudinal study will be necessary to quantify and assess long term economic, social and educational value.

### 3. Key Areas of Study

As the project moves from pilot to mainstream, it has been **recommended that the evaluation continue in order to track progression and impact**. However, alongside this, it is our belief that there is a major opportunity to work in partnership with other agencies and funders to develop a more **broad ranging research framework that would allow for more in depth study of key areas of interest**.

Further areas for research include:

- An in depth consideration of the **health and well being outcomes and implications** of the intervention is needed. The emerging evidence suggests that the impact of this programme on the children and the community is profound but this will need to be measured over time.
- Analysis of what constitutes good music teaching and learning and an in depth consideration of the **pedagogical methods** and the models emerging that can inform and transform universal music education and teacher training and development nationally and internationally – particularly pertinent to current and emerging national policy in music education.
- **The impact this is having on attainment** with a view to examining the indicators and the musical attainment as well as academic attainment including numeracy and literacy.
- A study of the impact for **curriculum development, the school as a learning community and effective teaching and learning strategies**. There are some particular aspects to this

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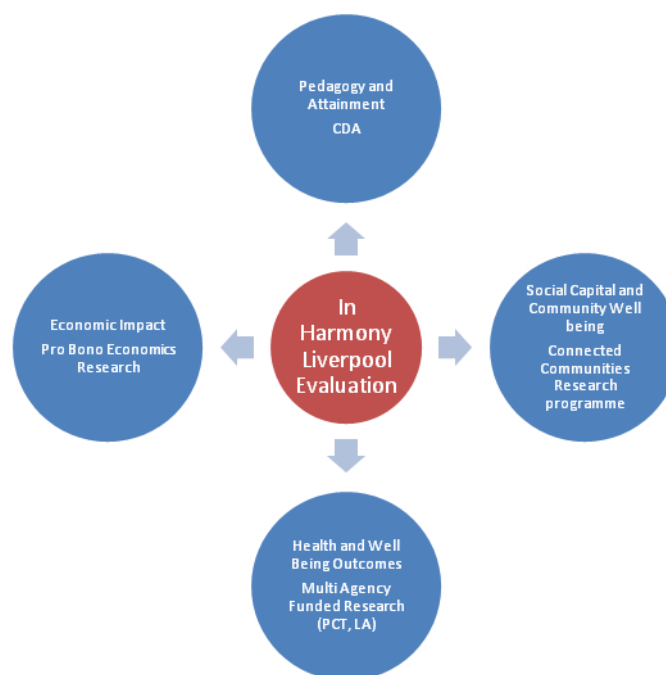
<sup>8</sup> An Ofsted inspection took place on July 15<sup>th</sup> and 16<sup>th</sup> 2010. In the letter to pupils, the Lead Inspector noted: “*Your school is providing you with a good education. Some of the work of the school is outstanding, for example, the way the school works in the local community and how it helps your personal development. Your achievement in playing musical instruments and performing in concerts as the West Everton Children’s Orchestra is astonishing. I enjoyed your concert at the Lighthouse very much indeed.*”

worthy of further exploration given the high percentage of pupils with special needs within the school.

- A study of **the role of the professional musician** of the future and the implications and challenges this poses for training, career development, organisational development and partnerships.
- A consideration of **the role of the professional music organisation** in social policy development and implementation and a consideration of the long term impact on audiences, skills, and organisational sustainability and identity.
- A consideration of the **economic implications** of the intervention as it is suggested that In Harmony Liverpool may be positing a better investment solution for **community regeneration** than that provided by infrastructure interventions.
- There is also a larger question generated by the above that needs to be addressed through a multi agency approach: **What is the role of music education within a wider society?**

#### 4. A Proposed Framework

An **overarching research framework** could be drawn up that would create connections between the varied areas of investigation and would contribute to a more robust evaluation than has ever been attained by a cultural organisation.



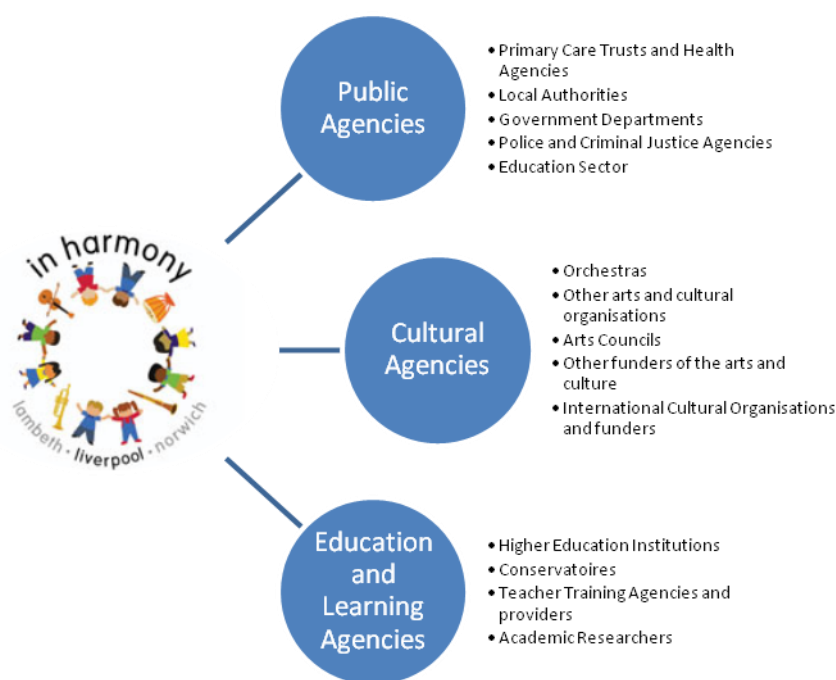
**Figure One: Outline Research Framework**

**Stakeholders** for the research are manifold and are represented in Figure 1. This would provide a dissemination map as the significance of the work needs to be communicated

widely and its implications considered within a wider social, public sector and academic context.

Partners may include the **Arts and Humanities Research Council (AHRC)**<sup>9</sup> whose Connected Communities<sup>10</sup> programme is seeking to address a series of questions that closely relate to the above. The Collaborative Doctoral Awards<sup>11</sup> offered by AHRC also provide a possible opportunity for the RLP to work in partnership with the HEIs in Liverpool, either individually or collectively through the newly launched **Institute for Cultural Capital**.<sup>12</sup>

The involvement of the **Primary Care Trust** in gathering data throughout the pilot programme opens up the opportunity to secure funding from this source and the **Liverpool Health Inequalities Research Unit** to continue and deepen the work in the lead up to the changes in commissioning of health services. **Pro Bono Economic Research** is already working with the evaluation team to carry out some basic economic impact work and this could be extended.



**Figure Two: Stakeholders and Dissemination Strategy**

<sup>9</sup> <http://www.ahrc.ac.uk/Pages/default.aspx>

<sup>10</sup> <http://www.ahrc.ac.uk/FundingOpportunities/Pages/connectedcommunities.aspx>

<sup>11</sup> <http://www.ahrc.ac.uk/FundingOpportunities/Pages/CollaborativeDoctoralAwards.aspx>

<sup>12</sup> <http://iccliverpool.ac.uk/>

## 5. Resilience and Systems Leadership

Recent work on resilience within the cultural sector has highlighted the importance for organisations to think beyond their own organisational boundaries in favour of the whole ecology.

It is clear that, within the current economic and political climate, there will be a need for substantial transformation in the business models, ways of working and overall view of the way the cultural field is structured. It seems apparent that this will require a series of significant paradigm shifts. In particular, there is a growing consensus that the old models are no longer sustainable and that we need to see a shift away from the model of arts organisations as individual units competing for resources within an ever diminishing pool.

Within this environment, several interlinked theoretical constructs and approaches appear to have relevance to the arts and cultural sector. The first is that of an ecology. No one organisation exists within a vacuum. Rather organisations exist within an overall ecology of interconnected and networked relationships that create a complex mesh of interdependency. This notion of an 'ecology' is being more frequently used as a way to describe the field. Some have argued that the health of the overall arts ecology is more important than that of individual organisations. Knell (2007) argued that the most important objective for the field was:

*".... to prioritise the health of the whole arts and cultural ecology, not the maintenance or survival of particular bits of the system."*

Arts Council England has increasingly adopted this ecological view as evidenced in the recent Dance Mapping exercise (Burns and Harrison, 2009). The evolving ecological perspective of the arts and cultural field (Robinson, 2010, Knell, 2005 and 2007 and Leadbeater, 2005) will form a starting point for this research.

The ecological approach leads to a proposition that the organisational ego needs to be discarded in favour of the collective requirements of the system and therefore connects to systems theory and thinking. A system is best understood as a community situated within an environment. It is a dynamic and complex whole, interacting as a structured functional unit via semi-permeable membranes or boundaries. The linked notion of systems thinking considers how local policies, actions or changes might influence the state of the whole system. Acknowledging that an improvement in one area of a system can affect another area of the system, it promotes both inter and intra organisational communication and potentially avoids the silo effect where organisations operate in a vacuum from one another. A systems approach gives primacy to interrelationships, not to the individual elements of the system. Thus, in creating dynamic interrelationships, new properties of the overall system emerge. If the problems we face are systemic, our solutions need also to be systemic. The system includes both arts providers at all scales of operation and the plethora of organisations that supply them, procure from them and are coexisting within their local, national and international environment. Recognising this co-dependency leads to a more ecological way of viewing the field and will lead inevitably to different operating paradigms.

In Harmony Liverpool is being delivered through a **powerful partnership of public service providers** and the Royal Liverpool Philharmonic, in leading this partnership, have acted as systems leaders throughout the pilot. This is of major importance as it is possible that the implications for social policy in general and cultural policy in particular will support the

hypothesis that the **very survival of public services and the arts and cultural sector, in particular, will depend on systems wide thinking.**

## 6. Conclusion:

The challenges as the project moves from pilot to mainstream are enormous but it is crucial that within this process the value of research and evaluation is given a high priority. This programme has great significance in many public policy areas and evidence gathering, learning and dissemination will be critical to ensuring the opportunity is maximised for all existing and potential stakeholders.

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