



In Harmony Alumni Study

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Acknowledgements

Dr **Susanne Burns** has worked on the evaluation of In Harmony Liverpool since its inception in 2009 and was delighted to be able to carry out this piece of work tracking some of the alumni. She is an independent consultant working with a wide range of clients carrying out research and evaluation as well as training and mentoring. She is now based in the Northeast of England.

Susanne worked with an Associate, **Posy Jowett**, on the benchmarking. She drew on material gathered by the **interview team** who led such

open and supportive conversations with the young people which meant that valuable insights were garnered. She is also grateful to the **Learning Team** at the Royal Liverpool Philharmonic who worked hard to secure a sample.

Finally, we must say thank you to the **young people** who came forward to tell their stories with such generosity and enthusiasm. Throughout the evaluation of the programme the voice of the young people has always been central, so we hope your voices are truly reflected here. Thank you.

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Executive Summary

In Harmony Liverpool has been systematically evaluated since 2009. Much data has been gathered and impact evidenced over that time. Such a longitudinal programme of collaboration between schools, a community and an arts organisation creates opportunities for learning that are often absent from the short-term interventions that are more common in the sector.

After 15 years it seemed timely to seek to assess the impact of the programme on life chances across a prolonged period of time with some children now having progressed through Further or Higher Education (FE/HE) and into employment, and others completing secondary education. The intention was not primarily about tracking musical progression – although we hoped to find some evidence of this in some of the alumni – but rather to identify any impact the programme might have had on **educational attainment, employability, earnings, cultural capital and overall life chances.**

The task was challenging and built on previous evaluation and tracking of a group of case study children, as well as an earlier research project led by Geddes in 2021 that had sought to track alumni. Geddes had struggled to secure a sample, and this piece of work encountered the same difficulties. Securing interviewees proved to be very difficult and the sample of 12 individuals secured was small given the overall potential sample size. There was an overlap between five of the respondents

Their responses are consistent with previous datasets and reports, confirming involvement with In Harmony increased their:



Confidence, Pride and Self Belief



Development of transferable Life Skills including listening and communication



Employability and leadership skills



Teamwork



Friendship and social connection



Perseverance, resilience and determination



Independence and aspiration



Health and well-being benefits



Enhanced cultural capital



Passion for music

in the pilot study of 2021 and those interviewed in 2024 as part of the research contained within this report and we have built on this overlap in the case studies presented in this report, drawing data from both studies. Alongside the survey and interview, benchmarking was carried out to enable us to draw comparisons between the sample and the wider community both locally and nationally.

The limitations of our sample sizes mean our findings are inconclusive and suggests that the findings cannot be translated across the overall sample but may provide an indication of outcomes that have relevance to other In Harmony Alumni. However, any correlation between the findings of the two studies might suggest a wider relevance. **Where we have been able to draw comparisons with the benchmarking, the alumni involved have almost always achieved better than the benchmarks for education and employment.**

Our sample had all engaged with the programme or with music in some way beyond primary school. 75% progressed into Sixth Form, 5 respondents went into FE/ HE with one progressed directly into employment. They are confident young people who are happy to talk about their lives and progression and have achieved a great deal to date both musically and in educational terms. They have all developed a passion for the arts due to their involvement with Liverpool Philharmonic.

Employability is a key impact for older respondents, with several mentioning the inclusion of In Harmony on their CV or their personal statements for University and using it in interview as an example of leadership qualities. This confirms that **participating in In Harmony supports employability and skills development beyond music.**

What seems to be important to state is that **there is undoubtedly a connection between the various different impacts of taking part on the young people interviewed.** They are interlinked. If a high level of educational success is attained, confidence will grow; if the world is opened up wider than the immediate community within which the young person lives, their aspiration may increase; if the young person takes advantage of the opportunities presented to take part in the extra-curricular activities they are likely to become better communicators, have stronger social skills and be able to mix with others more readily.

The small sample involved means we are unable to make any generalised claims of attribution – despite several of the young people themselves attributing their achievements to taking part in In Harmony. However, we are able to see that **taking part made a significant contribution to the lives of all the 12 young people in the sample.**

We have developed an approach to alumni research and a **set of recommendations** for continuing to carry out this work that will provide valuable data and evidence to support programme improvement and development as well as evidencing impact. Key to this is the need to systematically build in tracking through exit interviews and the cultivation of long-term connections and relationships.

- To conduct further and regular research and surveys with more alumni to validate the findings of this research and that carried out in 2021;
- To hold regular structured group conversations with young people involved in the programme during Secondary School to obtain feedback about how they find the programme, what they might like to change or improve and to build on their ideas. This may be happening

informally but modelling something around the notion of School Councils or Youth Parliaments could generate important learning as well as generating a different kind of dialogue with them that would prepare for future research as they progress in life;

- To carry out Exit Interviews with young people who leave the programme whilst in secondary school to ascertain their reasons for leaving and to secure their agreement to continue to take part in research;
- To build on the contact with the small group interviewed as part of the research and secure their support and ideas for future involvement with the programme;
- To build on already strong relationships with parents and carers to include them in any future research as a means of triangulating data gathered from young people;
- To develop a series of case studies that are not anonymised but which could be used for advocacy and fundraising purposes;
- To consider how to share this learning with the wider music and social impact sector, as the challenges and recommendations could be useful to other programmes who have not yet begun to tackle this kind of tracking;
- To consider how to structure an approach to Alumni relations by consulting with HE partners who generally do this well.

Collectively the recommendations would build a collaborative and purposeful approach to tracking life chances and progression across this longitudinal programme.

Introduction

Launched on 9 March 2009, 84 primary aged children in Everton began learning musical instruments and rehearsing as an ensemble, and 12 weeks later made their debut performance at Liverpool Philharmonic Hall as the West Everton Children's Orchestra. Today, more than 1,750 young people aged 0-18 years across Everton and Anfield learn a musical instrument free of charge, and play as part of an orchestra each week.

Children make music, learn an instrument, sing, compose, listen, rehearse and perform together each week in and out of school, led by professional musicians. The result is that music is embedded within the community.

<https://www.liverpoolphil.com/support-us/support-in-harmony/>

In Harmony Liverpool has been systematically evaluated since 2009 led by Dr. Susanne Burns, working with Paul Bewick from 2009 – 2014, with other specialists contributing including David Price OBE, Professor Susan Hallam MBE, Michael Galbraith (Clinical Psychologist and Systemic Psychotherapist), Professor Jude Robinson (University of Liverpool), Lucy Geddes, Warren Donnellan and Joanne Worsley, national In Harmony evaluations by the National Foundation for Educational Research (NFER) and the Institute for Cultural Capital. Much data has been gathered and impact evidenced over that time. This study therefore adds to and consolidates previous research and learning and draws on some of this material gathered over a 15-year period including the material gathered from a group of case study children who were tracked termly throughout Primary School.

Such a longitudinal programme of collaboration between schools, a community and an arts organisation raises many questions about impact and there are opportunities for learning that are often absent from the short-term interventions that are more common in the sector.

Published in January 2019, Reflections on 10 Year of Learning, Dr. Susanne Burns, draws from this evidence to summarise the impacts which include:

- In Harmony Liverpool has improved the life chances of children and young people with

outcomes including increased confidence, wellbeing, skills and resilience.

- In Harmony Liverpool has positively impacted on families and family life, developing social and cultural capital and generating pride.
- In Harmony Liverpool has positively impacted on the culture and learning environment of participating schools.
- Through long term partnerships, In Harmony Liverpool has helped to build stronger communities, generating civic pride, hope and aspiration. In Harmony Liverpool has made music a normal part of community and family life.
- In Harmony Liverpool has positively impacted on Royal Liverpool Philharmonic (RLP), enhancing its civic role.

After 15 years it seemed timely to revisit some of the young people who took part in In Harmony in those early years to assess the impact it may have had on their progression into adult life. This short report analyses and benchmarks the data gathered from a survey carried out with a small sample of young people in June/ July 2024. This is supported by some benchmarking and individual Case Studies and stories that provide a qualitative context to the quantitative data presented.

¹ Evaluation Reports are available to download here: <https://www.liverpoolphil.com/about-us/in-harmony-liverpool/>

The Methodology

One of the difficulties in assessing the impact of arts interventions in educational contexts is the fact that the majority of them are short term and project restricted. In Harmony Liverpool is an exception and this provides an opportunity to assess the impact of the programme on life chances across a prolonged period of time with some children now having progressed through FE or HE and into employment and others completing secondary education.

In developing an approach to tracing and interviewing a sample of alumni of the programme we were seeking to assess the impact of taking part in the programme on their lives. The intention was not primarily about tracking musical progression – although we hoped to find some evidence of this in some of the alumni – but rather to identify any impact the programme might have had on **educational attainment, employability, earnings, cultural capital and overall life chances**. Ideally, we wanted to identify a cohort who would be willing to continue to take part in the research in future years so that we could build on this knowledge and make a case for more long-term arts and educational interventions.

In approaching this we were aware that there would be constraints, and that a grounded, economical, deliverable and pragmatic approach needed to be adopted.

Whilst RLP hold some data on participants in the programme, because of data protection legislation the ownership of the data is largely held by the schools so we knew it would need some door-to-door work to recruit a sample of young people prepared to take part in the research. We recognised that some will have left the area and may need to be contacted through remaining family members or friends.

- A flyer was produced that was widely circulated and phone calls were made to know contacts to seek to involve them and gather other possible contacts to speak to;

- Data was gathered internally to identify the numbers of young people within the overall sample that we would seek to contact. This highlighted a total of 173 eligible young people aged between 18 and 26 who had progressed through the In Harmony Liverpool programme;

- A survey was developed collaboratively between the consultant and the Head of Learning at the RLP;

- Benchmarking was carried out on earnings, employment and educational levels against which we may be able to assess whether the cohort have achieved higher than average outcomes;

- A team was recruited and trained to carry out telephone interviews using the RLP phone lines and desks that would be structured and captured in real time using a survey tool.

We sought to ensure that participants were incentivised to take part, that they were interviewed at a time that suited them and that privacy and anonymity was offered to them.

Given the longitudinal nature of the research and evaluation carried out since 2009, which had included regular termly interviews with a large group of children whilst they were attending primary school, we were initially optimistic about securing a reasonable sample. The voice of children had always been at the heart of our inquiry and the young people had been involved in the evaluation since the onset providing feedback and informing its development. When we published the 10-year report, we had tracked 119 case study children over the ten-year period. By tracking the same children each term, we have been able to monitor changes and progress over several years, often in sibling groups, and ranging in age from 5 – 19. However, earlier research (internal to the RLP) carried out by Geddes in 2021 had struggled to secure a sample and this piece of work encountered the same difficulties. Securing interviewees proved to be very difficult and the

² Information on this Case Study group can be found in the series of research reports referenced in Appendix Six of this report.

sample of 12 individuals secured was small given the overall sample size of 173. There was some overlap between those interviewed by Geddes in 2021 and those volunteering in this research.

2024 Alumni Study Participant	Original Case Study member 2009-2019	Alumni Pilot Case Study 2021/22
1		Yes
2		
3	Yes	Yes
4		
5		
6	Yes	
7		Yes
8	Yes	
9	Yes	
10		Yes
11		
12	Yes	Yes

There would appear to be several reasons for the difficulties we encountered, and we will examine this in the final section of the report as we consider how to take the work forward.

The pilot study carried out in 2021 sought to understand the potential impact and legacy of In Harmony Liverpool on young people’s life chances in education, skills, personal development, wellbeing and employment. This research interviewed a sample of 15 young people.

The limitations of these sample sizes suggests that the findings cannot be translated across the overall sample but may provide an indication of outcomes that have relevance to other In Harmony Alumni. There was an overlap between five of the respondents in the pilot study of 2021 and those interviewed in 2024 as part of the research contained within this report and we have built on this overlap in the case studies presented in this report drawing data from both studies. Any correlation between the findings of the two studies might suggest a wider relevance and this will be referred to throughout where relevant.

The earlier pilot study research also interviewed the carers/ parents of the young people and therefore included a degree of triangulation in the findings. Geddes concluded:

“This pilot study has highlighted the impact of In Harmony Liverpool on young people’s life chances through increased employability skills, personal development and access to opportunities that they may not otherwise have had, including performing, travelling, experiencing work and meeting new people.

The findings also illustrate how participating in In Harmony Liverpool influenced some young people’s decisions around their education, training and future careers.

For those who have decided not to pursue music as a career, In Harmony Liverpool developed their love of music and enabled music to be a part of their lives as a hobby moving forwards. The young people’s breadth of musical interests and experiences should also be noted.

The study demonstrated a range of positive outcomes that the In Harmony Alumni experienced as a result of the programme. These outcomes include development of new skills, such as musical skills and knowledge, reading, interpretation, expression, time management and leadership. Increased agency was also a recurring theme, demonstrated through increased confidence, self-belief, resilience, open mindedness and reduced stress. A sense of community was evident through increased respect, teamwork, connections and new friends. Finally, passion for music was apparent through increased enjoyment of music and sustained relationships with music, ranging from listening, playing different styles of music, making music in a studio and learning other instruments.”

Geddes’ study represented 15 young people who decided to continue with In Harmony Liverpool in some way after primary school. Three of the young people interviewed had not continued with In Harmony Liverpool post primary school. Two of these young people had also not continued with other extra- curricular music-making post primary school.

Other research carried out by Burns & Hallam for Arts Council England (ACE) looked at secondary progression and this research also contained some case studies that have a relevance to this current research programme. Appendix Six contains links and references to this research.

It is important to acknowledge that the Covid pandemic may have impacted on this group of young people some of whom were taking GCSEs or A levels in the years affected – 2020 and 2021. This may be reflected in the benchmarking data as well as in their attainments. Further the role that music might have played in their experiences could have impacted the young people. When asked we found that for some of them it had a

The Survey

The survey is contained in Appendix Two and was undertaken in an informal telephone conversation with our trained Interview team.

Alongside the survey, benchmarking was carried out to enable us to draw comparisons between the sample and the wider community both locally and nationally. This work was very detailed and looked at local and national benchmarking data for the young people entering year 7 in September 2009, 2010, 2011, 2012, 2013, 2014 and 2015. In all cases they would have been sitting GCSEs five years later, A levels 7 years later and if they went on to FE or HE 9/10 years later.

We were looking to identify:

- Average employment statistics;
- Average Earnings;
- Level of Educational attainment;
- GCSE passes/ BTEC etc;
- % Attendance at FE/HE.

Over this period there have been some changes to the way in which educational attainment is assessed, the Covid-19 Pandemic impacted examinations and results and data was not published for 2020. This meant that we only have the national picture to assess against in the academic years 2019/20 and 2020/21. Salary data is taken from the Office of National Statistics’ Annual Survey of Hours and Earnings (ASHE). ASHE is based on a 1% sample of jobs taken from HM Revenue and Customs’ Pay As You Earn (PAYE) records. This data covers employee jobs in the United Kingdom. It does not cover the self-employed, or employees not paid during the reference period.

positive impact bringing them closer together with family or partners and creating an opportunity for reflection and evaluation. For others it was boring and anxiety inducing. For those studying for GCSEs and degrees it was hard and challenging doing online classes and being distracted by younger siblings. However, one stated that she had enjoyed writing final dissertation in the garden in the lovely sunshine.

Given the size of our sample any comparisons between our sample and the benchmarks would be inconclusive and a much larger sample with interviewees who had not continued with music or who represented different employment sectors and who had not progressed to FE/HE would be required to be able to draw any valid conclusions. However, where possible we have noted any relevant benchmarks at the end of the relevant sections. The full benchmarking data collated is contained in Appendix Four.

Our sample of 12 young adults can be summarised as follows:

- 9 were female and 3 male;
- Their ages ranged from 18 – 25;
- 50% of the sample had only been involved with In Harmony in Primary School and had not continued once progressing to secondary school whilst 33% had continued in secondary school and 8% were still involved in some way;
- One respondent has a child aged 5 years;
- 8 young people are still living at home, 2 are living in their own homes, 1 is at University and living away and 1 is at University but has returned home and is missing independent living;
- Awareness of the expansion of In Harmony was high with all but one knowing it now took place in different schools and many citing family members being involved.

Educational Attainment

It was noticeable that those who were willing to take part in the interviews had all engaged with the programme or with music in some way beyond Primary School. 75% progressed into Sixth form, 5 respondents went into FE/ HE with one progressed directly into employment.

One respondent has completed a degree in Geography and two are now at University

studying English Literature and Medicine. One is planning to transfer to University to study Primary Education in September 2024. One has an Extended Diploma in Sport and Exercise Science and another a diploma in Health and Social Care.

Respondents achieved between 6-9 GCSEs. Some examples are:

Respondent 1

RE - 4
Science, Music, English Literature, Maths - 5
English Language - 6
Media - Distinction

Respondent 2

Maths Combined science - 6
History, Spanish, English Literature and Language, RE - 7
Music - 8

Respondent 3

English, Maths, RE - 5
Music - D
Science - C
Geography - B

Respondent 4

Geography, Spanish - 4
English, Maths, Science - 6
Business - Distinction

Respondent 5

Business - A*
English, Maths, sciences, Geography, Drama, RE - A
Spanish - B
Maths - C

Respondent 6

Achieved Six 9s and three 8s in subjects including English literature and language, Maths, Biology, Chemistry, Physics, Spanish and Computer Science Engineering Diploma

Respondent 7

PE - A
All core subjects, including History and French - B,
Maths, RE - C
Child Development - Distinction

Of those surveyed 4 chose music at GCSE with one stating they specifically “chose music for GCSE, partly inspired because of her experience of learning an instrument at primary school with IH.”

25% of those surveyed studied Music A level. Generally, the A level results of the young people surveyed were high with six achieving 3 or 4 A levels and one achieving the equivalent of 3 A levels in an Extended Diploma.

The impact of Covid was mentioned several times with one respondent stating “I did Music, English literature and Psychology and passed with Cs in all of them. The country as a whole did below average,

felt more relieved, most people got into their first-choice unis.” She now studies English Literature at University and is enjoying it.

Their experience of music in secondary school was varied with some continuing to study as part of their academic education and some continuing with In Harmony.

“In year 7 had a go at learning the guitar as part of the school, but school stopped doing lessons after year 8. I carried on playing violin with In Harmony. I picked up the guitar again a couple of months ago as my uncle gave it to me, I tried to learn some chords, still fun.”

“Only played instrument via In Harmony. In Harmony had a different technique of teaching with private lessons and extra sessions after school. Music was on offer but didn’t fit learning style. music theory year 7-9, music was a hobby didn’t want to continue theoretical, music was a release. Exams were a stress, music was chill time.”

In 2015, 48.6% of pupils in Liverpool Local Authority achieved 5 or more A*-C grades (including English and Mathematics) at GCSE level. The percentage in Liverpool was lower than the national average of 53.8% of pupils in England who achieved the same scores at GCSE that year. The one In Harmony alumni respondent who took their GCSEs in 2015 achieved 10 A*-C grades including English and Maths.

GCSE reform and changes in grading

From September 2015, in England, new GCSEs in English Language, English Literature and Maths were available to be taught in schools. In the following years, additional reformed GCSEs graded on a 9-1 scale were sat by pupils for the first time, along with the English language, English literature and mathematics GCSEs which were reformed in 2017. Once a GCSE subject has been reformed, any non-reformed entries in these subjects do not count within school performance tables. By 2020, all subjects were using the new grading system, but between 2015-2020 some pupils may have taken a mixture of old and new-style GCSEs in the same year.

Results tables from 2015 onwards use ‘Average Attainment 8’ scores as a measure of GCSE success. Attainment 8 measures pupils’ attainment across eight qualifications. In 2016, we only have this as a baseline to measure GCSE results against. In order to ascertain Average Attainment 8, we need both the GCSE scores and corresponding results. This data wasn’t gathered in the interviews for the alumni who would have sat GCSEs in 2016.

⁴ <https://explore-education-statistics.service.gov.uk/find-statistics/key-stage-4-performance/2020-21>

In 2017-2019, the percentage of pupils achieving grades 5 or above in English and Maths GCSE in Liverpool was between 35.5%-37.3%. This was lower than the regional average of between 40.3%-41.1%, and lower than the English national average of 39.9%-43.4% for the same grades. Both In Harmony alumni who sat their GCSEs in 2017 achieved grades 5 or higher in both English and Maths GCSE.

The impact of COVID-19 on exam data

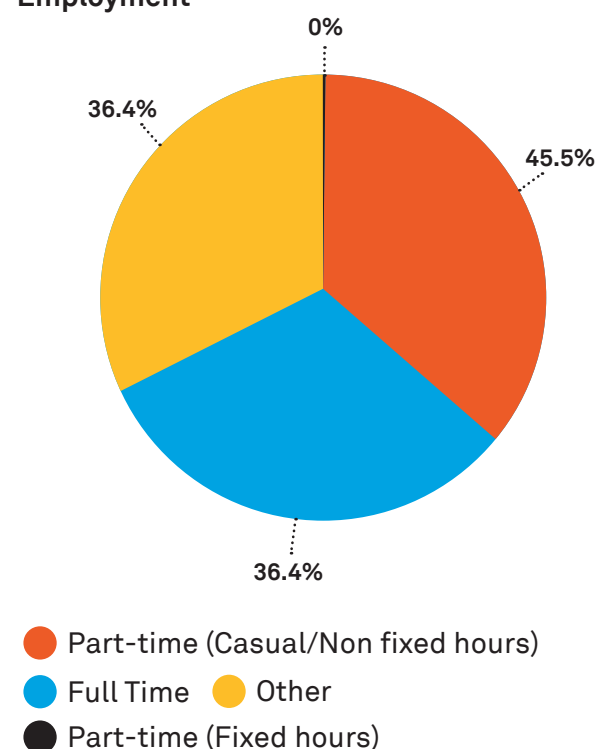
Due to the COVID-19 pandemic and resulting school closures, the summer exam series was cancelled in 2020. Pupils scheduled to sit GCSE and A/AS level exams in 2020 were awarded either a Centre Assessment Grade (CAG) submitted by their teachers or their calculated grade using a model developed by Ofqual - whichever was the higher of the two.

As the pandemic continued to affect schools in 2020-2021, in this following year pupils were only assessed on the content they had been taught for each course. Schools were given flexibility to decide how to assess their pupils’ performance, for example, through mock exams, class tests, and non-exam assessment already completed. GCSE grades were then determined by teachers based on the range of evidence available and they are referred to as teacher-assessed grades, or TAGs. ⁴

In terms of the baselines created for this alumni research, this means that we only have the national picture to assess against in the academic years 2019/20 and 2020/21. In both years, 51.9% of pupils achieved grades 5 or above in English and Maths GCSEs. 5 of the 6 In Harmony alumni respondents achieved grades 5 or above in English and Maths GCSEs in 2020 and 2021.

Between 2017-2023, the percentage of pupils who have achieved at least 2 A levels in Liverpool Local authority is consistently lower than the regional Northwest average and the national average. While the Northwest average percentage of pupils achieving at least 2 A levels is typically close to the national average with a maximum variation of 1.5%, the difference between the Liverpool average and the national average is between 6% and 11.5% lower. **7 of the 8 In Harmony alumni who had sat A levels have successfully achieved at least 3 A levels.**

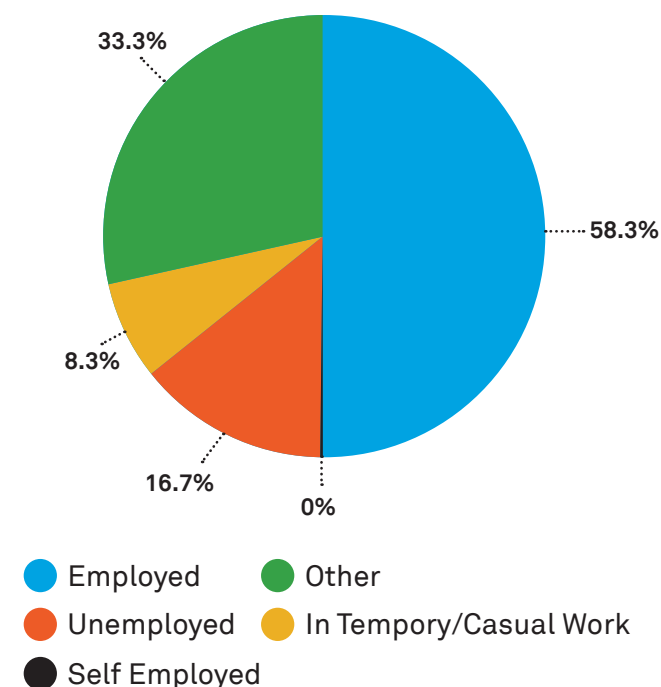
Employment



Employment and Earnings

Only two respondents are currently unemployed, with one stating they are in temporary or casual work. One has just left school and is going to University in September but had enjoyed work experience at Liverpool Philharmonic.

Current Employment Status



Those working full time are predictably those in secure employment whilst those working in retail and catering are working on casual hours. It is notable that several of the respondents have talked in interviews about working part time whilst studying both in Sixth Form and at College or University.

This is reflected in their earnings. We differentiated between salaried income and wages.

This question was not applicable to two respondents who are about to start University and therefore not currently earning. The lower weekly wages relate to three full-time students who are working casual hours to support themselves through University.

Salaries

In 2023, the UK median full-time salary for 18–21-year-olds was £20,437. In 2023, the UK median full-time salary for 22–29-year-olds was £29,120. Two alumni aged 23 and 25 responded that they earn over £30,000. Two alumni aged 18-21 responded that they earn between £20,000-£25,000.

Their roles are varied with one teaching full time, one working as an Air Hostess and one working as a Performance Nutritionist at Liverpool Football Club. Others are working in care, retail and catering.

Therefore, all four young people earning monthly full-time salaries were aligned with the national benchmark for 2023.

Alumni current age	Reported salary	2023 UK median full-time salary (18–21-year-olds)
19	£20,000-£25,000	£20,437
20	£20,000-£25,000	£20,437
		2023 UK median full-time salary (22–29-year-olds)
23	£30,000	£29,120
25	£30,000	£29,120

The most up to date benchmark salary data is from 2023. In 2023, the median weekly pay for 18–21-year-olds in part time work was £149.50. The median weekly pay for 22–29-year-olds in part time work was £230. Three alumni shared with interviewers that they were employed part-time or on casual contracts and paid weekly. One of the 19-year-old alumni reported earning an average of £100-£200 per week, and the other 19-year-old alumni reported earning an average of £200-£300 per week. The other alumni who was earning weekly on a part time basis was 24 years old and reported earning £300-£400 per week.

Alumni current age	Reported salary	2023 UK median full-time salary (18–21-year-olds)
19	£100-200	£149.50
19	£200-£300	£149.50
		2023 UK median part time weekly pay (22–29-year-olds)
24	£300-£400	£230

Therefore one of the respondents receiving weekly pay is aligned with the national benchmark for 2023, and two are higher than the benchmark.

Cultural Capital

All respondents had visited Liverpool Philharmonic Hall at some stage since leaving Primary School. In four instances this was related to the alumni playing in concerts for Resonate (Liverpool's Music Education Hub) and Liverpool Philharmonic Youth Orchestra. Two respondents mentioned concerts with Vasily Petrenko - "...a piano concerto after I performed a piece with Vasily, really cool experience meeting him."- and with Sheku Kanneh-Mason.

For others it was to attend concerts including orchestral concerts as well as popular music and films: ".... often go at Christmas time to see the films with live music. All the family love film music. Went to see Jurassic Park years ago, not seen it since...not the same without live orchestra."

Other cultural venues mentioned included the Royal Court, Liverpool Empire, St Georges Hall, various galleries and cinemas.

Respondents cited a wide range of different creative activities that they engage with including:



Design and graphics – magazine covers, music adverts and websites



Creating music for a film



Reading



Singing



Art and drawing



Water colour painting - the classes take place in the gardens of the Anglican Cathedral, and she loves being connected to nature in a creative way.

In three cases, respondents cited attending events with family members and this correlates with earlier research carried out by Geddes.

When asked if they are still enjoying music, only 3 respondents are still playing or making music with one – one is a member of the Liverpool Philharmonic Youth Orchestra going on a tour to Florence in July 2024. She wants to re-audition for next year. However, when she started university, she spoke to a few societies but there wasn't a lot of choice for classically trained people. She wants to continue playing after she leaves Youth Orchestra.

Other barriers to continuing to play were mentioned including lack of access to an instrument, time pressures, studying for exams and access to opportunities to play. One respondent who doesn't play as much as they would like stated it "hurts my heart a bit."

Music does appear however to be an important part in their lives through listening, attending gigs and singing. The interviewee noted of one respondent - "she has a huge love for it. She still sings and doesn't go a day without to listening to music. Her partner makes music and is part of a band."

During COVID music played an important role for several of the young people interviewed although one talked about how hard it was to communicate online.

"...still playing music through it all. music was an escape."

"I had to isolate for first months, so I played a lot of piano...[it] helped with mental health through this period."

"I struggled to communicate through zoom, got anxious doing cello lessons and so didn't do any through the pandemic, but after a couple of months started doing it again when I got more used to the situation."

It was notable that, when offered an incentive for taking part in this study, of the 12 respondents, 10 chose to receive tickets to events at Liverpool Philharmonic Hall, rather than the Amazon Gift Voucher also being offered.

Impact of Taking Part

We asked respondents whether looking back had In Harmony had any impact on their lives and the answers were illuminating and correlated with the earlier research by Geddes.

"It opened up another world"

Responses cited the love of music and the sense of aspiration and continued love of playing. One respondent has 3 guitars which take up his room and he has played piano, trumpet and double bass. One states that In Harmony has been an important part of her life and she still has her cello which was donated, and this is a source of pride for her - "It used to be given to whoever the eldest was in the orchestra but was given it in 2018."

The fact that In Harmony offered an opportunity otherwise not open to them was raised by one respondent - "Absolutely. I will always remember In Harmony. It was such cool experience; I would have never ever been able to learn an instrument in the area I was in."

One respondent talked about the importance of travelling with In Harmony – she went to Canada with In Harmony and talked about how unusual this was for a young person from that community. She felt very lucky, and this experience will stick with her as will playing at the proms in The Albert Hall. Another spoke about being given opportunities to be part of different events including attending a music camp in year 8/9 where he worked with different groups from Portugal and Croatia in a huge orchestra. The National Youth Orchestra was also cited as was speaking to MPs in Parliament on the 10th Birthday. In Harmony opened up new worlds for these young people and the pride they have as a result of that is evident from their conversations these young people and the pride they have as a result of that is evident from their conversations with the interviewers.

Confidence, Pride and Self Belief generated through performing, travelling with the orchestra and socialising with other young people. "I feel like it built my confidence". "I am more outgoing."

One respondent talked about how In Harmony had helped to develop ambition and belief in herself. "I was such a big self-saboteur but if the younger me could do this via music it gave me the ambition and drive to believe in myself. Look how the hard work is proven in the outcomes."

Several respondents referred to having the confidence to stand on their own feet. One talked about when she left Faith and went to a music driven school secondary school on her own saying that she "went out on my own and went away from the crowd." This gave her the drive and determination to do better away from the community.

Another example relates to playing Double Bass. She said that there are not many female bassists and it's a more male heavy environment which has prepared her for now working in a male dominated environment where she has the confidence to advocate for herself.

Transferable Life Skills including listening skills, communication skills and leadership skills were cited with one respondent talking about how her experiences of working with younger children in Summer Schools had confirmed for her that she wanted to be a teacher. Being able to communicate with different types of people from different backgrounds was a further skill identified.

One young musician talked about how she found the "attention aspect, listening" to be the most important aspect. It "created an environment where we had to learn and take everything in and be able to actually do it. Follow through and do what was needed to do."

"It makes me different from others. People are always so shocked when I tell them that I play the violin."

"Employers want to employ people that stand out and have extra layers to them, playing an instrument has added that".

Employability skills were mentioned by the older respondents. Several mentioned the inclusion of In Harmony on their CV or their personal statements for University and using it in interview as an example of leadership qualities.

Music appears to have impacted these young people because it provided a shared interest when they entered new environments. For example, one talked about starting a new secondary school where there was no one from primary school yet taking part in music helped her to make friends because there was a shared interest.

We presented a checklist of specific things young people have commented on in relation to this question and asked them if they agreed that they had experienced any of these things. The qualitative data supports the quantitative and correlates with the earlier research by Geddes.

	Response Percent	Response Total
Improved communication skills	100.0%	12
Improved listening skills	100.0%	12
Increased creativity	100.0%	12
Developed teamwork skills	100.0%	12
Increase independence	100.0%	12
Increase in confidence	91.7%	11
Increased perseverance and determination	91.7%	11
Increased friendships and social connections to others	91.7%	11
Developed leadership skills and being a role model	91.7%	11
Increased perseverance and determination	91.7%	11
Supported health and wellbeing	83.3%	10
Increased resilience	83.3%	10

These outcomes again correlate with those found by Geddes who states:

“The connected nature of these outcomes is illustrated through comments from young

people about their general feelings towards the programme, describing that In Harmony Liverpool “made me improve as a person” and “helped me all around”.

Aspirations

We asked the young people about what was next for them and given the previous data gathered it is no surprise that this small sample of alumni had great ambition and aspirations for their future. Several - at different life stages - talk about education and qualifications:

- The youngest interviewee talked about his hope of going to university to study music. He wants a job somewhere as well so has applied to be a retail member at The Beatles Story. He has applied to the University of Liverpool and his 2nd offer is Liverpool Music Academy. He plans to stay with family but wouldn't mind moving out. However, financial pressures could prevent this.
- One respondent had a year out of education after sixth form because of COVID 19. This helped her to decide that she wanted to continue education, as during this time she worked and spoke to her peers that she used to be in the orchestra with. She was speaking to the violinist from the orchestra, and they agreed that they enjoyed learning new skills and the kind of education In Harmony provided for them, and this was another motivator for her to seek out further education. She is starting her undergraduate degree in business studies at Hugh Baird in September and is hoping to go into human resources after graduation.
- Another is going on to study Primary school teaching at Edge Hill University. She is very excited to become a fully qualified teacher.

Travel figures highly for the cohort:

- Not sure about the future as she has never known what she wants to do but knows she wants to travel. Travelling is the next step - wants to live in so many places, London then New York too where she went with parents for

her 18th birthday. Her Mum has suggested that she uses music to get there! She doesn't want to be a musician as full-time career but wants to keep it on the side to keep it in her life.

- In the next couple of years, he wants to go to Japan on holiday. In the near future just focusing on university and medicine.

Again, we can see correlation with the findings of the earlier study by Geddes which highlighted future aspirations and travel:

“These young people shared their aspirations for the future, with some having a clearer idea than others. Career paths that were referenced included:

- Business and computer science
- Working with young people in early years
- Potentially teaching younger children
- Considering a career in popular music, psychology or the study of animals
- Motor mechanics
- Animal behaviour
- Making music in a studio

In Harmony Liverpool was referenced as a factor which may have influenced their decisions around future career paths, as before In Harmony Liverpool one young person had never thought about music as a career, another said that In Harmony Liverpool inspired them to consider jobs around the world as music is global and not defined to one specific place.

“It gave us an idea of what the future could look like”.

“Whilst some are happy with their current situation – *“being a mum for now, would love to play again.” and “keep going with my career and work my way up” - “it’s a massive year ahead, developing myself as an individual, inspiring future generations and working with the elite and younger generation.”*

Others are less satisfied - *“personally, I’m not in the best chapter of life. Everything feels out of reach, I don’t know where the future will be.”* They said especially with the upcoming election and

everything feeling so uncertain, at that point they were concerned about their future.

What seems to be important to state is that **there is undoubtedly a connection between the various different impacts of taking part on the young people interviewed.** They are interlinked. If a high level of educational success is attained, confidence will grow; if the world is opened up wider than the immediate community within which the young person lives, their aspiration may increase; if the young person takes advantage of the opportunities presented to take part in the extra-curricular activities they are likely to become better communicators, have stronger social skills and be able to mix with others more readily.

The small sample involved means we are unable to make any generalised claims of attribution – despite several of the young people themselves attributing their achievements to taking part in In Harmony. However, we are able to see that **taking part made a significant contribution to the lives of all the 12 young people in the sample.**

Conclusions and Recommendations

The findings of this survey are inconclusive because of the small sample involved. In both the 2021 research and that conducted to inform this report, the samples were small. It is suggested that there are many reasons for this which include:

- The fact that the sample are confident young people who have achieved a great deal to date both musically and in educational terms and that they have continued with music in some form suggests that they already have an interest and are happy to talk about their lives and progression. Lots of them have continued to engage with the programme. Whereas those who are no longer involved with music or are not achieving in life may have felt less confident or enthusiastic about being interviewed. There may have been a lack of perceived relevance to the lives the young people are currently leading. There may also have been a lack of understanding of what we were asking of the young people.
- Reaching young people is not a straightforward challenge as contact numbers or addresses might change, family and community connections may have been lost and flyers may not reach the right people. Word of mouth and linking through other alumni appears to be the most useful mechanism and speaking to a familiar person who they knew from their time with In Harmony is likely to be more reassuring. This also frames the 'ask' as a personal favour rather than a drain on time and a commitment to an 'interview' that may have felt daunting.

The limitations of our sample sizes mean our findings are inconclusive and suggests that the findings cannot be translated across the overall sample but may provide an indication of outcomes that have relevance to other In Harmony Alumni. However, any correlation between the findings of the Geddes study and this study might suggest a wider relevance. **Where we have been able to draw comparisons with the benchmarking, the alumni involved have almost always achieved better than the benchmarks for education and employment.**

Our sample had all engaged with the programme or with music in some way beyond Primary School. 75% progressed into Sixth form, 5 respondents went into FE/ HE with one progressed directly into employment. They are confident young people who have achieved a great deal to date both musically and in educational terms and they have continued with music in some form which suggests that are happy to talk about their lives and progression.

There was some overlap between those interviewed by Geddes in 2021 and those volunteering in this research. Their responses are consistent with previous datasets and reports, confirming involvement with In Harmony increased their:

- Confidence, Pride and Self Belief;
- Development of transferable Life Skills including listening and communication;
- Employability and leadership skills;
- Teamwork
- Friendship and social connection;
- Perseverance, resilience and determination;
- Independence and aspiration;
- Health and well-being benefits;
- Enhanced cultural capital;
- Passion for music.

The approach we adopted worked well - the model of a relatively short telephone interview, carried out by interviewers who had an understanding of the programme, and who were able to have an informal conversation appears to have invited frank and open feedback. A formal survey would not have achieved this degree of openness.

However, in future, the initial 'reach out' to alumni would be helped by using other alumni, family and community members as well as the In Harmony team and involving the team in carrying out the interviews would also be a tactic that could reassure the young people. This could also be helped by carrying out 'exit' interviews with young people as they leave the programme. Capturing

data in this way could inform the programme highlighting reasons for leaving and potential improvements to it whilst also asking them to consider taking part in an Alumni Group of some sort.

It could be useful to explore how HE institutions manage alumni relations as there may be some approaches and tactics that are transferable, and which might work with the In Harmony alumni. The young people involved were all keen to support the programme moving forward. They stated that they would like to be involved in a range of ways including attending reunions, coming to events, playing again, being ambassadors and/or undertaking work experience or volunteering. This pool of 'champions' could provide a useful starting point for further research, contacting other alumni, fundraising and advocacy work through the development of less anonymised case studies.

"She is still close to her school friends who she did IH with, and they all really wish they were still playing their instruments but feel intimidated about starting up again. They don't really know how to start up again and don't feel they have support to do so, especially because they don't have access to musical instruments."

Moving forward, the following recommendations build on those already suggested in the earlier research by Geddes:

- **To conduct further and regular research and surveys with more alumni to validate the findings of this research and that carried out in 2021;**
- **To hold regular structured group conversations with young people involved in the programme during Secondary School to obtain feedback about how they find the programme, what they might like to change or improve and to build on their ideas. This may be happening informally but modelling something around the notion of School Councils or Youth Parliaments could generate important learning as well as generating a different kind of dialogue with them that would prepare for future research as they progress in life;**

- **To carry out Exit Interviews with young people who leave the programme whilst in secondary school to ascertain their reasons for leaving and to secure their agreement to continue to take part in research;**
- **To build on the contact with the small group interviewed as part of the research and secure their support and ideas for future involvement with the programme;**
- **To build on already strong relationships with parents and carers to include them in any future research as a means of triangulating data gathered from young people;**
- **To develop a series of case studies that are not anonymised, but which could be used for advocacy and fundraising purposes;**
- **To consider how to share this learning with the wider Sistema community as the challenges and recommendations could be useful to other programmes who have not yet begun to tackle this kind of tracking;**
- **To consider how to structure an approach to Alumni relations by consulting with HE partners who generally do this well.**

The above recommendations would provide valuable data and evidence to support programme improvement and development as well as evidencing impact. Collectively they would build a collaborative and purposeful approach to tracking life chances and progression across this longitudinal programme.

Appendices

Appendix One: Case Studies

The three Case Studies that follow have been able to draw on a wide range of data gathered over 15 years; through the longitudinal evaluation work carried out by Burns and Bewick; ACE research carried out by Burns and Hallam in 2015; the Geddes pilot study in 2020; and the survey data gathered for this report. This was possible because there was some overlap between the individual young people and their families between the various pieces of research and we have been able to merge this data to tell a story over time.

Case Study One: X

Now aged 19, X started playing violin in Year 4 in primary school. They moved to an In Harmony Primary School late due to family circumstances and this meant they started In Harmony later than their peers. “I was learning to play guitar in my old school, and I didn’t know what to expect but I was excited at a new style of music and playing and chose to learn the violin because of the way it sounded. I have no regrets. I love the sound.” They progressed very rapidly and were playing at Grade 5 level by Year 8 when they were interviewed for the Burns and Hallam research (2015) “I worked hard and caught up quite quickly with the others – it is all about hard work and dedication.”

They joined Everton Youth Philharmonic and played in afterschool orchestra up to sixth form. They also joined the pilot Liverpool Philharmonic Youth Orchestra Pre-Associate Scheme in 2018. Their music tutor said: “X is a pleasure to teach and came to lessons always knowing what they wanted to work on that lesson. They show a mature, thoughtful approach to their violin playing. Throughout lessons they listen carefully to any suggestions and are usually able to execute what has been asked of them quite quickly. They have a natural stylistic ability when interpreting music, I noticed this especially in a piece of Handel which they prepared for their grade 5. I am looking forward to seeing how the next 6 lessons take shape without the specific goal of an exam...it will be nice to shape the lessons according to their needs.”



X has a younger sibling who plays viola. X attended North Liverpool Academy and then joined the Sixth Form at St Edwards College. Their GCSEs took place during Covid, so they didn’t do exams but achieved six 9s and three 8s including English literature and Language, Maths, Biology, Chemistry, Physics, Spanish and a Computer Science Engineering diploma. Interestingly they did not choose to study music at GCSE as they didn’t like the way it was taught. They went on to achieve 4 A levels in Chemistry, Biology and Maths and an EPQ (extended project qualification) and was awarded 4 As. They are now studying medicine at the University of Liverpool.

X is a quiet self-contained young person. They currently work part time to support themselves through University and their focus is now clearly on studying. They hope to be able to pick up the violin more regularly again but still manages to pick up the violin “every so often” and play.

They state that they acquired new skills from In Harmony that make them stand out from others. “Employers want to employ people that

stand out and have extra layers to them, playing an instrument has added that”. They feel that people are always so shocked when they tell them that they play the violin. They talk about the wealth of opportunities they were given, being part of different events, for example a music camp in year 8/9 where they met young musicians from Portugal and Croatia, and playing with the National Youth Orchestra. “It has given me skills that some people never have the chance to get. I have had great opportunities, and it has given me confidence – is that the right word? – I am a better listener and more attentive to other people. I am more sociable and have met people I would not otherwise have met.”

Their case study illustrates the importance of the role played by professional musicians as well as the support of parents to a young person’s progression in music - “I couldn’t do it without them.” X talks about the importance of thy role the RLP musicians and music teachers play: “It is so motivating to sit alongside a professional musician. They are so encouraging and supportive and that motivates me to be even better.”

They stated back in 2018, “I will not throw the opportunity away. It is very special, and I appreciate everything In Harmony is giving me.” It is clear from the 2024 research that this young person has stuck to their word.

Case Study Two: Y

Y is now 23 and has been involved with In Harmony since its inception in 2009. They were one of the first young musicians to participate. They have now finished an undergraduate degree in Sport and Exercise Science and has a job in the same field.

Y’s memories of In Harmony include being one of the first musicians to get into the National Youth Orchestra of Great Britain (Inspire): “it was a big thing for me... I’ve come from one of the most deprived communities.”

They played Double Bass and continued with In Harmony after leaving Primary School and into Sixth Form progressing so well as to play in the National Youth Orchestra. They only played music through In Harmony stating that this was because In Harmony had a different technique of teaching with private lessons and extra sessions after school. Music was on offer in school, but the approach didn’t fit their learning style – they stated that the In Harmony tutors used a creative route to learning which they felt is missing from other education. For them music was predominantly a hobby and a release. “Exams were a stress, music was chill time.”

“People don’t realise it’s a therapy... it was my escape when I was playing, it was my time to focus on what I wanted”.

They are a high achiever attaining Bs and Cs in GCSEs in English, Maths, Science, Applied Science, RE, French, History, PE and Child Development. They then went on to study Sport and Exercise Science and achieved a Distinction in an extended diploma which was the equivalent to three A levels prior to their degree.



Y stopped playing due to school pressures and not having the time, alongside health issues. They regret not continuing to play the double bass. Despite this, in the interview in 2021 they stated that they believed their love of music, which was developed through In Harmony and through their mother, has not stopped. In Harmony opened their eyes to classical music, which they used for revision to help concentrate. “I believe in myself and can achieve anything.” In the recent interview they reiterated that In Harmony has helped and installed a big amount of ambition and belief in themselves. “I was such a big self-saboteur but if the younger me could do this via music it gave me the ambition and drive to believe in myself. Look how the hard work is proven in the outcomes.” They state that In Harmony increased their confidence through performing on the Liverpool Philharmonic Hall stage, speaking in parliament in 2019 about the value of In Harmony and gaining transferable skills such as leadership and interview skills. They say they have always been independent but being a section leader helped boost their independence. When they played with the National Youth Orchestra this continued to boost their confidence. Y claims In Harmony has “Given me the drive and determination to do better, away from community.”

Music has helped with their mental health as they say they are a worrier, but music helps calm them.

For them, family has been a recurring theme in the interviews. In 2021 they recalled their parents coming to watch them playing on the BBC Proms in the Royal Albert Hall with their brother, which they felt, brought the family together. Y’s Nephew goes to Everton Nursery and has singing sessions and musicianship sessions with the In Harmony team. “He absolutely loves it comes home singing all the songs and this makes me nostalgic. When the programme had an anniversary, videos of previous participants were played in his nursery, and he pointed [me] out.”

They have worked in hospitality since the age of 17 so support themselves and is now

working as a Performance nutritionist for LFC – a job they love. The 2024 interviewer said that Y wanted to pass on a massive shout out to everyone who was part of the programme when they attended as they and others always say what a massive part of all of their lives it was, and they’ve never forgotten what they did for them. “Y would be a great role model for the new generation of In Harmony participants and their determination and work ethic shone through, but they were also so humble about it all.”

“.... being a part of it has had such a big impact.”

“Not playing now hurts my heart a bit” time.”

“People don’t realise it’s a therapy... it was my escape when I was playing, it was my time to focus on what I wanted”.

They are a high achiever attaining Bs and Cs in GCSEs in English, Maths, Science, Applied Science, RE, French, History, PE and Child Development. They then went on to study Sport and Exercise Science and achieved a Distinction in an extended diploma which was the equivalent to three A levels prior to their degree.



Case Study Three: Z

Z has been involved with In Harmony since they joined Faith Primary in 2009. They are now 19 and attending University to study English Literature.

They were one of the original Case Study children the evaluation team tracked from that time and that involved termly interviews and conversations with parents to triangulate the learning. Their mother had heard about In Harmony coming to Faith Primary and wanted Z to be able to benefit from it. So from the onset, parental support has been key to Z’s progression. In 2021, Z’s mother described how “music is just a massive part of our lives... it’s brought the family together”. They put theme tunes on in the house and visit Liverpool Philharmonic Hall. They particularly like going to concerts on birthdays and seeing films with orchestra such as Wizard of Oz and Home Alone. They also go to other venues such as the Liverpool Arena. Their mother said: “It just makes me massively proud to tell everyone that [Z] plays the cello and about all [Z’s] achievements.” And in 2009 at a Parents Focus Group, Z’s Dad commented: “RLP is dead big – I like showing off at work about it. It’s like if a Liverpool FC player came in to teach you football.” When their younger sister was first choosing which Primary School to go to, Z wanted her to go to Faith so she could experience the music too, but she went to another, “It’s a shame as I wanted her to go there. She wants to be a dancer, but I think I might still be able to sway her.”

Z progressed to play cello in 2012 and has continued to take part through their first year at University. They have every intention of continuing to take part. They currently play in the Liverpool Philharmonic Youth Orchestra and travelled to Florence in July 2024 with them. They intend to re-audition for next year. When they started university, they spoke to a few societies but there wasn’t a lot of choice for classically trained people. Z wants to continue playing after Youth Orchestra ends.

Z attended Archbishop Blanch Secondary and went on to sixth form at St Edwards College. They attained GCSEs in Music, History, Spanish, English Literature and Language, Maths, Combined Science and RE- all at Grades 6 to 8. They secured three A level C grade passes in Music, English literature and Psychology. Their grades were teacher assessed at GCSE because of Covid.

Z struggled a little with music during Covid – “I struggled to communicate through zoom, got anxious doing cello lessons and so didn’t do any through the pandemic, but after a couple of months started doing it again when I got more used to the situation.”

Z has worked alongside studying since the first year of sixth form initially at the M&S Bank Arena and over the last two years at Superdrug. Z juggles this with studying and attending orchestra practice.

Z describes their relationship with music as something that will always be a part of their life; Z always listens to music and plays cello for fun. Z’s memories of the programme include travelling to different places such as London, Newcastle and Ireland. They remember performing in the House of Commons as well as coming together with people from other countries through Sistema Europe. Z still keeps in touch with friends they made through these experiences.

Moving forwards, Z is unlikely to pursue music as a career but wants to keep it on the side to keep it in their life. Z is interested in potentially teaching children. Z isn’t sure about the future as they have never known what they want to do but knows they want to travel – they would like to live in London then New York for a while.

Z’s mother said Z went to a careers fair and wore their Liverpool Philharmonic hoodie, which made them stick out and broke the ice with potential employers. “It definitely sets them up for life, having something to focus on”.

Appendix Two: The Survey

1. Name of interviewee

Hi ****, I'm *** calling from Liverpool Philharmonic - you said now was a good time to chat about your involvement with In Harmony - is that still the case?

I'm really pleased to be chatting to you today. We are undertaking some interviews this summer with previous participants of In Harmony as we're trying to find out a little bit about what's happened in your lives since you were involved with the programme.

We're gathering data from the interviews to compare against local and regional statistics so we can try and assess the long-term impact of In Harmony in our communities.

So because we are running a comparison of our In Harmony alumni students, and other statistics from our communities, some of the questions I'm going to ask you may seem quite personal.

Please be reassured that everything we talk about will be used to review the impact of In Harmony in your community, but all information will be anonymised and you will not be named, nor individual information given.

Please feel free to say if you would rather not answer any question I ask, thats absolutely fine

2. So firstly to kick us off can I confirm your age? *

3. What was your involvement with In Harmony?

[Select all that are relevant. These cohorts will have likely attended Beacon Primary, Faith Primary or just come after school]

Follow up question - did they do in school and after school In Harmony activities?

And why did you stop doing IH?

- In primary school only (at Faith or Beacon)
- In primary and secondary school - but secondary only stayed with IH for a short period
- In primary and secondary school - and stayed

- involved with IH whilst at secondary for a few years
- In primary and secondary school - and stayed involved through until 16
- In secondary only (after school)
- still continuing in the programme in some way
- Did they attend after school as well as in school?
- Other (please specify):

4. And now can you tell me about where you are currently living?

5. Do you have any children?

6. Did you know that Liverpool Philharmonic is still working in the community through In Harmony and has now grown to include other schools?

Do you have any other friends or family members who are currently involved in the programme (e.g. nieces/nephews).

7. Now lets talk about your school life. Where did you go after attending primary school?

And how long did you stay there [e.g. up to completing GCSEs? or stayed on for 6th form] Did you study music or learn an instrument through secondary school?

Would you be happy to share your GCSE grades with me?

8. And what about after secondary school? Did you continue studying?

- School 6th form
- FE College
- Went into employment
- Did an apprenticeship
- Did not continue with study nor go into work
- Other (please specify):

9. If they carried on studying - follow up question:

What did you study [subjects]?

And would you be happy to share your final grades with me? (or predicted grades)

10. So now lets talk about work - what jobs have you had since leaving education?

11. What is current employment status? Employed

- Self employed
- Unemployed
- in temporary/casual work
- Other (please specify):

12. And in your current job are you part time or full time? Or casual hours?

- Part time (fixed hours)
- Part-time (casual/non fixed hours)
- Full time
- Other (please specify):

13. And if not currently in employment are you in receipt of any benefits?

- Yes
- No
- Rather not say
- Other (please specify):

14. Would you happy to share your current salary band with us? I've got some examples so you only need to say the broad figure that matches closest to your current earnings.

e.g. (lower options) an annual salary of 10-15k, or weekly wages of £1-200

- Salaried - between 10-15k
- Salaried - between 15 - 20k
- Salaried - between 20-25 k
- Salaried - between 25-30k
- Salaried - 30k+
- Weekly wages - full or part time weekly average £100-£200
- Weekly wages - full or part time weekly average £200-£300
- Weekly wages - full or part time weekly average £300-400
- Weekly wages - full or part time weekly average £400-500
- Weekly wages - full or part time weekly average £500+
- Rather not say
- Other (please specify):

15. Thinking back what impact did the Covid -19 pandemic have on your life/ your family?

16. Are you still enjoying music?

- Still playing or making music yourself
- listening
- through own children/other members of family
- attending gigs/concerts
- Other (please specify): e.g. working in a club/ teaching dance

17. Have you visited the Phil since you left primary school?

Do you visit any other venues such as theatres, galleries, cinemas etc?

Do you have any other creative interests? [If yes, what for? If no, what prevents you]

18. Thinking back, did In Harmony have any impact on you and on your life?

19. I have a checklist here of specific things we've heard from other young people on how In Harmony impacted them. Would you agree that you experienced any of these due to being involved with In Harmony?

- Increase in confidence
- improved communication skills
- improved listening skills
- increased creativity
- better attention, focus and concentration
- increased resilience
- increased perseverance and determination
- increase independence
- supported health and wellbeing
- developed teamwork skills
- increased friendships and social connections to others
- developed leadership skills and being a role model

20. [Ask this if they have said they developed some skills in previous two questions:]

And thinking about those skills that you've mentioned there, do you feel that those skills have helped you in your onward journey e.g. in interviews for work or in applying for college or university?

21. So finally I'd love to chat to you about your future - whats next for you?

22. We're nearly at the end now - thank you for everything so far.

We'd love to keep in touch with you? Would you be interested in staying in touch and talking to us again in a year or so? Can we please then confirm your email?

- Yes
- No
- Other - and write their email in here

Appendix Three: The Flyer

Appendix Four: Benchmarking Data

GCSE results from 2014-2021 by Liverpool Local Authority, Northwest Region and England

	2013/ 2014	2014/ 2015	2015/ 2016	2016/ 2017	2017/ 2018	2018/ 2019	2019/ 2020	2020/ 2021
Number of eligible pupils in cohort	8	10	20	16	9	12	16	37
Liverpool Local Authority - Percentage of pupils at the end of KS4 achieving 5+ A*-C grades including English and Mathematics GCSEs	49.9%	48.6%	-	-	-	-	-	-
Northwest Region - Percentage of pupils at the end of KS4 achieving 5+ A*-C grades including English and Mathematics GCSEs	55.8%	55.9%	-	-	-	-	-	-
England - Percentage of pupils at the end of KS4 achieving 5+ A*-C grades including English and Mathematics GCSEs	53.4%	53.8%	-	-	-	-	-	-
Liverpool Local Authority - GCSE Average Attainment 8 score per pupil (state schools only)	-	45.5	47.3	44.2	43.5	43.1	-	-
Northwest Region - GCSE Average Attainment 8 score per pupil (state schools only)	-	47.8	49.4	45.6	45.7	45.5	-	-
England - GCSE Average Attainment 8 score per pupil	-	48.6	50.1	46.5	46.6	46.8	-	-
Liverpool Local Authority - Percentage of pupils achieving grades 5 or above in English and Maths GCSE	-	-	-	37.3%	35.5%	36.1%	-	-
Northwest - Percentage of pupils achieving grades 5 or above in English and Maths GCSE	-	-	-	40.3%	40.9%	41.1%	-	-
England - Percentage of pupils achieving grades 5 or above in English and Maths GCSE	-	-	-	42.9%	39.9%	43.4%	-	-
COVID 19 - Average Attainment 8 score of all pupils	-	-	-	-	-	-	50.2	50.9
COVID 19 - percentage of pupils achieving grades 5 or above in English and Maths GCSE							51.9%	51.9

Notes:

From September 2015, in England, new GCSEs in English Language, English Literature and Maths were available to be taught in schools. In the following years, additional reformed GCSEs graded on a 9-1 scale were sat by pupils for the first time, along with the English language, English literature and mathematics GCSEs which were reformed in 2017. Once a GCSE subject has been reformed, any non-reformed entries in these subjects do not count within school performance tables. By 2020, all subjects were using the new grading system, but between 2015-2020 some pupils may have taken a mixture of old and new-style GCSEs in the same year.

Results tables from 2015 onwards use 'Average Attainment 8' scores as a measure of GCSE success. Attainment 8 measures pupils' attainment across eight qualifications. In 2016, we only have this as a baseline to measure GCSE results against.

A Level results from 2015-2023 by Liverpool Local Authority, Northwest Region and England

	2015/ 2016	2016/ 2017	2017/ 2018	2018/ 2019	2019/ 2020	2020/ 2021	2021/ 2022	2022/ 2023
Number of eligible pupils in cohort	8	10	20	16	9	12	16	37
LIVERPOOL Average Point score per entry, best 3 as a grade	C+	C+	C	C	B-	B	B-	C+
NORTHWEST Average Point score per entry, best 3 as a grade	C+	C+	C+	C+	B-	B	B	C+
ENGLAND Average Point score per entry, best 3 as a grade	C+	B-	C+	C+	B-	B	B-	C+
LIVERPOOL % of students achieving at least 2 A Levels		69.3	67.1	73.2	79.8	79.7	78.8	78.1
NORTHWEST % of students achieving at least 2 A Levels		76.5	77.4	79.9	85.8	87.1	87	85.7
ENGLAND % of students achieving at least 2 A Levels		76.5	78.6	81.4	85.4	87.8	87.5	86
LIVERPOOL % of students achieving 3 A*-A grades or better at A Level	9.2	10.1	9.9	11	18.7	28.4	18.1	16.7
NORTHWEST % of students achieving 3 A*-A grades or better at A Level	10.8	10.9	10.1	10.2	18.44	23.4	20.6	13.4
ENGLAND % of students achieving 3 A*-A grades or better at A Level	13.2	13.4	12.9	13	19.9	25.3	20.3	13.7
LIVERPOOL % of students achieving grades AAB or better at A Level	15.7	17.1	16.4	15.7	28.8	41.4	28.2	23.3
NORTHWEST % of students achieving grades AAB or better at A Level	19	19.5	17.7	17.6	28.7	35	32.3	22.3
ENGLAND % of students achieving grades AAB or better at A Level	22.1	22.4	21.1	21.3	30.4	37.6	31.4	22.5

Other Level 3 qualifications

	2015/ 2016	2016/ 2017	2017/ 2018	2018/ 2019	2019/ 2020	2020/ 2021	2021/ 2022	2022/ 2023
Number of eligible pupils in cohort (from 173 total)	8	10	20	16	9	12	16	37
T Levels, LA, Region, England								
LIVERPOOL Tech Level average grade	Merit +	Dist -	Merit +	Dist -	Dist -	Dist -	Dist -	Merit +
NORTHWEST Tech Level average grade	Dist -	Dist	Merit +	Merit +	Dist -	Dist -	Dist -	Merit +
ENGLAND Tech Level average grade	Dist -	Dist -	Merit +	Merit +	Merit +	Dist -	Dist -	Merit +
Applied General Qualifications								
LIVERPOOL Level 3 Applied General Qualifications average grade	Dist	Dist	Merit +	Merit +	Dist -	Dist -	Dist -	Merit +
NORTHWEST Level 3 Applied General Qualifications average grade	Dist	Dist +	Merit +	Merit +	Dist -	Dist -	Dist -	Dist -
ENGLAND Level 3 Applied General Qualifications average grade	Dist	Dist	Merit +	Merit +	Dist -	Dist -	Dist -	Merit +
2 + Level 3 qualifications (A-Level, T-Level, Applied General Qualification)								
LIVERPOOL % students achieving at least 2 substantial Level 3 qualifications	No info	78%	77.4%	84.4%	87.9%	94.3%	95.17%	92.63%
NORTHWEST % students achieving at least 2 substantial Level 3 qualifications	No info	83%	79.9%	83.3%	86.18%	87.13%	96.22%	92.97%
ENGLAND % students achieving at least 2 substantial Level 3 qualifications	No info	84.7%	82%	85.9%	87.79%	92.25%	95.98%	92.68%

Post-secondary school - UCAS Entry rates, unemployment rates and Graduate employment rates

	2015/ 2016	2016/ 2017	2017/ 2018	2018/ 2019	2019/ 2020	2020/ 2021	2021/ 2022	2022/ 2023
UCAS Entry Rates for 18-year-olds in England (in year when alumni enter FE/HE)	32.5%	33.3%	33.7%	35%	37.9%	39%	38.4%	36.6%
Unemployment rate: UK: Aged 16-24: % (when alumni are 21 years old)	-	-	-	-	13.7%	12.4%	10.7%	11.9%
Graduate employment rates (at time when alumni are 21 years old)	-	-	-	-	86.4%	86.7%	87.3%	-

Pay and Salary for age ranges 18-21 and 22-29 from 2020-2023

	2015/ 2016	2016/ 2017	2017/ 2018	2018/ 2019
Median full time weekly pay 18-21-year-olds	£348.80	£373.70	£401.00	£441.00
Median full time weekly pay 22-29	-	-	-	£583.00
Median part time weekly pay 18-21-year-olds	£120.20	£127.50	£140.00	£149.50
Median part time weekly pay 22-29-year-olds (at alumni age 24)	-	-	-	£230.00
UK Median full-time salary	£31487.00	£31224.00	£33061.00	£34963.00
UK Median part-time salary	£11240.00	£11280.00	£12281.00	£12631.00
UK Median full-time salary - 18-21-year-olds gross	£18087.00	£18000.00	£18534.00	£20437.00
UK Median full-time salary - 22-29-year-olds	-	-	-	£29120.00
UK Median part time salary 18-21-year-olds	£6462.00	£6194.00	£6917.00	£7028.00
UK Median part time salary 22-29-year-olds (at alumni age 24)	-	-	-	£11748.00
Median full time weekly pay 18-21-year-olds	£348.80	£373.70	£401.00	£441.00
Median full time weekly pay 22-29	-	-	-	£583.00

Appendix Five: Benchmarking Data Sources

GCSE data

- <https://www.gov.uk/government/statistics/revised-gcse-and-equivalent-results-in-england-2013-to-2014>
- <https://www.gov.uk/government/statistics/revised-gcse-and-equivalent-results-in-england-2014-to-2015>
- <https://www.gov.uk/government/statistics/revised-gcse-and-equivalent-results-in-england-2015-to-2016>
- <https://www.gov.uk/government/statistics/revised-gcse-and-equivalent-results-in-england-2016-to-2017>
- <https://www.gov.uk/government/statistics/key-stage-4-and-multi-academy-trust-performance-2018-revised>
- <https://explore-education-statistics.service.gov.uk/find-statistics/key-stage-4-performance/2019-20>
- <https://explore-education-statistics.service.gov.uk/find-statistics/key-stage-4-performance/2020-21>

A Levels, T Levels and Applied General Qualifications

- <https://www.gov.uk/government/statistics/a-level-and-other-16-to-18-results-2015-to-2016-revised>
- <https://www.gov.uk/government/statistics/a-level-and-other-16-to-18-results-2016-to-2017-revised>
- <https://www.gov.uk/government/statistics/a-level-and-other-16-to-18-results-2017-to-2018-revised>
- <https://www.gov.uk/government/statistics/a-level-and-other-16-to-18-results-2018-to-2019-revised>

- <https://explore-education-statistics.service.gov.uk/find-statistics/a-level-and-other-16-to-18-results>

Salary Data

- <https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/earningsandworkinghours/datasets/agegroupashetable6>

Youth unemployment data

- https://social-mobility.data.gov.uk/drivers_of_social_mobility/work_opportunities_for_young_people/youth_unemployment#data_table4_tab

UCAS entry rates

- <https://www.ucas.com/file/552781/download?token=iwhw5hGv>
- <https://www.ucas.com/data-and-analysis/undergraduate-statistics-and-reports/ucas-undergraduate-end-cycle-data-resources-2022>
- <https://www.ucas.com/data-and-analysis/undergraduate-statistics-and-reports/ucas-undergraduate-end-cycle-data-resources-2023>

Appendix Six: Research Reports

Donnellan, Soulsby, Oakey, Falvey & Worsley (2023) How Does In Harmony Liverpool Promote Resilience Amongst its Families, University of Liverpool/ RLP

Geddes, L (2021) In Harmony Liverpool: Alumni pilot study: impact, legacy and life chances (Internal and Unpublished), RLP

Burns, S. (2019) In Harmony Liverpool: Reflections on 10 Years of Learning, RLP

Burns, S. (2017) Year Eight Evaluation Interim Report, In Harmony Liverpool, RLP

Burns, S. and Hallam, S (2018) Research into support for musical progression for young people from In Harmony Programmes, Arts Council England

Burns, S. (2016). In Harmony Liverpool Special Report: Impact on Early Years Education, In Harmony Liverpool, RLP

Robinson, J (2016) Playing at Home: How Families Engage with In Harmony Liverpool, University of Liverpool/ RLP

Burns, S. (2016) Year Six Evaluation Interim Report, In Harmony Liverpool, RLP

Burns, S. (2014) Interim Report Year Five, In Harmony Liverpool, RLP





Bewick, P & Burns, S. (2013) Interim Report Year Four, In Harmony Liverpool, RLP

Bewick, P & Burns, S. (2012) Interim Report Year Three, In Harmony Liverpool, RLP

Bewick, P & Burns, S. (2011) Interim Report Year Two, In Harmony Liverpool, RLP

Bewick, P & Burns, S. (2010) Interim Report Year One, In Harmony Liverpool, RLP

Bewick, P & Burns, S. (2009), Baseline Report, In Harmony Liverpool, RLP

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