



department for
children, schools and families

BASELINE REPORT

In Harmony Liverpool

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“music isn't just an added extra, it actually has very positive benefits for the whole school and for children's education across the board - for discipline, self-esteem, confidence, teamwork, all of which are integral to a good education. It has to be part and parcel of the whole education offer.” Diana Johnson

“Music can be a powerful agent of social change. It teaches discipline and rigour, it raises hopes and aspirations, it is a source of pleasure and enjoyment...” Andrew Adonis

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NOTE:

The baseline research began in July 2009, whilst the project commenced in March 2009. The approach has therefore had to be retrospective. This constitutes a limitation in the methodology that must be noted. Whilst quantitative data can be gathered retrospectively, it is difficult to gather qualitative data as perceptions and impressions had already shifted by July.

1. Introduction:

1.1 The Background

The Music Manifesto, founded in 2005, published an influential report¹ in 2006 that emphasised the notion of entitlement to music education for all children and the need for a framework that would support this entitlement in a coordinated and collaborative manner.

*“Music has the power to transform lives. As this report makes clear, everyone involved in music education passionately believes in the benefits of music and music making, yet **hundreds of thousands of children and young people are missing out.***

Our aim is to give every child the chance to make music and enjoy the immense benefits it brings. As we have discovered through putting this report together, brilliant work is being done to do precisely that, but it is being hamstrung by a lack of coordination and focus, particularly at a local level. The central recommendation of this report is that everyone involved in music education should work together to provide the framework and focus needed to deliver a universal music education offer to all children, from early years onwards, where they can take an active part in high-quality music making.

Creating the framework

Children and young people do not care who provides the chance to make music, they just want that chance. This means putting the child at the heart of music education, providing the right opportunities, in the right way and at the right time. Schools and music providers need to connect their music provision more meaningfully with young people’s own interests, passions and motivations.

To do that effectively, we need coordination and collaboration between all music providers, both in and out of school, with local children’s services, and the music and other creative industries, to make the most of the strengths and resources of each and create the most comprehensive delivery.

How are we going to do that?

We believe the best way to provide that coordination is through the development of collaborative music education hubs. These hubs will bring together everyone involved in music education at a local level, to identify and assess local needs and priorities, plan resources and coordinate a more effective delivery of music education in schools and local communities. The existing music education workforce is inspirational, in terms of both effort and impact, and they deserve the strong system of support that hubs could provide.”

¹ **Music Manifesto** Report 2 (2006) http://publications.teachernet.gov.uk/eOrderingDownload/Music_Manifesto_Report2.pdf

In late 2006, the DCSF responded:

“We welcome this report which acknowledges the brilliant work that schools and other music providers are doing in music education. We know that music can make a unique contribution to education by boosting pupils' self-confidence and attainment. That's why we are providing support to Music Services and schools totalling £83million in 2007-2008.

“We know that one of the things that pupils enjoy most about learning music is the opportunity to play an instrument. The number of primary school children learning an instrument has doubled since 2002. But we want to do even more. Last month, we announced a package of new measures to support the teaching of music in primary schools which included £2m to support the further training of specialist teachers. Over 2,000 teachers are expected to benefit from the new package.”

Then in November 2007, government announced major £332 million package of **investment in choirs, orchestras, performances, new instruments and free music lessons.**

- £82 million a year, for the next three years, of continued funding for local authorities to provide music education; to include free music tuition for every primary school child for a year and the funding of choirs, orchestras and other musical groups
- £40 million to buy brand new musical instruments
- £40million for the National Singing Programme's Sing Up initiative; providing a national song bank and training to put singing back into every primary classroom as well as promoting singing at home and in the wider community; £10m has already been allocated with the extra funds securing the programme for a further three years
- The funding of pilot projects based on the highly successful Venezuelan orchestral project, El Sistema, which featured in this year's Proms; targeted at deprived areas, the initiative aims to encourage young children to explore the benefits of music by playing in groups
- Work to build on the success of the Music Manifesto through government partnerships with a wide range of musicians to ensure all children get the chance to listen to, and take part in, live music. (England's eight symphony orchestras confirmed today, for example, that their plans to provide children with free orchestral performances are on target.)

In June 2008, the fourth component of this package was unveiled as In Harmony:

“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.

He will also announce five new music partnership projects. World famous orchestras including the London Symphony Orchestra and the Halle Orchestra will work with schools across the country. The partnerships will see major music venues become after-school clubs with master classes from professional musicians, free concerts for children and opportunities to record music on to CD.

In Harmony will receive funding of £3 million over the next three years. In addition, five new partnership projects will be set up every year, with funding of £200,000 each. They will be part of the £322 million of government funding for music from 2008-11. The most important priority for which is the extension of free musical tuition to all primary school pupils, for at least a year, to be achieved nationwide by 2011.

The number of children learning an instrument has doubled in the last three years. In 2005 22% of children at Key Stage 2 were learning instruments, from September 2008 this is expected to be 50%, but the Minister will say that a concerted effort from everyone involved is essential to making the 2011 vision a reality.”

In Harmony is described as follows on the government website:

What is In Harmony?

In Harmony is the community development programme aimed at using music to bring positive change to the lives of very young children in some of the most deprived areas of England, delivering benefits across the wider community.

What is the principle behind the programme?

The programme 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.

How is In Harmony going to work?

Children, some as young as four, from the most deprived areas in the country will be taught musical instruments by music leaders. They will then be brought into full scale orchestras and encouraged to play live in front of audiences from an early stage.

Where has the idea for In Harmony come from?

In Harmony is inspired by the hugely successful Venezuelan project El Sistema and is chaired by world renowned cellist, Julian Lloyd-Webber.

Who is implementing In Harmony and where is it being introduced?

There are three areas and organisations chosen to deliver the In Harmony programme in England – these are:

- West Everton by the Royal Liverpool Philharmonic
- Norwich through the Norwich & Norfolk Community Arts (NORCA)
- Lambeth via Lambeth Music Services and The Southbank

Why were these areas chosen?

The areas of West Everton, Norwich and Lambeth where the projects are based have been identified as some of the most deprived areas in England. In each of these areas, there are music services and other organisations that demonstrated the drive, determination and strategic oversight to deliver the In Harmony programme. On that basis these areas were chosen as our projects.

How did the areas demonstrate their capabilities?

The DCSF invited tenders to run projects from individuals, community groups, local authorities, music organisations and consortiums in September 2008. The winning bids were chosen by members of the In Harmony steering group, chaired by world renowned cellist Julian Lloyd-Webber and announced on December 3rd, 2008.

How much funding is behind the programme?

Each organisation made a successful bid for a share of £3million, over the next three years.

Why is the programme restricted to England?

In Harmony is an English programme funded by the Department for Children, Schools and Families which only has responsibilities in England. Therefore the In Harmony projects needed to involve communities in England only.

What age group are the children involved?

It is envisaged that at the start of the programme children learning instruments for the first time will be aged around 4. This means that by the end of the three years they would be around 7 or 8. The programme is designed to take account of that but also address the longer-term future of the children and young people who sign up to the programme.

What definition are you using for orchestral music and symphony orchestra?

The whole premise on which the In Harmony programme is based is that children are brought together within a traditional western classical

tradition symphony orchestra – as they are in El Sistema. There is flexibility within that for different groupings – size and instruments, but we envisage the projects being based on the traditional orchestra.

What happens once the pilot projects are over or have achieved all they can?

In Harmony is a long-term undertaking and we will look to the first three projects to show what effect this approach has on the children taking part and the communities in which they live. As the projects develop we will consider options for the future of the programme.

Source: <http://www.inharmonyengland.com/> (Downloaded 22nd July 2009)

Thus, 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 three years,
- 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

1.2. El Sistema

El Sistema is a publicly financed voluntary music-education program in Venezuela, originally called Social Action for Music. Its official name is Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela, (Fesnojiv), sometimes translated to English as "National Network of Youth and Children's Orchestras of Venezuela"). Fesnojiv is a state foundation which watches over Venezuela's youth orchestras and the instrumental training programmes which make them possible. (Source : http://en.wikipedia.org/wiki/El_Sistema)

El Sistema was founded in 1975 as Social Action for Music by Jean Antonio Abreu. It was premised on a utopian dream in which an orchestra represents the ideal society, and the sooner a child is nurtured in that environment the better for society. It has survived 34 years of 10 different administrations and is government financed through Social Services ministries. Its network of 102 youth and 55 children's orchestras (numbering

approximately 100,000 youngsters) later came under the supervision of the Ministry of Family, Health and Sports. As El Sistema, its goal is to use music for the protection of childhood through training, rehabilitation and prevention of criminal behaviour.

There is little available in the public realm on impact evaluation of the model.² Big claims are made for it and they are hard to deny:

"the most important aspect of El Sistema is that it is literally saving children's lives.

Every one of them has a story to tell. "I'd either be dead or still living on the streets smoking crack like when I was eight," said a french horn player.

"I'd be like the other 17-year-old girls in the barrio - hanging with the gangs and pregnant," said a violinist.

"Joining the orchestra changed not only my life but my whole family's. My father was drinking far too much, and my brothers had dropped out of school. When I got hooked on my instrument, my father stopped drinking and, one by one, my brothers went back to school," said a trumpeter."

(Source: Julian Lloyd Weber, 6th September 2007, Daily Telegraph: <http://www.telegraph.co.uk/culture/music/classicalmusic/3667709/On-music-The-orchestra-that-is-saving-childrens-lives.html>)

When the model was transferred into a UK context, first in Scotland, led by Richard Holloway, and then through the In Harmony model , some scepticism was expressed in press coverage:

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.

² <http://www.fesnojiv.gob.ve/en/home.html>

Charlotte Higgins, Land of Hope and Glory, Guardian, 24 November 2006 :<http://www.guardian.co.uk/music/2006/nov/24/classicalmusicandopera>

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. There are, after all, countless musical charities and voluntary schemes across the country which are working right now with underprivileged children and groups in society, many of them doing valiant work in an attempt to replace the system of musical provision once provided by Local Education Authorities and others until they were decimated during the Thatcher years. So 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>)

Certainly, the longevity of the model, the fact that it has been state supported over a 35 year period and the possible geo specificity of the model raise some questions around transferability.

Sistema Scotland began in 2008:

"We are on a mission to transform lives through music.

Sistema Scotland is a charity set up to break the cycle of social blight which sees children in many areas at risk of growing up to be involved in crime, substance abuse and anti-social behaviour. We believe these afflictions, all too common across urban Scotland, often stem from a loss of self-worth in childhood. An answer can lie in making music within the structure of a symphony orchestra.

We take the Sistema name from the orchestra movement established in Venezuela in 1975 by Maestro José Antonio Abreu.

We are very proud of our close links with Venezuela. We seek to benefit from the South Americans' expertise, while adapting their methods to suit conditions in Scotland.

Deprivation takes many forms, and we live in a very different country from Venezuela, but the circumstances which can lead to the alienation of a child, and the attributes of playing in an orchestra which can counter them, are essentially the same.

Sistema Scotland exists to develop orchestra centres on the ground in Scotland. These are known in the community as Big Noise. The first is in Raploch, Stirling. We have plans for further centres across Scotland.” (Source: <http://www.sistemascotland.org.uk/>)

The recent residency of the Simon Bolivar orchestra in April 2009 at the South Bank Centre, London, offered the opportunity for the children of Faith Primary to see the model in action and this proved to be a great inspiration for them at the onset of the In Harmony project.

1.3. The Tender

In October 2008, the Royal Liverpool Philharmonic responded to the call for tenders from the DCSF 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, the West Everton Community Council .

1.4. The Three Pilot Projects: Comparison

Using information available within the public realm through the In Harmony website and the DCSF and Music Manifesto web sites it is possible to draw a preliminary comparison between the three pilot programmes as a means of establishing baseline comparators. All information was sourced on the same day and nothing has been added from other sources.

	LEAD PARTNER	PARTNERS	NUMBER OF SCHOOLS	DEMOGRAPHIC	PREVIOUS HISTORY OF ENGAGEMENT	PROVISION	TEAM	STATED USP
LIVERPOOL	RLP	West Everton Community Council, Liverpool Music Support Service and Liverpool Hope University.	1 Faith Primary	West Everton, which is one of the most deprived areas of the country.	Rehearsal and education centre in West Everton, Liverpool Phil at the Friary "We've been talking to West Everton council and local schools about what programmes we could run, so In Harmony coming along at this time is perfect. The rehearsal centre is right next door to the schools where all of the children are going to be drawn from, so we're literally side by side."	School and out of school provision Weekly music programme: Shake Up and Sing, singing and movement every morning Whole School Singing on Monday afternoons; Instrumental lessons every Monday and Thursday mornings on violin, viola, cello and double bass for all children and all school staff; West Everton Children's Orchestra rehearsals every Friday afternoon at Liverpool Phil at the Friary; Musicianship sessions every week for every class, including tailored music making sessions for children at Early Years Foundation Stage; Instrument practice clubs running every lunchtime and after school.	Sally Anne Anderson, Artistic Director	Every child at Faith is making music every day of the week. Integration of music into everyday life that is the ultimate aim. "One of the outcomes that we're looking for is that people in the community have a real connection with the RLP and see music as part of the community, a regular part of life - that music is just something that we do in West Everton."
LAMBETH	LAMBETH MUSIC SERVICES	Southbank Centre and Amicus Horizon London Philharmonic Orchestra	2 Herbert Morrison and St Stephen's Primary schools	Lansdowne Green Estate in Stockwell (Managed by Amicus Horizon) Population of over 3,000 people, in one of the more deprived wards in London.		Musicianship classes, instrumental lessons, playing in ensembles, holiday music courses, public events, pre-school music sessions, mentoring 60 nursery children and 60 Year One children have started classes in St Stephens and Herbert Morrison Primary schools.	Senior Teacher Gill Walshaw Daniel Davies (cello)Kirsty Wilcockson (general musicianship) Lecture on musical feeling repertoire, games and sequenced learning. Kodaly musicianship and Dalcroze, insights on children with special needs, motivation, talent identification, parental involvement, coaching training etc	A platform for developing a new, 21st century pedagogy to breathe new life into both communities and orchestral music. Partnership with housing management
NORWICH	NORWICH AND NORFOLK	Future Projects Earlham Early	3 Larkman	Three of the City's most deprived	Engagement days in the three schools started the	School time and after school provision	Artistic Directors Simon Limbrick and	"We're looking to find the marriage between

	COMMUNITY ARTS	Years Centre, Catton, Fiddlewood and Milecross Sure Start UEA School of Music and the Chamber Orchestra Anglia	Primary School, Mile Cross Primary School, Catton Grove Primary School	areas, the Earlham, Mile Cross, and Catton Grove areas	project	School time focussed on reception – an hour a week 160 children in school time and 130 children signing up for the after-school provision. violin, viola, cello, double bass, clarinet and flute percussion and singing	Sharon Choa Basic training in a range of techniques including Kodaly, Dalcoze and Sheila Nelson methods, including advice and input from a local Suzuki teacher.	conventional classical music teaching and community music principles. What we do is about improving quality of life through engagement in the arts.”
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The three programmes are therefore very different in many respects.

- The numbers of schools involved along with the potential numbers of children engaged differs greatly.
- 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 and there appears to have been more engagement in Liverpool than with the other two pilots.
- The ways in which the three projects are described in press and on the web differs and they appear to have somewhat different unique ‘selling points.’

1.5. Outcomes and outputs

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 will be evaluated.

1.6. The National Policy and Legislative Context

In Harmony is contextualised by national policy in relation to music policy and in relation to the overall policy and legislative framework and this will also have to inform the overall evaluation of the project:

1. Music

- Government Context
 - DCMS, DCSF, DIUS, DH, DCLG
 - 'Entitlement' and Personalisation
 - 2007: Announcement of £332m investment in choirs, orchestras, performances, new instruments and free music lessons.
 - National Curriculum: Statutory inclusion of music at Key Stages 1-3 and entitlement at Key Stage 4
 - CATs and Music and Dance Scheme
 - Workforce Development and Creative Industries
- Cultural Context
 - ACE Strategy
 - Youth Music, Music Manifesto
 - Creative Partnerships/ Creativity Culture and Education
 - Arts Awards
- Private Interventions and Impact on Policy

- Paul Hamlyn Foundation – Musical Futures

2. Policy and Legislative Framework

- Every Child Matters:
 - Being Healthy: to enjoy good physical and mental health and live a healthy lifestyle
 - Staying Safe: to be protected from harm and neglect, to feel safe in their communities
 - Enjoy and Achieve: to enjoy and achieve at school and develop skills ready for adult life and get the most out of life
 - Making a Positive Contribution: to play an active part in the community and in society, to contribute to decision making and be positively recognised
 - Achieving Economic Well Being: to achieve full potential, to be able to access training and jobs and have a decent standard of living
- The Children Act 2004
- Education and Inspections Act 2006
- The Childcare Act 2006
- National Service Framework
- Care Matters
- Every Parent Matters
- Youth Matters
- Healthy Schools Programme

- Strong and Prosperous Communities – White paper (2007)
- Communities in Control – White paper (2008)

Trends in national policy development chart a move away from pedagogic approaches to learning to a more child centred approach to learning and a realisation that the child's engagement in the learning process is critical, and that many other aspects of children's lives impact on their learning. Recent policy and strategy developments indicate a clear desire from Government to deal with children and young people in a more holistic way. Not just in terms of improved inter-agency working and cooperation, but also in terms of the individual child. Emotional, physical and social wellbeing is now recognised as being central to learning and achievement.

Equally there is an emergent growing desire on the part of Government to more actively engage local communities in sustainable civic renewal. Unlocking latent community potential in local areas will provide a more informed and sustainable response to identified local issues.

Government and public agencies are casting around for new approaches, to find solutions to some complex issues of how we more actively and effectively engage children and young people in achieving their true potential, and also how communities can assume more power and responsibility to become more self-determining, and therefore more sustainable. However, much of the policy direction focuses on structure and process, often dealing with the symptoms of the issues, rather than the cause. Government agencies are looking for active solutions and models of working that can demonstrate direct impact on some of the broader issues surrounding the active engagement of children and young people in schools, families and communities, and in communities determining their own futures

Cultural activity can provide a unique and powerful catalyst in animating and re-engaging children and young people in their learning, and communities and individual citizens in civic renewal and the future of their local areas. It can provide some of the 'how' to address the causes of perceived intractable issues surrounding the active engagement of children and young people, and of individual citizens and communities. It is important therefore that the evaluation of In Harmony is conducted against this emerging national picture.

2. The Partners:

2.1. Royal Liverpool Philharmonic (RLP)

The mission of the organisation is:

'To promote the love of music and encourage excellence, participation and diversity in music making'.

The RLP has a long and distinguished history of ambitious education work. The annual schools concerts had been a mainstay of this programme of work but much of the work was short term and often unsustainable. Relatively few orchestra members could be classified as music leaders. When a new Education Manager, Judith Agnew joined the RLP in 2002, the organisation was in the ACE Stabilisation Programme and the education and community programme was reviewed in order to assist in repositioning the organisation and ensure it was addressing its mission of 'Music for Everyone.'

A new emphasis was placed on developing longer term partnerships and programmes of work that would make a real difference to communities whilst simultaneously developing musicians' skills through longer term interventions and linked training. A major Early Years pilot developed in partnership with St Helens MBC in 2002/03 brought the opportunity to develop teams of musicians and training interventions that focussed on 'non musical learning'. ERDF funding supported training for musicians that was targeted at the development of the resource within the orchestra to continue with this more strategic approach.

In 2003 the RLP then began one of its most longitudinal education and engagement interventions with the Kensington community with funding from Kensington Regeneration. The project was ambitious. It was to be a five year intervention working with 5 primary schools in the area and giving every child the opportunity to engage with music. It was premised on the notion that every child would have contact with orchestra players through the individual schools 'adopting' a musician who became part of the school team. Whole school music making led to instrumental tuition and creative/ cross curricular work featured highly. The notion of non musical learning again lay at the heart of the programme and there was considerable evidence of increased attainment throughout the project although this was not systematically evaluated. The project is now in its sixth year and with reducing funding the schools are taking on the programme in a self funded manner.

Kensington was a major learning opportunity for the RLP. Judith Agnew believes that the following major learnings informed the approach taken to the In Harmony tender:

- The RLP had learnt that embedding musicians in the fabric of the school had been central to success: "Everyone in the school needs to get it otherwise it doesn't work. The importance of the personalities and cultures of individual schools can't be underestimated"

- There was a growing perception that flexibility needed to lie at the heart of a long term intervention as being able to respond to the needs of the children was critical.
- This 'child led practice' approach to music education made major demands on musicians who were not always equipped to respond because of initial training but Judith Agnew noted that "the attitudes of players shifted over the period of the programme. Their practice changed and it was noticeable that musicians were starting to say that they needed to learn new approaches. As the work challenged them, their practice was pushed and this moved the skills levels on." By the beginning of 2009, she could name 24/25 players who were skilled music leaders rather than the 4 she had inherited when coming into post.

With hindsight the project taught the RLP team that they needed to capture learning more systematically in order to develop critical thinking in the musicians as well as enabling more robust evaluation of impact. The organisation also learnt that there was a need to embed the project management as well as the musicians within the fabric of the school as this would help to challenge people, spot issues as they emerged. The team also feel that they could have been more systematic in capturing impact.

In 2007, ABL Consultants presented a strategy for the future of education and participation at the Phil. As a result of this report, the Board appointed an Executive Director (Learning & Engagement) to the management team of the Society.

A new strategy was approved by the Board of Trustees in June 2008 and this was informed by the following aims:

1. Widen access to live music and music making by ensuring communities are better connected to the Liverpool Phil;
2. Achieve national recognition as a centre of excellence for music education;
3. Promote learning at the heart of the Phil; and
4. Work in partnership to support opportunities for ongoing involvement in music making across the region.

These ambitions place learning at the heart of the organisation and emphasise the importance of connecting to communities through partnership working. It seems that there is a sense in the organisation that the majority of its employees are now connected to Learning and Engagement – it is now no longer an add on. The increasingly strategic approach and engagement had made a major difference.

It was in this newly invigorated context and with the benefit of the capacity building and learning emerging from the Kensington project that the opportunity to bid for In Harmony came up.

A further significant development was the long standing perception that there was a need for the RLP to identify and develop an orchestral rehearsal centre for the organisation. It had long been recognised that this was needed both from an economic and a quality perspective. In 2001 consultants were engaged to carry out feasibility work on the idea but it was not until 2006 that a church was identified in West Everton that would meet the needs. It appears as if the coming together of the RLP's needs and those of the West Everton community were more than serendipitous: "They needed us as much as we needed them"

After an extended process of consultation, planning applications and fundraising ,work began on site in August 2008 and the RLP moved into The Friary in January 2009. The Learning and Engagement team had been involved in the development in order to map potential community engagement as this was a key to the ERDF funding secured to support the capital project. Key stakeholders from the West Everton Community Council including Councillor Jane Corbett, were critical to this process. Commitments were made but there was no revenue support in place to realise the ambition until the opportunity to bid for In Harmony came along.

The bid states:

"In late October 2008, the community will celebrate the Royal Liverpool Philharmonic moving into the (now sadly redundant) Friary Catholic Church, which is currently being developed as a new rehearsal and education centre for the Phil. This will be the home of the Royal Liverpool Philharmonic Orchestra for the next 20 years at least, and provide facilities to extend the Phil's learning and participatory programmes in West Everton and North Liverpool. The community is hugely supportive of the Phil's plans to use the Church and are particularly excited by the possibilities for joint work with Faith Primary school (literally next door), Shewsbury House Youth Centre (the Shewsy), West Everton Community Council (particularly their family support project), and the Churches (some of which has started already) and building upon existing work with Everton Children's Centre and Liverpool Hope University."

The predisposition of the West Everton community to engaging with music led to a proactive partnership that made the development of the Friary possible.

Thus, 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 Kensington programme 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

2.2. Hope University

As stated in the original bid:

“The last few years have seen Liverpool Hope University commit to supporting the West Everton community by refurbishing empty buildings alongside St Francis Xavier and opening them as Cornerstone, Hope at Everton in 2001, a new arts based campus (visual arts, dance, drama and music). In Harmony will support and accelerate work Liverpool Hope is doing with West Everton Community Council, Faith Primary School, the Shewsy and the Churches to the community to access resources at Hope. Liverpool Hope University is the principal higher education partner of Royal Liverpool Philharmonic, and hosts the Phil’s children’s singing ensembles, Ensemble 10/10 and European Opera Centre at the Cornerstone campus in Everton.”

The long relationship between Liverpool Hope and the RLP has been productive. As the preferred HE partner of the RLP, Liverpool Hope University subscribes to the RLP and receives a range of services in return. For example, staff from the RLP are involved in Hope programmes and student compositions are played by the RLP. A pilot programme in community music was developed in partnership.

Liverpool Hope had limited links with LMSS but began discussing the possibility of office space at Hope and hosting a Saturday morning music centre as a result of developing the bid.

Hope Campus Manager , Neil Campbell, actively engages with the community attending WECC meetings and holding community forum at Hope.

Music provision at Hope University comprises both undergraduate and postgraduate provision.

Undergraduate:

BA Music (single and combined honours) and BA (QTS) provision.

In the case of the former, either classical or popular music can be studied but on the BA (QTS) students specialise in classical music.

Postgraduate:

MA Music Since 1900

In Harmony is seen as bringing many benefits to Liverpool Hope University:

- Opportunities for students - gaining credits towards the Hope Service and Leadership Awards through volunteering, practice supervision experience
- A direct route into the community – ‘more sustainable engagement with the community’ and ‘assisting in creating massive change in the community’
- Progression routes – Hope is looking at School to HE routes as well as FE to HE routes
- The potential to develop new courses and build on good practice and learning
- Research opportunities

At present, the University is not recruiting students at a significant level from the local community.³ Numbers of mature students are declining and there is less part time provision than previously offered. The project may offer opportunities to develop this.

But Hope staff do not simply see the value of the project at an organisational level. As a key organisation in the West Everton community, there is a belief that music making will have an impact on local people and could potentially change lives.

The University was initially seen as an ‘outsider’ within the community when it moved into the Cornerstone but is increasingly seen as a partner in regeneration. New employment opportunities were generated and access courses offered. In some senses, the Cornerstone offers a physical gateway into the area for many. It is believed by staff that it can make a real difference to the community. Recent ESRC funded research has studied Hope as one of four exemplars in HEIs engagement with communities.

Some of the big agendas being faced by HEIs in relation to social responsibility, widening participation and building reputation inform the organisation’s enthusiasm for the In Harmony project as well as their ongoing community focus.

³ Awaiting data from Liverpool Hope University

2.3. Faith Primary

Faith Primary is a Church of England and Catholic primary school which is intended to serve the whole community - those of the Christian faith, of another faith or of none - and opened in September 2004 in the buildings of the former Friary Catholic Primary. Friary Catholic Primary closed in August 2004 but had served a densely populated, predominantly Catholic and deprived community in the heart of the City for many years. The school is currently situated between St. Anne Street and Netherfield Road South. Funding to re-build it was agreed some years ago as part of a Private Finance Initiative (PFI) package for the area, which included the re-build of The Trinity and St John's schools. However problems with the PFI scheme caused the proposed re-build of Faith to stall. The Department for Children, Schools and Families has since agreed an allocation of £3.4 million for a new building but additional funding will be required from Liverpool City Council's Primary Capital Programme Allocation to complete the work.

Liverpool City Council's Primary School Review 2008/09 stated:

"The challenge to regenerate is heightened by the physical situation of the school community, effectively an island created by the dual carriageways which surround it and provide major access routes into the City Centre. The provision of a new school is critical to ensuring the success of regeneration initiatives such as Housing Market Renewal and Local Enterprise Growth. Given this it is proposed that the new building should be built on site of the former Campion Secondary School on Prince Edwin Street. This site would place the school next to the City Learning Centre (CLC) at the heart of the planned housing regeneration for the area as well enabling wider community usage of the school and the existing facilities on the former Campion site.

Provision of a new school building and the new housing it encourages should form a 'virtuous circle'. Equally important is the contribution the school can make to the Respect agenda, combating both anti-social and criminal behaviour.

The decline in pupil numbers at the school in recent years appears to have bottomed out. As part of the "New Heartlands" housing market renewal area, 1750 new residential dwellings are projected for the area as a whole by 2013."

The staff team comprises the Headteacher, 5 class teachers, 1.5 floating teachers, 5 teaching assistants, a nursery nurse and a learning mentor. The staff team in the school are relatively long serving although the Headteacher has only been at the school for 4 years.

Key baseline data includes:

- The school currently has 85% take up (at the relevant age groups) of free school meals and 35% on the special needs register.

- In 2008/09 there were 107 pupils on roll with 92 of school age.
- In 2008/09 these were taught in 4 classes: Nursery and Reception, years 1&2, years 3&4 and years 5&6. Class sizes are between 20-25.
- The school reports limited parental engagement to date. In 2008/09 voluntary engagement was limited. 2 parents attended a recent parenting course and 2 expressed interest in attending an NVQ 2 Teaching Assistant course. Attendance at performances improved during 2008/09 but attendance at parents afternoons remained low.
- There appears to be fragmentation in progression routes for the children to secondary school .
- Recent OFSTED reports show an improving school: 2006 – Notice to improve, 2007 – Satisfactory.

Prior to the opportunity to bid for In Harmony, the school had limited contact with LMSS. There had been some instrumental teaching for 4 children through the Gifted and Talented initiative using a private clarinet teacher and school owned instruments. But the headteacher had held conversations, prior to 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 has helped children's learning through increased self esteem and improved levels of concentration.

The school was involved in putting the bid together from the outset. The major opportunity for the school is seen as:

- *'Giving children a key to a different door that will lead them to places they otherwise wouldn't get to'.*
- *'If we can widen the children's experiences, then we will widen their skills to learn'*

Performance and attainment at Key Stage 2 further demonstrates an improvement in standards over recent years.

PERCENTAGE OF PUPILS ACHIEVING KEY STAGE 2 AT LEVEL 4+							
2004		2005		2006		2007	
English	Maths	English	Maths	English	Maths	English	Maths
N/A	N/A	60%	35%	45%	55%	58%	67%

The national floor target for performance at Key Stage 2, level 4+ is set at 65%.

Thus, the In Harmony programme has come at a significant time for Faith Primary and is underpinned by several key factors that inform the baseline:

- The school is already improving standards and has a clear ambition to improve further
- There was a growing interest in whole school music education prior to the In Harmony project
- The school is small and breadth and depth can be achieved throughout the project because of the scale of intervention.

2.4. Liverpool Music Support Service (LMSS)

“Liverpool Music Support Service is committed to supporting music in schools across the city. We are a thriving service with over 60 skilled instrumental and vocal tutors and teachers, musicians, composers and music leaders, proud to be working in over 120 schools in Liverpool.

Over the years, the Liverpool Music Support Service has built up a reputation for providing exciting opportunities for young people to make music together and, in turn, nurture musical talent from the initial experience of picking up an instrument to shaping some of the finest young musicians in our city.”

The work of music services is non-statutory and Liverpool City Council has devolved the service and funding to an independent board. The Service is based in Notre Dame Arts College and all staff are now employed by the College. The Service is governed by a management board, including members from LCC, Notre Dame College and local schools. The service now has 70 full and part time teachers, 15 on full time contracts, 10 on part time contracts, plus 45 sessional teachers.

Jonathan Dickson is Head of Service and has been in post for almost two years. He has set about reforming the service through a full service review, new staffing structure and new job descriptions and introducing a sustainable approach to whole class instrumental and vocal teaching.

LMSS were involved in developing the In Harmony bid from the outset and Jonathan Dickson clearly feels a sense of ownership of the programme. He believes that engagement with the project will help to reposition music in schools and the work of LMSS within Liverpool City Council. Because LMSS is still developing the relationship with the RLP could be important in developing capacity. LMSS had no previous relationship with Faith Primary but had been discussing the possibility of whole class instrumental teaching prior to the bid.

In addition, he sees opportunities for:

- Staff development
- Partnership development – recognising the strengths of each other
- Educational progression – attainment and attendance levels
- Instrumental development
- Building confidence in this kind of music teaching
- Corporate learning – impact on schools

Initially LMSS staff were cautious, even wary, of working with the RLP as there was a perception that the 'RLP will just take it over'. As a result, when recruitment took place for the In Harmony team, there were only 3 applicants from LMSS for the posts. Although only 15 of the 70 staff are string teachers, this is only a 20% response.

The link with Liverpool Hope University is evolving and discussions have taken place about Saturday sessions being held in the Cornerstone

2.5. West Everton Community

The West Everton Community appears to have strong leadership and an approach to community led regeneration that is proactive and supported by the wider community. This reaches beyond 'bricks and mortar' to address wider issues affecting the local community.

The West Everton Community Council (WECC) is critical to this community driven approach to regeneration. As stated in the West Everton Social Regeneration Plan:

"... WECC needs to support and develop the local community on a whole gambit of issues from the more traditional housing agenda – relating to resident involvement and asset management – to include environmental crime, young people, older people, health and the wider social and

economic needs. This we believe, is the only way to create places where people feel safe, have a significant say in the future of the area and come together in solidarity to build communities where people want to live, work, play and invest.”

The plan seeks to turn a vision into reality *“to ensure that the initiatives delivered in the community make a positive difference to people’s lives by meeting their wider needs to address and develop both their physical and emotional well being.”*

WECC states in the plan that it is seeking to work with partners who share the vision and will work to the following principles:

Who will work alongside, rather than on our behalf

Who can serve rather than control

Who can share a vision rather than impose it

Who are in there for the long haul rather than the short stay

Who can build relationships that look outwards rather than cliques that look inwards

Who can manage conflict and transform it into positive action

Who want to share power rather than take it

With whom we can form partnerships built on trust, mutual respect and understanding

Who treat people on the level

Who have ‘tough minds and kind hearts’

Engagement with the bid has been extensive and there is a strong sense of ownership of the project. Councillor Jane Corbett has been key to the development of the In Harmony bid and is fully committed to the project as a means of facilitating further regeneration through music. Anne Roache of West Everton Community Council is also a major stakeholder. In addition, the churches play an important role within the community and Rev Henry Corbett and Debbie Reynolds, Pastoral Assistant at St Frances Xavier have also been active in developing the programme.

There is great sensitivity within the community around external perception. When LCC referred to a 'culture of worklessness'⁴ this created animosity in community and press coverage is often cited as a major factor inhibiting development. The community has problems but seeks to work collectively to address these.

Three weeks after the submission of the In Harmony bid, Joseph Lappin was murdered outside The Shewsy where he had been watching his friend play in a band. This had a profound impact on the community and brought it into the headlines again as being linked to gang and knife crime. The resurgence in drug problems in the community is also of major concern. For community leaders this means that the importance of In Harmony lies on the ways in which the attitudes of the children can be shifted.

"They should begin to develop a life plan, an expectation."

'They should be allowed to dream yet remain realistic.'

In addition, the importance of addressing problems around the emotional health and wellbeing of both the children and the community is crucial for the community. Stress and anxiety are major issues within West Everton and this impacts on the children in profound ways. The ambitions of the community for the project are therefore exceptionally high.

There were sensitivities around the development of the Friary by the RLP as it was seen as a loss of a place of worship. The project is therefore very important as a means of forging partnerships. The In Harmony bid was developed in partnership and was seen as an "inclusive process." The success of the bid has created great pride within the community:

'People are really proud. Someone thinks we matter.'

⁴ Referred to in a meeting with Coun Jane Corbett but reference not found.

2.6. The Shewsy

Shrewsbury House is a Youth and Community Centre in Everton, originally founded in 1903. Known locally as the Shewsy their core business is working with children and young people to provide a place to go and things to do. The centre maintains a Christian ethos, whilst respecting other beliefs and cultures. Their motto is "People Matter More Than Things" and this guides the approach to their work. Through informal education, they aim to meet the social, recreational, emotional and spiritual needs of young people in the area. This is achieved through the relationships and self confidence they build and the activity and learning programme they offer. The Shewsy is an open-access, full-time centre and their aim is to fund and run a full programme of activities each week of the year.

Their published Aims and Values are:

We support the aim of the Governments' Every Child Matters charter by providing the environment and support needed so that all our children can:

- *Be Healthy*
- *Stay Safe*
- *Enjoy and achieve*
- *Make a positive contribution*
- *Achieve economic well - being*

We underpin our youth work with the following key principles and values:

- *We are a community based organisation delivering Education*
- *We actively promote Equality*
- *We provide the voice and platform for Participation*
- *We encourage Empowerment that leads to citizenship, action and change*
- *We encourage a view of life that includes learning on all levels: mental, physical, emotional, social, and spiritual.*

We implement these aims and values by providing: .

- *A safe, warm, clean, friendly, fun, inclusive and stimulating environment*
- *Adult and peer support that is understanding, welcoming, appreciative and encouraging.*
- *Information, advice and guidance and opportunities to access training, learning, healthy living practice and work.*
- *An expectation of high standards of behaviour, respect, discipline, and achievement and a challenge where these are ignored.*
- *Opportunities to experience different and new skills, interests and activities, team work and to develop cross class, cultural, racial and generational relationships.*
- *A platform for developing character through discussion, debate, and the practice of organisational and leadership skills.*
- *An environment that values learning and builds up expectations and aspirations.*

In the context of the In Harmony Programme the Shewsy provide an invaluable opportunity to assess the impact of the project on the children and young people in an environment beyond school, as well as providing an opportunity to engage with participants through informal education.

2.7. Other Partners

In addition to the above, there are other key partnerships that, at the baseline, are not yet well developed but which could be developed to mutual benefit throughout the period of the project.

These include:

Liverpool City Council

LCC is aware of the In Harmony project and, given the need to address key issues in the West Everton area, there are huge opportunities for the RLP to engage more strategically with LCC on the overall evaluation of the impact of this important programme. There is an interest within the Local Authority to look at more joined up approaches to performance measurement in local areas and there is a realisation that this project could provide an opportunity for delivery services to adopt a more joined up approach to measurement. This is something to be explored.

The development of the Children and Young People's Cultural Strategy is also a major opportunity for partnership and may have an effect on long term sustainability.

The Health Sector

Arts and health initiatives are a rapidly growing area of interest for the PCT and there are major opportunities to engage more strategically with this sector in relation to the ongoing assessment of impact in areas of community and individual well being .

Everton Road Health Centre serves the catchment area and is one of the PCT's GP Led Access Centres. It is hoped that we will be able to engage with staff there in monitoring the impact on children's health.

3. The Community Context

3.1 The West Everton community makes up part of the larger Everton ward and, geographically, is on the edge of Liverpool City Centre.

Liverpool is recognised by the Government as the most deprived Local Authority in England. In Everton ward, all residents are within the most 10% deprived in the country.

Everton Ward statistics are stark:

- Worklessness (Nov 2006 DWP): 47.6% (highest in the City);
- Average household income in 2006 was £21,225 compared with £26,800 in Liverpool and £32,342 in the UK
- KS1 achievement well below average with only 50% gaining 2b+ in English and Maths;
- Incapacity benefit claimants (May 2006 DWP): 25.5% (highest in the City);
- Job Seekers Allowance rate (April 2006-2007 DWP): 9.7%-9.0% (third highest in the City);
- Limiting long term illness (from 2001 Census): 32.8% (highest in the City);
- Residents with no qualification (from 2001 Census): 56.3% (highest in the City);
- Households with no car (from 2001 Census): 70.3% (highest in the City);
- Country of birth (from 2001 Census): born in the UK: 97.1% of which 99.4% White British;
- 88.5% of the Everton ward's population resides within the most deprived 1% super output areas (LSOAs) (latest IMD stats) and all of West Everton is within the most deprived 1% super output areas (LSOAs);
- Everton ward has the worst health, lowest income, and lowest employment in England (2001 Census) and has had for several years.

3.2. The community therefore suffers from long-term deprivation and since the 1950s it has seen 3 waves of wholesale housing redevelopment that devastated the area, causing massive depopulation. The community inspired holistic regeneration that started in the late 1980s and was led by

West Everton Community Council, enabled the community to survive and rebuild using principles of community sustainability. The physical regeneration has seen improvement in house standards and the balance of housing type, but levels of homeownership remain very low. West Everton is within Government's Housing Market Renewal Pathfinder (in Liverpool's City Centre North Zone of Opportunity), so low cost home ownership is a real possibility. The community works hard with diverse partners to bring about not just physical and economic regeneration, but social, educational and health based renewal.

Liverpool City Council's development plans for the area focus on 4 main themes:

- Economic Development
- Children and Young People
- Health and Older People
- Safer and Stronger Communities

Approaches to transforming neighbourhoods have to date primarily focussed on physical infrastructure. Significant investment has been made in the area since 2003. Much of this has been infrastructure based including CCTV, alleygating and housing maintenance alongside private developer led projects.

New investment includes:

- Project Jennifer – £150million housing, industrial and retail development
- City Point – a £3million office development
- West Everton Health Centre – a £3million PCT development
- Plans for a new West Everton Community Centre
- Everton Green Homes – phased development of new housing with Plus Dane Group/ LCC and HCA
- North Liverpool Academy - £37 million development due to open in 2010
- Private sector housing development to include almost 200 new apartments

- Liverpool Hope University Creative and Performing Arts Centre
- RLP at The Friary

This project has the potential to supplement this approach.

3.3. Health

Overall, the indicators for health for people living within the Liverpool PCT area show poorer health than the national average. Liverpool people live 3 years less than the national average. The two Super Output Areas (SOAs) - EO1006646 and EO1006648 - in which the majority of pupils attending Faith Primary live are the 2nd and 20th most deprived areas in the country

In the Everton area,

- 31% of residents have long term illnesses compared with 24.5% for Liverpool as a whole.
- 19% suffer from hypertension compared to 11% in the UK as a whole
- 29.6% suffer from smoking related chronic disease compared to 18% in the UK as a whole

Standard Mortality Rates – Under 75's (2005-2007)

Illness	Everton	Liverpool
All Causes	213.2	147.6
All Cancers	196.1	142.2
Circulatory Disease	180.9	142.4
United Kingdom	100	100

Source: North West Public Health Observatory, Primary Care Trust

The statistics for the Everton Road Health Centre for 2007/08 form a baseline for the overall health of the community.
Source:<http://www.gpcontract.co.uk/surgery.php?orgcode=N82665&year=8>)

3.4. Faith

West Everton used to be divided along sectarian lines but the last 30 years has seen the churches working together, directly supporting the regeneration in the community. Faith Primary is therefore very important to the community being the only primary school but also being cross faith.

3.5. Perception

Perception of the West Everton community prior to the In Harmony project is difficult to assess.

Press coverage is helpful but provides mixed messages:

For example, in October 2008, reporting on the Joseph Lappin stabbing, The Times stated:

“The youth club, known as The Shewsy, is a well-known landmark in the city and its leaders are highly regarded for their work among the less privileged. It is not known as an area where gangs operate.(Chief Superintendent Steve Watson) was reluctant, however, to describe the tragedy as gang-related. He said this part of Everton is not regarded as a crime hotspot or an area which attracts anti-social behaviour.”

3.6. The Community response to In Harmony

“ By the end of the project you will see a community that is enlivened by what music can do for it ...”

There is a strong sense of aspiration for the community within the plans for the In Harmony programme.

This is shared within the community. There is a view that if In Harmony is linked to the wider community projects and development plans, that music can lie at the core of community regeneration as a catalyst for enhanced well being and community confidence.

This is ambitious. The challenge for the evaluation of the project is to measure this impact in a way which is robust and quantifiable as well as qualitative.

The potential power of In Harmony to unleash the potential of the community to empower itself is already evident from the baseline interviews. The impact on the school, community and neighbourhood may provide a model for measuring how communities can work and how they can be empowered.

Even before the project began, the community already appeared to be feeling better about itself :

“ Someone thinks we matter, so now it is up to us to make the most of the opportunity”

4. The Children

4.1. Music at Faith

Prior to 2004, when the new Headteacher 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."*

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 LCC for a change!"*
- A slight concern about the way in which classical music would be received in the area

Class teachers decided, with the exception of one, to learn instruments alongside the children. The school secretary is also learning to play.

A decision was made to only teach strings for the following reasons:

- Pitch and transferability
- Instruments are made smaller and you don't have to worry about teeth!
- You can see the sound being made on string and rhythm is visible and felt through vibration

4.2. Attendance and attainment statistics

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 *'childrens' 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 and this is evidenced in the table in 4.3. which benchmarks the school against others in the area.

The school also has a high percentage of pupils with learning difficulties and/ or disabilities and this appears to be increasing. 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%:

	Number	Percentage
TOTAL NUMBER OF PUPILS ON ROLL	93	
Pupils with Statements/ SEN or Supported at School Action Plus	4	4.3%
Pupils with SEN supported at school Action	34	36.6%

4.3. Benchmark against other schools in West Everton

It is possible to benchmark Faith Primary against other schools in the vicinity.

	2006					2007					2008				
	Pupils	% English	% Maths	% Science	Attendance	Pupils	% English	% Maths	% Science	Overall Absence	Pupils	% English	% Maths	% Science	Attendance
Breckfield Primary School	196	68	61	81	6.50%	170	41	45	64	7%	170	61	74	78	8.70%
Faith Primary School	91	45	55	68	13.30%	87	58	67	83	9.10%	93	91	64	100	8.80%
Hope Valley Community Primary School	302	55	52	57	7%	283	40	57	60	7.40%	259	55	50	58	7%
Our Lady Immaculate Catholic Primary School	316	89	84	86	8.70%	295	70	82	91	8.40%	277	88	70	98	8.20%
The Beacon Church of England Primary School	177	59	86	86	6.30%	184	76	71	86	5.80%	201	86	86	96	6.90%
										LA Average					6.10%
										National Average					5.30%

4.4. Emotional Well Being

Ofsted inspections on 2006 and 2007 both graded the school as Grade 2 on Personal development and wellbeing noting in 2007 that *'the school works hard to develop social and personal skills. Behaviour is good. Pupils are polite and courteous to visitors. Pupils feel safe in this orderly community. They are confident that adults will deal effectively with any worries or concerns they raise. Pupils described how much they enjoy coming to school.'*

DCSF and OFSTED have been working to develop school-level indicators of pupils' wellbeing. These are yet to be finally published. The evaluation of In Harmony will include reference to these new indicators.

An internal emotional literacy tool was developed and applied within the school in March 2009, prior to the project commencing. The test was carried out with years 5 & 6 and revealed some interesting baseline indicators. We have coded the results and coloured according to five dimensions: confidence (red) , social skills (grey), empathy with others (pink), application (green) and emotional well being (lilac). The findings seem to bear out the Ofsted inspection comments revealing a group of pupils that are confident in their own abilities, empathic and caring in relation to other pupils. They also show some differentiation in the other key areas with diverse responses in relation to application and concentration and in relation to emotional well being with almost 50% stating that they often lose their temper and the majority expressing that they worry a lot about things they aren't good at.

	Very Like	Quite like	Only a bit like	Not like
I try to help people when they are unhappy	6	5	1	1
I often forget what I should be doing	1	5	4	3
I know what things I am good at and bad at	10	2	0	1
I often lose my temper	6	1	3	3
A lot of people seem to like me	6	4	2	1
I get annoyed when people make mistakes	0	1	4	8
I often leave it to the last minute to do my school work	3	1	1	8
I can describe how I am feeling most of the time	6	2	3	2
I get upset if I do badly at something	4	4	1	4
I find it difficult to make new friends	2	0	1	10
I know when people are starting to get upset	8	3	2	0
I carry on trying even if I find something difficult	7	2	1	3
I am easily hurt by what others say about me	4	3	5	0
I calm down quickly after I have got upset	9	1	1	2
I am usually included in other people's games	8	1	2	2
I laugh at other children when they get something wrong	1	1	1	10
I make a good effort with most of my school work	8	2	3	0
I am good at many things	9	3	1	0
I am usually a calm person	7	2	1	3
I spend too much time on my own	3	2	2	6

I try to help someone who is being bullied	5	6	1	1
I find it easy to pay attention in class	5	4	1	3
I worry a lot about the things I'm not good at	6	3	3	1
I can wait my turn	8	1	2	2
I can make friends again after a row	8	2	1	2

4.5. Parental Involvement

Parental involvement in the school is limited. An open day held every September attracted 13 parents representing 14 pupils. Feedback was very positive, with all parents strongly agreeing or agreeing that children were happy in school, making good progress, treated fairly and were safe and respected. Parents felt the school was well run and they felt comfortable approaching the school.

It is hoped that the In Harmony project will increase parental involvement.

5. The Management of the Programme

5.1. Management

RLP is the project lead with Peter Garden, Executive Director, Learning and Engagement 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 Thomson acting as Artistic Director on secondment from the RLP.

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

- Peter Garden, Judith Agnew, Sally Anne Thomson and Andrew Cornall (Executive Director, Artistic Policy – Orchestra, RLP)
- Sr Moira Meeghan, Headteacher, Faith Primary
- 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 is intended that the group may expand to involve parents and children from September 2009 onwards.

The group meets termly and its terms of reference are:

- 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

All press and media is channelled through Jayne Garrity, Head of Communications, RLP, to ensure consistency in key messages.

5.2. Recruitment of Team

Sally Anne Thomson (now Anderson) was appointed as Artistic Director of In Harmony in late January 2009. A violinist with the RLP and trained at the Royal College, London, she had been active in previous educational projects since the age of 19 and had a wide range of experience and a passion for the work.

A Coordinator was recruited, Zoe Armfield, in February 2009 and she joined Sally Anne in planning the delivery of the programme.

Recruitment for the musicians was begun in January 2009 and the team was in place by the end of February 2009. The posts were advertised within the RLP and within LMSS:

Recruitment involved children from Faith Primary, the headteacher, the RLP and LMSS. Tutors were recruited for cello, double bass and viola.

Merlin Sturt trained at Royal College

Rod Skipp trained at Royal Northern College

Mary Bowell recruited from LMSS

A music therapist was also recruited to supplement the team for 1 day a week to work with Foundation Stage children, vulnerable children and those with special needs.

5.3. Trainees and Volunteers

In April 2009, recruitment of a group of student volunteers took place with Liverpool Hope University and the University of Liverpool. 6 Students were recruited from Liverpool Hope and 1 from the University of Liverpool. The volunteers were allocated sessions within the timetable to assist and observe and it is anticipated that they may lead instrument practice clubs and after school clubs.

It is intended that there will be a wider volunteer plan that will engage the West Everton community.

One member of the team, Alex Gilbert (recent violin graduate of the Royal Northern College of Music) joined the team as a Trainee. She will attend all instrument lessons and orchestra. The intention is to monitor the success of this and develop a training model that can be rolled out from September across all strings in order to build capacity and skills in the local music sector.

5.4. Training and development programmes

Full team induction took place in April 2009 into the RLP.

In addition, a programme of training was designed and implemented throughout April. This included Kodaly, Dalcroze, Behaviour Management , string teaching and Smartboard training. The training also included a day of creative planning for the team.

Date	Time	No's	Venue	Session	Trainer	Notes
Tuesday 31 March	09.15	<i>Drinks on arrival</i>				
	09.30 – 10.30	8	Rodewald Suite	Team meeting	Sally Anne Thomson	

	10.30 – 15.30	Up to 20	Rodewald Suite	Instrumental teaching/Kodaly	Katie Wearing	Staff to wear comfortable clothes and bring instruments. Flipchart and Piano needed <i>Mid Morning Drinks at 11.45</i> <i>Lunch at 13.15</i>
Wednesday 1 April	10.15	<i>Drinks on arrival</i>				
	10.30 – 16.30	Up to 20	Rodewald Suite	Instrumental teaching/Kodaly	Katie Wearing	Staff to wear comfortable clothes and bring instruments. Flipchart and Piano needed <i>Mid Morning Drinks at 11.45</i> <i>Lunch at 13.15</i> <i>Mid Afternoon Drinks at 15.00</i>
Thursday 2 April	09.15	<i>Drinks on arrival</i>				
	09.30 – 12.00	8	Rodewald Suite	Team planning & reflection	Sally Anne Thomson	Staff to bring repertoire <i>Mid Morning Drinks at 10.45</i>
	12.00	<i>Lunch</i>				

	13.00 – 16.00	Up to 20	Rodewald Suite	Improvisation and planning	Philippa Bunting	Handheld percussion instruments, Flipchart and Piano needed <i>Mid Afternoon Drinks at 14.30</i>
Friday 3 April	08.55 – 09.10	8	Faith School	Shake up and Sing	Sally Anne Thompson	
	09.30 – 16.00	8	Faith Primary School	Smartboard Training/behaviour management	Chris Metcalf & Colin Richardson	Spec of whiteboard needed, JA to contact Colin. <i>School providing lunch.</i>
Monday 6- Wednesday 8	08.45 – 20.15	10	RNCM	Dalcroze Society Easter course	Various	All staff to complete registration form and bring instruments
	08.45 – 17.00 (Wed)					
Thursday 9 April	10.00 – 15.00	8	TBC (Phil)	Team planning	Sally Anne Thomson	Discuss operational issues including how to pay teaching staff

5.5. Base

The team works in an office in Faith Primary School which means that they are working alongside teaching staff and are readily available to the children. This builds on RLP learning from the Kensington project.

6. The Evaluation

6.1. Our overall approach to the evaluation of In Harmony, Liverpool is informed by the need to demonstrate 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

6.2. The evaluation of In Harmony Liverpool will use a wide range of indicators at four levels:

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

We will be seeking to evaluate impact in all four dimensions and will also be working to evaluate the project management model 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 will be important to achieve greater depth.

6.3. 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 listed in Appendix 2. 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 engagement of all partners.

- 6.4. We are also concerned to identify measures that will enable us to demonstrate value added. This is a costly project when considered on a per capita basis. (See Budget contained in Appendix Three) 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 is an econometrist, an adviser to Obama and a Nobel prize winner. His research into the economic impact of early years interventions is interesting in the context of this project. A small scale study into the Perry PreSchool project was reported as follows:

“Recent small-scale studies of early childhood investments in children from dysfunctional families and disadvantaged environments have shown remarkable success and indicate that interventions in the early years can effectively promote learning. Early childhood interventions of high quality have lasting effects on learning and motivation. They raise achievement and noncognitive skills, but they do not raise IQ. Reported benefit-cost ratios for the program are substantial. Measured through age 27, the program returns \$5.70 for every dollar spent. When returns are projected for the remainder of the lives of program participants, the return on the dollar rises to \$8.70.”

(Source:http://www.strath.ac.uk/media/departments/economics/fairse/media_140851_en.pdf)

The longevity of this study is important as it has measured the long term impact of public spending over a 27 year period and it then projects this value into the future. But, there may be some relevance to In Harmony.

- 6.5. 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.

6.6. The work to date has therefore focussed on:

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

7. Conclusions

7.1 In Harmony, Liverpool was a unique opportunity grasped by a group of agencies already in dialogue about joint working. In some senses the project could be said to have **galvanised a range of pre existing elements**.

- The infrastructure to support the project was already in place with the RLP already working in the area and key agencies already engaged
- Key individuals within the area – cited as community leaders by many people interviewed – were already engaged with the RLP as a result of the development of the Friary.
- The school itself is an improving school with a Headteacher who already had 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

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 development.

7.2 Because of this, it will be important to evaluate the effectiveness of the management model of In Harmony Liverpool. Questions about potential replicability will be crucial. But, given the foundation for the project rested on a pre existing set of circumstances and an already embedded process where partnerships were well established, the transferability of this model would require a similar set of circumstances or the willingness to establish them as part of the project process.

7.3. Furthermore, because of the above, there is a shared concern to measure the impact and to ensure that lessons are learnt and evidence gathered to demonstrate value and impact. This means that the role of the evaluation team is perceived as a further element in the partnership, working **with the partners** and not **to them**.

7.4. The project is a costly investment and this is currently a short term investment. The full impact of the project will almost certainly not be evident within the timeframe of the pilot programme and the partners are already conscious of the need to ensure sustainability if it is to be able to achieve its true potential impact. The potential **value added** of In Harmony is also immense and as such it is important that other partners are engaged and that the evaluation framework seeks to find ways of measuring this value.

Appendix One
List of Consultees in Baseline Phase

Royal Liverpool Philharmonic

Peter Garden

Judith Agnew

Tamsin Cox

Sally Anne Anderson

Zoe Armfield

Merlin

Rob

Faith Primary

Sister Moira Meaghan

Staff Team

Liverpool Hope University

Bill Chambers

Stephen Pratt

David Walters

Bart Mc Gettrick

Liverpool Music Support Service

Jonathan Dickson

West Everton Community

Anne Roache, WECC

Coun Jane Corbett

John Dumbell, Shewsy

John Rowe, Shewsy

Rev Henry Corbett

Debbie Reynolds, SFZ, Pastoral Assistant & Governor, Faith Primary

Liverpool City Council

Helen O Gorman

Graham Boxer

Paul Morrison, Area Neighbourhood Manager, West Everton

Paul Dagnall, Childrens Services

Karen Lewis

Health and Voluntary Sector

Linda Richings, Knowsley CVS

Alan Lewis, LCVS

Polly Moseley, Consultant, PCT

Mandy Chivers, Merseycare

Moya Sutton, Alderhey

Sandra Harrison, MGL

Valda Smits, Priority Research

Tony Boyle, PCT Neighbourhood Health Manager

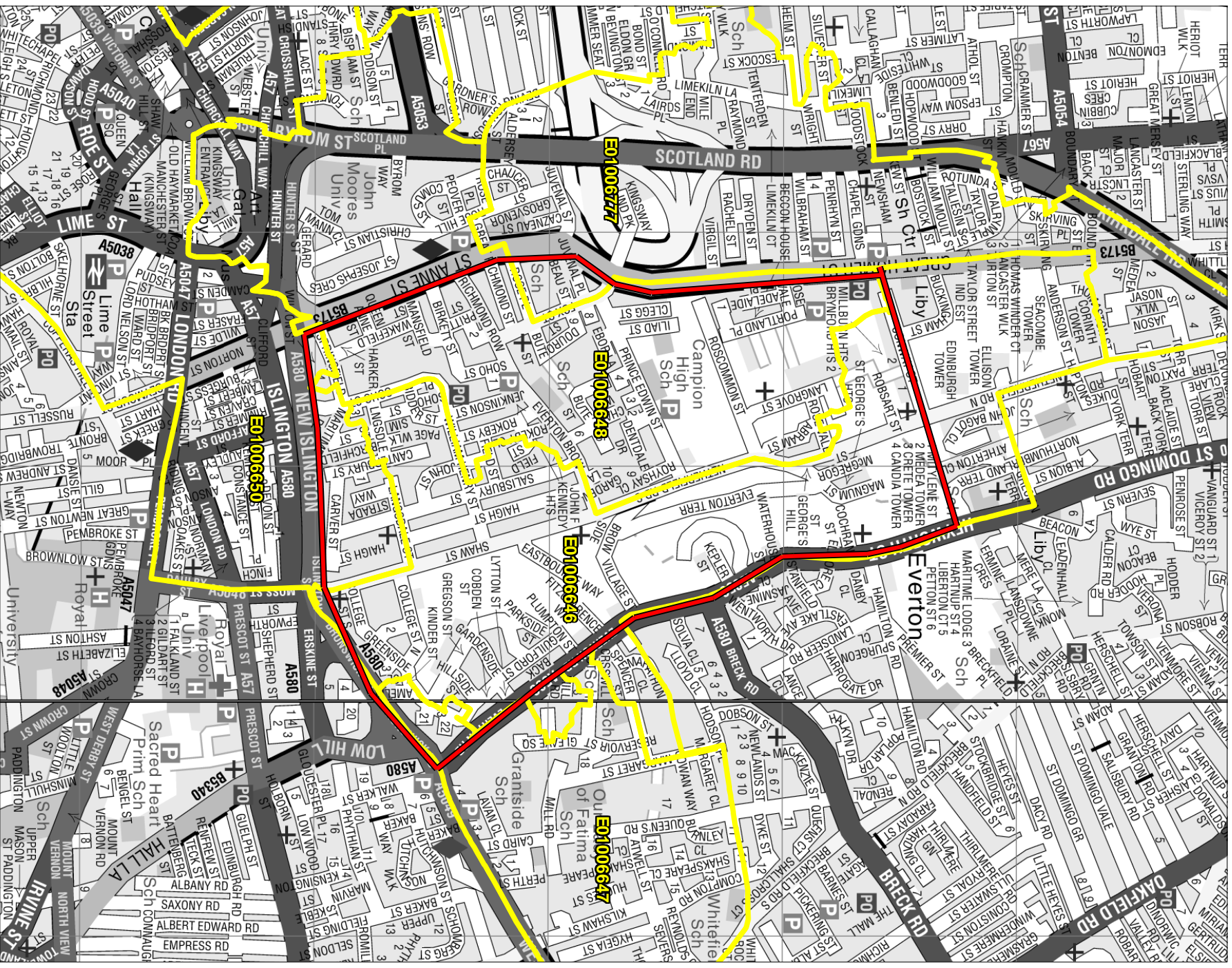
In addition, the consultants have met with DCSF representatives, Angela Ruggles and Dick Hallam and the other evaluation teams from Norwich and Lambeth.

Telephone contact has also been made with El Sistema, Scotland and with Arts Council England (Susanne Eastburn, Director Music Strategy) and Arts Council Scotland (Joan Parr, Director of Learning and Engagement)

Appendix Two: Budget as presented in tender document

ITEM	2008/9	2009/10	2010/11
	£	£	£
Project Officer - FTE January 2009 - March 2011	6,750	27,000	28,350
Project Coordinator (20%) scale 6 incl. on costs	1,600	6,400	7,000
Recruitment Costs (staff, adverts, evaluation commission)	8,000		
RLPS Musicians (2 x FTE Equivalents based on RLPO Principal Player salary plus on costs)	6,000	76,000	80,000
LMSS Curriculum specialist (STPC M1 – UPS3 incl. on costs (50%))	3,000	23,500	24,500
Freelance to include Choral Director, additional instrumental music tutors, small ensemble performances and visiting artists	10,000	25,000	25,000
Training and workforce development	2,000	15,000	15,000
Technological equipment (audio visual aids, amplification etc)	15,000		
Venue Hire and associated costs (across 4 venues)	4,000	22,000	22,000
Instruments	15,000	15,000	15,000
Materials and Resources	5,000	5,000	5,000
Tickets to Family Concerts, Schools Concerts and other live performances	1,500	12,000	12,000
Transport	3,000	6,000	6,000
PR and Communications (events, resources, materials, staff)	2,500	5,000	5,000
Programme Evaluation	10,000	10,000	10,000

SUB TOTAL	88,350	247,900	254,850
RLP Overheads, line management, senior management time, finance auditing and administration, HR and IT set up, phones	13,253	37,185	38,228
TOTAL (inclusive of VAT)	101,603	285,085	293,078



West Everton

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FINAL

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