

Evaluation of the In Harmony Programme

Evaluation Report

June 2020

for

Arts Council England

by

Nordicity

in association with

World Pencil



Acknowledgements

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1. Introduction

Arts Council England commissioned Nordicity, in association with World Pencil, to undertake an evaluation of the In Harmony programme. Building on the significant body of work in evaluating various components of In Harmony, this is the first evaluation of the programme as a whole.

In Harmony aims to inspire and transform the lives of children and families in deprived communities through the power and disciplines of orchestral¹ music-making. Unique in its design and delivery, its development was inspired by the international El Sistema programme, around an immersive experience, where young people play orchestral instruments together several times a week from an early age, within a whole-school and/or community-based approach.

The Nordicity evaluation follows the programme's action learning approach and builds on existing research and evaluations, taking a combination of formative and summative evaluation techniques, deploying surveys, key informant interviews and focus group discussions over the course of 14 months. The evaluation includes consultations with Arts Council England, school headteachers, teachers and staff, all six In Harmony-host music organisations from across England, young people and students, parents, carers and alumni, the Department for Education (DfE), and other complementary research such as extensive work by Susanne Burns and Sue Hallam, along with a literature review of international comparator programmes for context, best practices and learning.

The evaluation methodology comprised of developing a series of logic models alongside a review of the programme Theory of Change, a review of international best practices, stakeholder journey analysis, and a longitudinal analysis of past programme participants going back ten years in time. After a process of validation and testing of the findings, a series of pragmatic recommendations were developed for consideration towards the future of the programme.

The objective of the evaluation was to address six research questions about the programme's impact on (i.) cultural sector engagement, (ii.) school culture and community, (iii.) social mobility, (iv.) education, (v.) scaling the programme, and (vi.) informing strategy and policy.

The structure of the report comprises four sections and six appendices as outlined below.

Section 1 provides an introduction to the report and includes an overview of the evaluation as a whole.

Section 2 of this report provides an overview of the approach and methodology for the evaluation. This includes a review of the evaluation framework and an evolution of the research questions, the approach to desk research and literature review, the key informant interviews and focus group discussions, and Nordicity's surveys of adults and young people. This section includes an outline of the limitations of the research and data and considerations of bias. It also provides the context in which the evaluation was conducted, including an assessment of the In Harmony model in England, previous evaluations to date, and its relation to other social and cultural education programmes such as El Sistema.

¹ In this report we use 'orchestral' to refer to the orchestra that is typified by the Western Classical orchestra, and to the instruments that tend to make up that orchestra. We use 'classical' to refer to the musical genre and repertoire of Western Classical music and the culture that surrounds that music. The two are clearly closely related in many ways. But orchestras, and orchestral instruments, can play any genre or style of music, as they often do in In Harmony; and Western Classical music can be played on instruments other than orchestral instruments, although it is traditionally composed for them. At times we use 'classical', in inverted commas, generally where research participants have referred to musical repertoire, musical experiences, musical cultures and musical venues which are thought of as being most closely associated with Western Classical music – e.g. concert halls, rather than arenas or night clubs.

Section 3 reviews the activities and ‘ingredients’ of In Harmony as they relate to the programme outcomes and an assessment of their impact with a review of the extent of evolution and divergence in the programme.

Section 4 addresses each of the four thematic research questions, including In Harmony’s role in (i.) cultural sector engagement, (ii.) school culture and community, (iii.) social mobility, and (iv.) educational attainment. It also includes an assessment of the scale of impact of the programme on individuals, on whole schools and whole school pupil populations.

Section 5 reviews the insights and options for scaling-up and impacts of In Harmony. It reviews the pragmatics and logistics for scaling up, and considers the role of Music Education Hubs, opportunities for host organisation partners, and community, non-formal music and formal music education.

Appendix A provides a list of the works cited and works visited.

Appendix B provides an overview of In Harmony in the global context.

Appendix C includes detailed comparator case studies of insightful interventions used in the analysis. These case studies are presented in the form of modified logic models for comparability and consideration for approaches and learnings for In Harmony.

Appendix D provides the evaluation framework.

Appendix E provides the fieldwork tools and guidelines.

Appendix F provides the survey questionnaires.

2. Approach and methodology

The methodology was developed over a three-month research design period at the beginning of the evaluation and was guided by the context and wealth of previous research on In Harmony (IH). An evaluation framework and logic model were developed to direct the evaluation. The methodology was adopted to address six research questions, which were established through an update of a previous four research questions designed by the In Harmony Advisory Board prior to commissioning the evaluation. The six research questions are presented below.

1. **Cultural sector engagement:** How has IH helped develop cultural engagement and cultural confidence, and specifically the engagement of IH communities in arts and cultural activities/venues, how has it helped build cultural capital, and future cultural audiences?
2. **School culture and community:** How does IH change the culture and ethos in a school, and help with community cohesion, parental involvement in school, parental involvement in children's education, and development of community identity and sense of place?
3. **Social mobility:** How has IH helped develop broader social mobility, beyond or through cultural engagement?
4. **Education:** How has IH had an impact on the educational attainment of participant children and young people (CYP)? How does IH impact cross-curricular learning? How does IH help with the development of social skills, other life skills, and 21st-century skills such as resilience, problem-solving, creativity as well as core skills (reading, writing, numeracy)?
5. **In Harmony Scale-Up:** What is the particular essence, model, characteristics, structure and workings of each IH programme, with a view to identifying what component parts/activities work, and for whom, and with what resources required, and to achieve what outcome, so that those component parts/activities might be scaled, for instance in Music Education Hubs and Arts Council England's National Portfolio Organisations (NPOs)?
6. **Informing Strategy:** What lessons has IH to share, and recommendations to make, with the cultural sector as a whole, with Music Education Hubs policy, ACE Strategy, IH Strategy and funding? Could IH-style interventions be deployed, or their outcomes achieved, in different and potentially, lower cost, approaches? What can be learned from the different localised approaches to the programme across the six delivery partners?

A combination of primary and secondary research was conducted to address each of the research questions.

The research team conducted an extensive literature review alongside the primary research. Importantly, this research complements and extends beyond the literature review previously completed by Hallam and Burns.

The research team developed a suite of surveys which were distributed across the programme stakeholders. The surveys were provided in both physical paper and online digital formats and made available to adults and young people. The two surveys achieved a combined total of 2,479 responses; the young people's survey generated 1,999 responses and the adults survey generated 480 responses.

A combination of consultation techniques were used as part of the primary research, including key informant interviews, focus group discussions, participatory research and site visits. Tailored consultative techniques were deployed with young people. In-depth site and programme visits were undertaken across each of the programme regions.

A number of limitations and risks have been identified and mitigated as relevant to this study, including the risk of bias in research, inconclusion of data analysis, comparability across programmes and availability of data.

2.1 Context of Existing Body of Research

This evaluation was undertaken in the context of a wealth of previous research and evaluation work. It is built upon an existing body of research which was informative towards the evaluation's four key themes of musical progression, educational progression, social and cultural contribution, and community impact.

At the time of the evaluation, the theme of musical progression had little coverage in the 2013 and 2016 Evaluation of In Harmony reports by NFER, whilst Hallam/Burns had concurrently been undertaking significant research in testing musical progression including in-depth case studies of alumni and action research reporting.

The theme of educational progression showed some anecdotal evidence of impact in the NFER report but overall was presented as largely inconclusive due to insufficient data. The area of the 'whole-school' approach for attainment was of particular interest to this evaluation from an education perspective, and factors in the make-up and changes of headteachers, teachers, staff and governance were of relevance.

The theme of social inclusion is one of the least covered in the existing body of research on In Harmony. However, In Harmony's Liverpool partners have been advancing this area of research by enhancing the contributions made by families to children's social and cultural involvement, an evaluation approach that has been deeply embedded in the community over the past 10 years, and within the NFER report that addresses social, personal and educational impact. Over the past 10 years, ongoing monitoring and evaluation of the programme in Liverpool has been led by Dr. Susanne Burns, who worked with Paul Bewick from 2009 to 2014. Other specialists contributing include David Price OBE, Professor Susan Hallam MBE, Michael Galbraith (Clinical Psychologist and Systemic Psychotherapist), Professor Jude Robinson (University of Liverpool), and the Institute for Cultural Capital.

The theme of community had some coverage in the NFER report, which was focussed on the impact on immediate families.

Taking this baseline of secondary research one step further, the Nordicity evaluation considers the In Harmony model in England and its context alongside other programmes including El Sistema, and prior evaluations of In Harmony to date.

Moreover, this evaluation is conducted in the context of the social impacts of music education programmes, the impacts and critiques of the El Sistema model and its differentiation from In Harmony, alongside international adaptations of the El Sistema model.

2.2 Origins of the In Harmony Model

In Harmony is considered to be inspired by El Sistema, yet wholly distinct and unique in its principles and approach, which are delivered through the English school system.

El Sistema was the commonly used name for El Fundacion del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela (FESNOJIV) – the National Network of Youth and Children's Orchestras of Venezuela. It is a programme that focuses on music education in a classical orchestral setting, emphasising collective practice and aiming to affect social change (Thomas, 2017)^[106]. The El Sistema model was developed in 1975 by Jose Abreu, and began as a single youth orchestra. It focuses on the positive skills and attitudes that children and young people can develop through their orchestral experiences.

The success of El Sistema has inspired off-shoot programmes in 63 countries, as well as the growth of networking and support organisations. In developing these programmes, a need for contextual awareness alongside adaptable and dynamic programmes has been crucial.

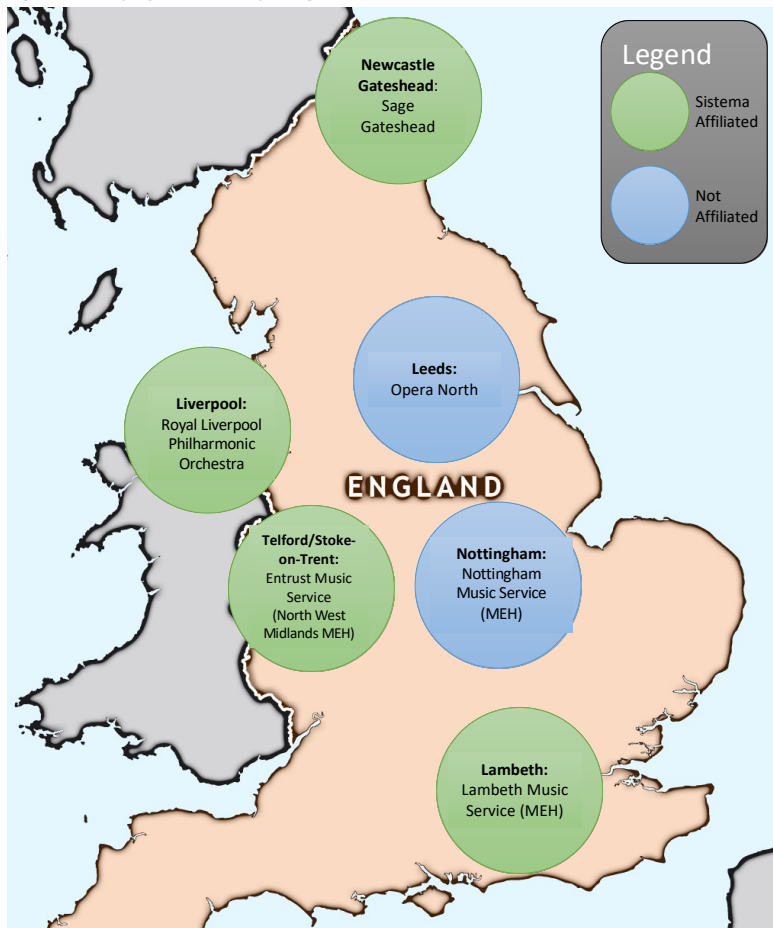
In the UK there are several programmes inspired by El Sistema, notably the flagship In Harmony programme in England, Big Noise in Scotland and Code'r To in Wales. Two Sistema England programmes are not affiliated with Arts Council England, including Sistema Norwich which is run by Norfolk and Norwich Community Arts (also a member of Sistema Europe), and the Nucleo Project serving North Kensington in London since 2013.

This evaluation is focussed on the six In Harmony programmes funded through Arts Council England. Four of the six In Harmony programmes are affiliated with Sistema England and Sistema Global (Newcastle Gateshead, Liverpool, Telford/Stoke-on-Trent and Lambeth), whilst Leeds and Nottingham are not. It will draw on the previous work conducted by NFER and on reports and evaluations from other Sistema inspired programmes in the UK.

2.3 Evaluations of In Harmony to date

Proposals for pilot programmes were invited from across the country. Three pilot programmes were established in 2008/09 (Liverpool, Lambeth and Norwich), which were subject to independent evaluations.

Figure 1: Map of In Harmony Programmes



Source: Nordicity

Following this, in June 2012, four further programmes were added. Two of the pilots continued with ACE/DfE funding in Nottingham, Newcastle Gateshead, Leeds, Stoke-on-Trent and Telford, whilst the programme in Norwich continued without it as an after-school programme. There was then a total of six In Harmony programmes with a total value of £3 million until 2015. These were managed by: Sage Gateshead, Nottingham Music Service, Opera North, Telford & Wrekin Music, Royal Liverpool Philharmonic and Lambeth Council. These six projects were managed in different ways, including through Music Education Hub (MEH) lead organisations, National Portfolio Organisations (NPOs), and a local authority.

Participating schools are in Lambeth, Liverpool, Nottingham, Telford, Stoke-on-Trent, Leeds and Newcastle Gateshead. In the 2018-19 year, there were 45 schools engaged with In Harmony. Most of these were primary schools, with 1 secondary, 2 early years settings, and around 15 schools in Nottingham that operated at a lower level of curriculum time commitment, as a result of a three tier system (Gold, Silver and Bronze tiers) that has been implemented there.

The various programmes operate in distinct ways and have been, and continue to be, subjected to different types and levels of evaluation. Liverpool, for example, has embedded a thorough and consistent evaluation approach into their work. (See Appendix A: Bibliography for a list of published evaluations of the In Harmony programme, the majority of which are based on the Liverpool programme.) The individual programmes also have distinct approaches to programme funding, with a majority of headteachers indicating their schools use the Pupil Premium.

This report seeks to provide a holistic evaluation of the programme, fill gaps in the existing body of research and evaluations, and to draw out further quantitative evidence as to the impact of In Harmony. It also focuses on identifying the specific aspects of the different programmes that have had the greatest impact.

2.4 Social, educational and cultural impacts of music education programmes

The evaluation of arts education programmes is complex and further challenged by the contextual differences that need consideration. However, in recent years, a number of studies have found a correlation between music education and improved academic attainment, as well as wider social and cultural behaviours (Hallam, 2015; Thomas, 2017). This includes research conducted by the Department for Digital, Culture, Media and Sport's (DCMS) Culture and Sport Evidence (CASE) programme, which concluded that learning through the arts can help lead to increases in achievement amongst other benefits for young learners (DCMS CASE programme, 2010). The CASE report authors posited that in comparison to non-participation in structured arts activities, participation in structured arts activities "improves academic attainment in secondary school aged students... improves pre-school and primary school aged children's early literacy skills... improves young people's cognitive abilities... (and) improves young people's transferable skills." (pp. 29)

Arts Council England has also noted similar findings, drawing on levels of performance in standardised tests, as well as personal development in areas such as confidence and the ability to work with others, and wider behaviours such as attendance and volunteering (Arts Council England, 2014).

Studies with a specific focus on music education have also shown positive correlations between music education and literacy and maths scores. Arts Council England's Case for Culture initiative, along with the Cultural Learning Alliance's research provide a strong evidence base, whilst researchers such as Cochran, Lyons, Register, Peters and Courey have all explored this area in recent years.

2.5 Desk research and literature review

The research team conducted an extensive literature review alongside the primary research. Importantly, this research complements and extends beyond the literature review previously completed by Hallam and Burns. Alongside this, the team completed a thorough review of the relevant documents provided by the client.

The desk research and literature review also helped inform the subsequent strands of research, including the design and execution of online surveys, focus groups and workshops.

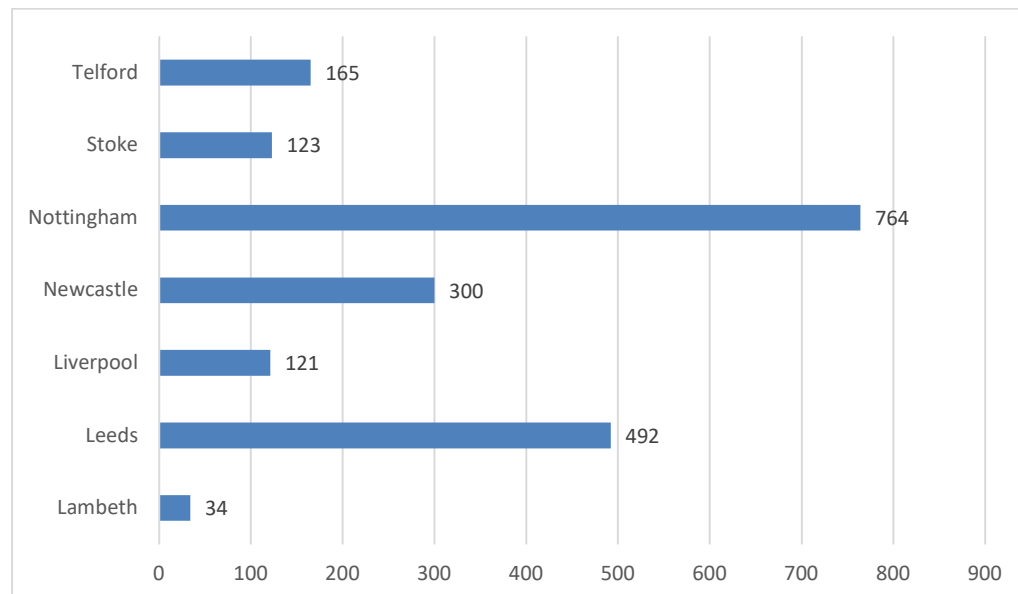
2.6 Surveys

The research team developed a suite of surveys for young people and adults which were distributed across the programme stakeholders. The surveys were provided in both physical paper and online digital formats and made available to adults and young people.

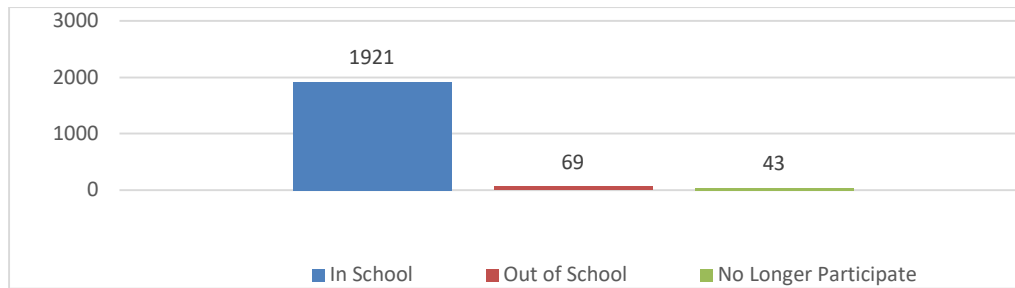
2.6.1 Young People's Survey

Surveys were distributed to young people across the six programmes both in paper and digital formats. Responses have been staggered due to school timelines and further responses are expected in the coming weeks with an effort by programme directors to encourage further participation.

The survey generated a total of **1999 completed online surveys from young people**.



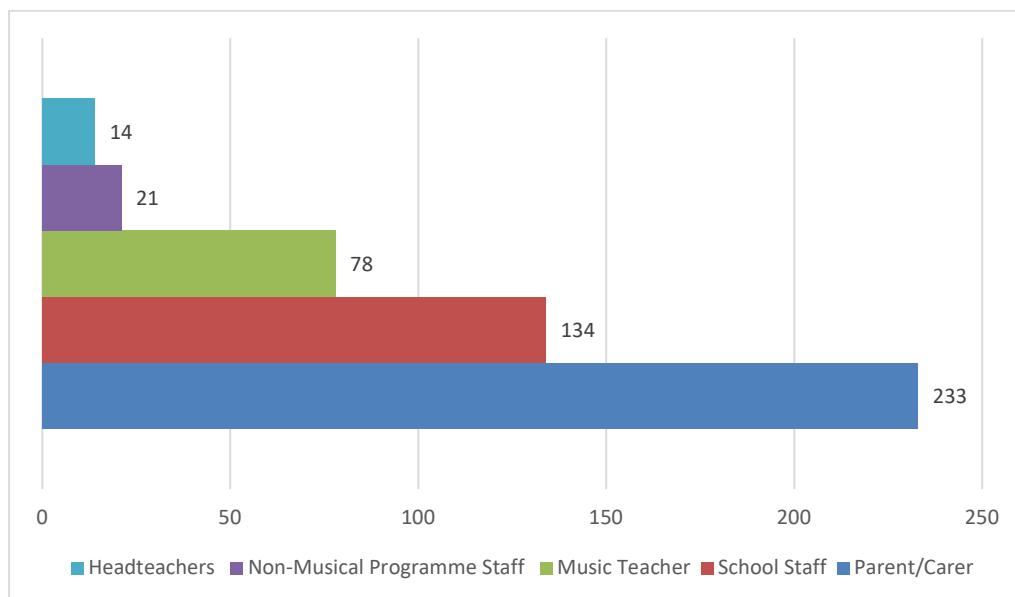
The vast majority of the respondents to the young people's survey were current 'in-school' participants in the In Harmony programme (1921), while 69 participated out-of-school and 43 no longer participate in the sessions.



2.6.2 Adult's Survey

The Adult's survey was distributed to adult stakeholders within two stakeholder groups (Parents and Carers & School and Staff) across each of the programme partners and their associated schools.

A total of 480 completed survey responses have been received online. 233 responses came from parents or carers, followed by 134 responses from school staff, 78 from Music Teachers, 21 from non-musical programme staff and 14 from Headteachers.



2.7 Consultations, focus groups, participatory research and site visits

A combination of consultation techniques was used as part of the primary research including interviews, group discussions, focus groups, participatory research, and site visits.

The participatory research involved prompting students to 'draw' or visually represent their journey with In Harmony in order to encourage discussion and prompt reflection. Alongside this, a series of questions were posed.

In some sessions, particularly when time was limited, evaluation sessions were based on group discussion around semi-structured interview questions, with responses written down on large-form paper so children could see and contribute or comment.

In-depth site and programme visits were undertaken across each of the programme regions.

The status and dates for each of the programme and site visits follows:

Programme Site	Dates Undertaken
Leeds	6 & 7 May 2019
Newcastle	9 & 10 May 2019
Nottingham	1 & 2 May 2019
Stoke	30 April & 2 May 2019
Telford	30 April & 2 May 2019
Lambeth	16 & 21 May 2019
Liverpool	3 & 4 July 2019

2.8 Limitations of the research and data

Limitations and risks have been assessed for this study, including the risk of bias in research, inconclusion of data analysis, comparability across programmes and availability of data.

This research considers the inherent risks of bias in evaluation. The risk of bias was considered in the design of the evaluation and execution of the research, including stakeholder selection/engagement bias in relation to recruiting participants for the study. This bias is increased with the Liverpool site-visits and consultations with students and programme beneficiaries who have already been vetted in previous evaluations and may have greater partiality in their own views and experiences. Selection bias has been minimised by working with programme partners to identify a diversity of voices and different methods of consultation.

This evaluation only reviews the data from a limited list of participating schools developed by ACE.

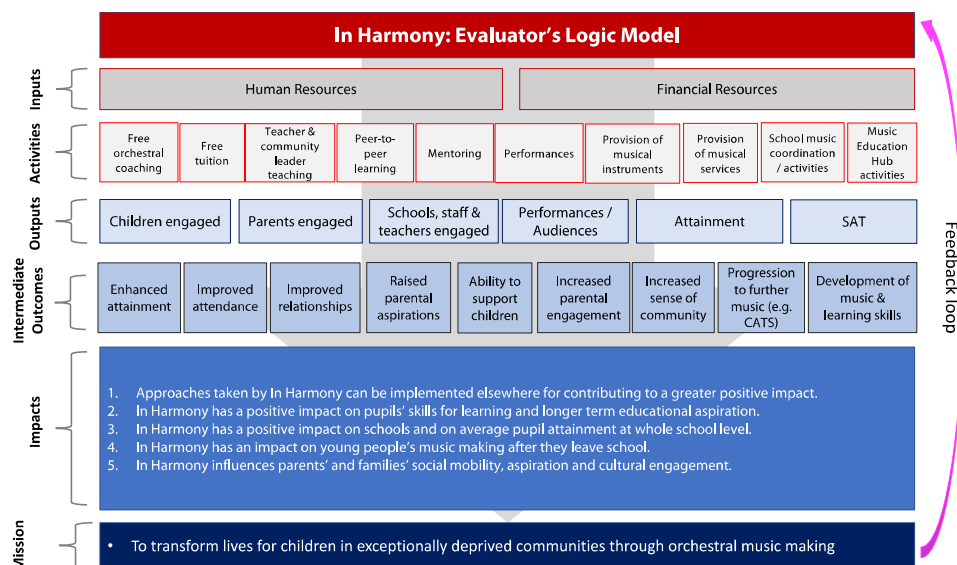
Liverpool's 10 years of intensive evaluation exceeds the scope of evaluations amongst the other five programme partners. As a result, they are therefore not directly comparable with the other programmes due to the depth and breadth of its research.

3. In Harmony Logic Model

In Harmony is a large multi-region, multi-year programme with unique complexities in its approach. In many cases throughout the evaluation, those consulted with were clear, and consistently so, about which activities in the programme were primarily or solely responsible for particular outcomes.

Nordicity developed an evaluator's logic model for the In Harmony evaluation, illustrating the links between the programme inputs, activities and outputs through to the intermediate outcomes and impacts, fulfilling the programme's mission as illustrated in the figure below.

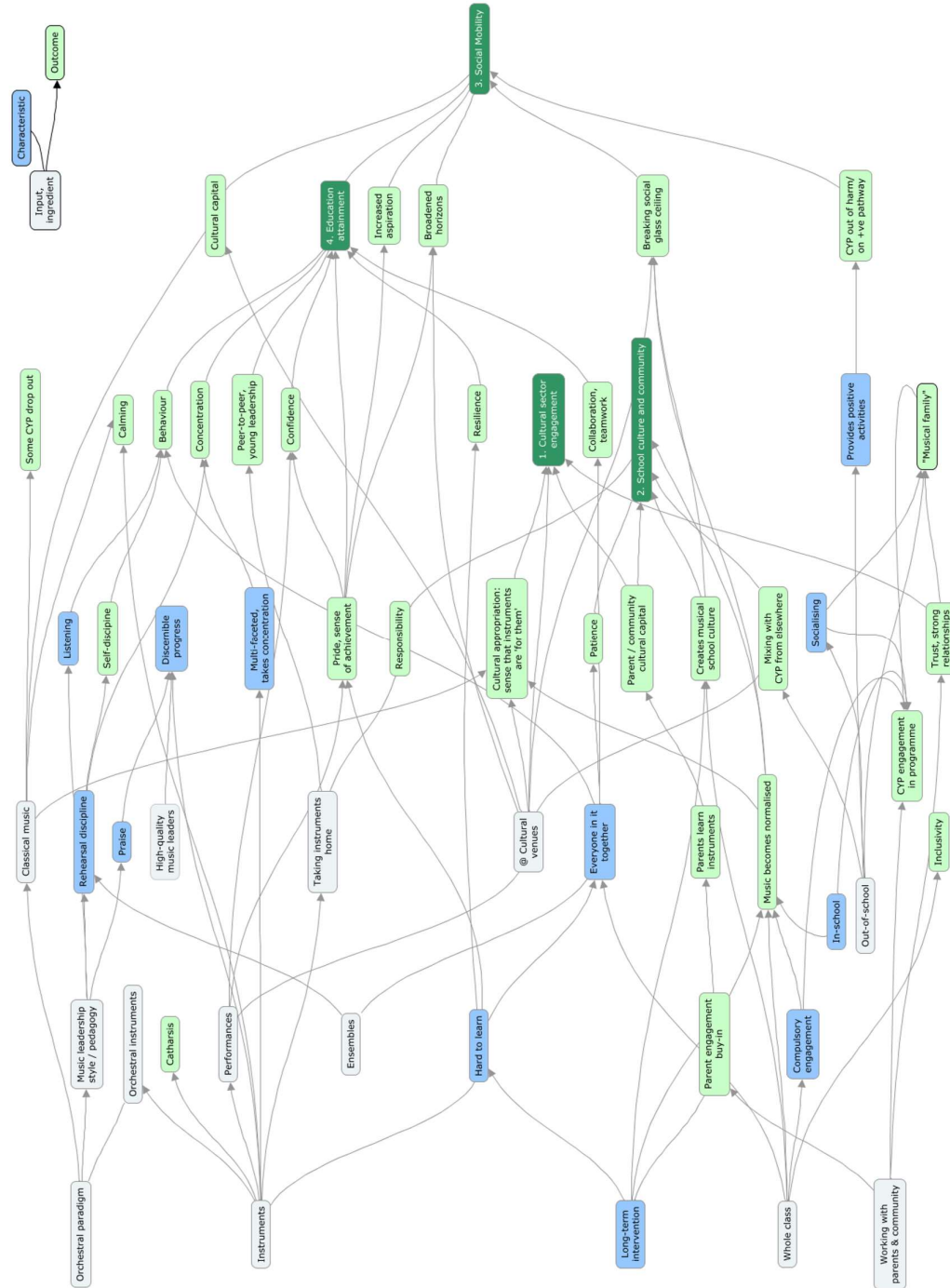
Figure 40: Evaluator's Programme Logic Model



Source: Nordicity (2019)

These programme activities as they relate to particular outcomes are represented in the evaluator's Theory of Change network diagram below.

Figure 41: Evaluator's Theory of Change Network Diagram



3.1 Activities and Ingredients: Where do the outcomes come out?

The evaluation assessed ‘how’ the programme effected change by identifying and analysing its key activities and ‘ingredients’. A total of 13 ingredients were assessed in-line with evidence of the programme outcomes.

Key activities and ‘ingredients’ of In Harmony programmes

The common successful activities and ‘ingredients’ included building activity around elements of the orchestral paradigm, adopting a pedagogy and leadership style attached to orchestral music, providing pupils with instruments, the fact that the instruments were orchestral in nature, the ability to take the instruments home, learning orchestral music, taught by high-quality music leaders, providing pupils the ability to perform their music, playing music together in ensembles, providing access to cultural venues, teaching in a ‘whole class’ group setting where it becomes a school cultural norm, in some cases providing out-of-school opportunities, and engaging with parents and communities to be embedded locally.

- **Orchestral paradigm:** building activity around elements of the orchestral paradigm, including orchestral instruments, orchestral repertoire, orchestral rehearsal structures, orchestral discipline, orchestral leadership, orchestral inspiration and, sometimes, orchestral hierarchies. This includes playing in ensembles, where music is played together with others – creating a sound that couldn’t be made alone, supporting each other in rehearsals and sharing the learning challenges together.
- **Music leadership style / pedagogy:** varies fairly significantly across programmes but essentially rooted in pedagogic schools attached to orchestral and instrumental music learning – relatively from-the-front leadership, often demonstrative, some distributed leadership, and with strong emphasis on listening.
- **Instruments:** all children having access to musical instruments, which require multiple simultaneous skills to be developed and deployed at once, take time and effort to master and care to maintain and safeguard.
- **Orchestral instruments:** those required to make up an orchestra, organised into traditional sections, with many schools focussing on one section alone.
- **Taking instruments home:** having the responsibility for looking after something that is expensive, fragile, often culturally relatively foreign, and yours (at least to look after).
- **Orchestral music:** the repertoire varies significantly across and within the programmes but orchestral and Western Classical repertoire is a common thread and a key element of the cultural capital developed, whilst they may be applied in different genres ranging from pop, folk and jazz.
- **High-quality specialist music leaders:** seen as a key element of the programme and its value, particularly for headteachers and valued highly by children. Significantly, they need to be high-quality specialist music leaders, facilitators and educators, rather than primarily professional performing musicians.²
- **Performances:** opportunities to perform as ensembles, and sometimes as soloists, which provide a culmination for children’s work, and a shared achievement, particularly for those who, initially at least, find performing on stage a scary prospect.

² It is common for high skilled musicians to have portfolio careers, such as those who both perform and teach.

- **Cultural venues:** access to arts and cultural venues which professional adults perform in, on stages that make performances special for children and families, and which build a sense of ownership of those venues and entitlement to visit them.
- **Whole cohort:** music instrument learning that the whole class/cohort does (at least initially), establishing with time an expectation that it is a school cultural norm, and where children share the challenge and pride together.
- **Out-of-school:** in some cases, such as after-school cross-locality ensembles, out-of-school In Harmony activity provides an important social/musical alternative to school life and a musical family; in some cases, it is a means of delivering the programme with less impact on the curriculum timetable.
- **Working with parents & communities:** in most cases, In Harmony planning and activity is not just about working with children, but involves working with school leadership, staff, parents/families, communities, community and faith leaders and others, for it to be embedded successfully into cultures and communities.

3.2 What is the extent of dissent?

The vast majority of people consulted throughout the evaluation were highly positive about In Harmony. However, as with any activity, some people were more positive than others, with some people not enjoying or appreciating particular aspects of the programme. In this largely qualitative evaluation, it is difficult to identify quantitatively what the proportion or extent of dissent, dissatisfaction, disapproval or opposition to the programme is because:

- The nature of the programme and of this evaluation means that the evaluation has included participants from schools who *are* participating in the programme, rather than those who chose not to, or who chose to drop out. It is important to note that there are several reasons why a small number of schools have dropped out. For example, one school that had chosen to drop out and then re-join the programme explained these decisions as being based on a poor Ofsted inspection meaning that the school had to focus on core curriculum areas in the immediate term and, once this was addressed, the school decided to re-join IH. Meanwhile, the withdrawal from In Harmony by Thistley Hough illustrates how a school dropping out of the programme may retain some key aspects and benefits of In Harmony as a valuable legacy from participating in the programme. ACE is seeking to develop a case study on the withdrawal of Thistley Hough and Heron Cross Primary from In Harmony to explore these further.
- In some cases, not all, it is possible that the children and parents who have participated in the evaluators focus group discussions are those who have benefited from and enjoyed the programme more. However, there is no assertion that individual children or parents were chosen to give a favourable evaluation outcome.

3.2.1 School dissent

Several headteachers described opposition from some teachers to the In Harmony programme when it had first started in their schools. This was largely due to the amount of curriculum time taken, and concern from teachers that this would impede the teaching of other curriculum areas. In almost all cases, this opposition has largely gone with time, as teachers have seen the positive impacts of the programme and have learnt to work within the revised timetable.

Some schools have found the timetable requirements of the programme to be a considerable challenge, particularly at times when the school has had other pressing priorities. This is the main

reason why some schools have needed to withdraw from the programme. One of these schools has since re-joined the programme as mentioned above, after other unrelated priorities were addressed.

3.2.2 Parent and carer dissent

There are several areas of dissent amongst some parents and carers. Several headteachers and IH staff described the significant effort they have had to make, and sometimes still have to make, to address parents' and carers' objection to the programme. Reasons for parents and carers' objections have included:

- Faith-based objections to learning instruments, particularly at home, and particularly from Muslim communities
- Risks associated with having expensive and fragile instruments coming home
- Concerns about the amount of timetabled lessons that would be taken away from the core curriculum.

The impression the evaluators could draw was that in some schools the faith-based opposition had been significant (and not in others); the instrument-based objection was fairly common but not critical to the programme in school; and the curriculum-based concerns were still present but slightly less common.

3.2.3 Student dissent

Whilst there was less evidence of dissent from students found through the evaluation, there was a small number of examples from students in focus groups reporting that they did not like the compulsory nature of the programme (it is only compulsory for students in some year-groups in some schools across the programme).

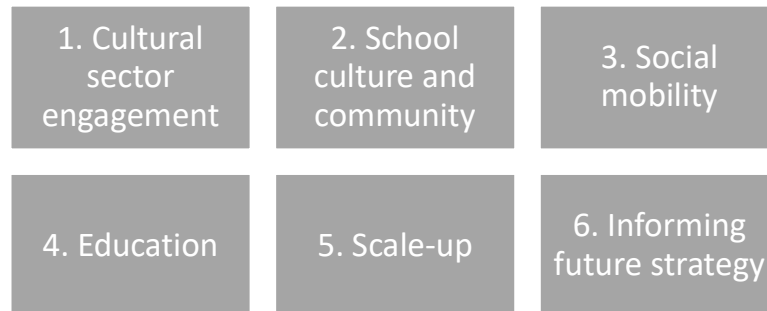
It is difficult to estimate a quantity of the level of 'dissent'. As comparable indicators, in Lambeth, In Harmony lessons become optional in Years 5-6, where around 65% of pupils choose to continue. Meanwhile, in one Nottingham primary school where IH is optional in older year groups, around 60-70% of pupils reported still learning/playing instruments. But it should be noted that not choosing to continue, which might be for a variety of reasons, is not necessarily the same as objecting to participating in the first place. Indeed, a continuation rate of 60-70% would generally be considered very positive following whole-cohort first access music programmes.³

³ For example, in 'Whole Class Ensemble Teaching Research Report', Martin Fautley et al, 2017, p90, where Music Education Hub survey respondents gave a figure for continuation rates beyond first access, rates between 20 and 40% were provided. <https://www.musicmark.org.uk/wp-content/uploads/WCET-Report-FINAL-141117.pdf>

4. Impacts of the In Harmony Programme

This section directly responds to the six research questions focussed on cultural sector engagement, school culture and community, social mobility, education, scale-up and informing future strategy.

Figure 2: The Six Research Questions for this Evaluation

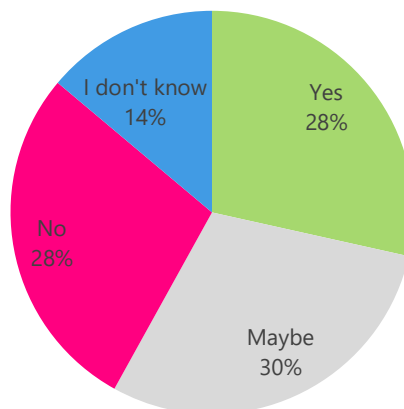


4.1 Cultural Sector Engagement

Increased engagement with the Cultural Sector is a clear outcome from In Harmony across all six programme locations. The programme's cultural sector engagement also intersects with and reinforces the other outcome areas of school culture and community, social mobility and education.

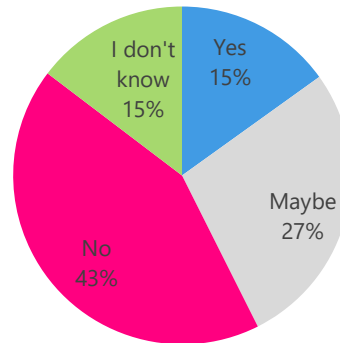
Through this evaluation, it is possible to map the cultural engagement of each programme, considering the importance and role of attending cultural events, performing in prominent venues and interacting with professional musicians. Through Nordicity's survey of young people, responses show that students were able, through the programme, to take initial steps to develop a life-long relationship with the culture sector. Many students reported that they were considering a career in music, and many former students who no longer participate in the programme often still play their instruments or participate in musical ensembles.

Figure 3- Current Participants Years 1-4 : Do you want to be a musician when you grow up?



Source: Nordicity survey of Students. Note: n=1,218

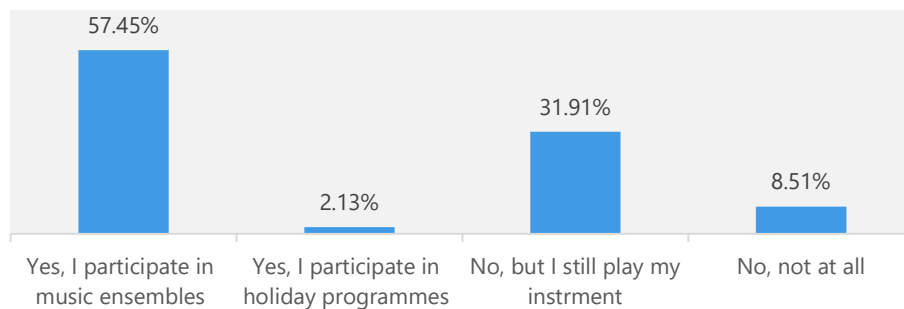
Figure 4- Current Participants Years 5+: Do you want to be a musician when you grow up?



Source: Nordicity survey of Students. Note: n=723

A total of 176 former participants of the In Harmony Programme had also responded to the survey.

Figure 5- Former Participants: Do you play music?



Source: Nordicity survey of Students. Note: n=176

Attending cultural events is a key aspect of several In Harmony programmes and has a role in exposing students and their parents to experiences they may not otherwise have sought out or been able to afford. These real world 'musical instrument-learning opportunities' would not have happened without the programme, according to many parents; a finding corroborated by headteachers, schoolteachers and IH programme managers. Consultations revealed how the programmes helped participants to develop a sense of cultural belonging and helped children to feel that 'instruments are for them' where otherwise they may not. As parents and carers are increasingly integrated into the programme, their own exposure to orchestral music, orchestras, live music and cultural institutions grew, helping to give the feeling that their children 'are part of something bigger'.

‘Although the children can have difficult lives away from music, music gives them a chance to be inspired, motivated and work hard at something to give them a value in life. It’s also very rewarding for us teachers as we get to see the effects it has on them. For example, the Great Orchestra Experiment gives the children a chance to see an orchestra which gives them a goal to achieve. It’s a really special moment when people from the orchestra stand up to show the children when they started to learn an instrument with almost all players starting out just like the children watching. You can tell from the gasp of the children that this has a big impact on them.’ – Music Teacher

This sense of ownership and belonging is reinforced by the opportunities that programme participants enjoy performing at prominent venues in their local areas and around the country. Arguably, this is an experience that is more easily facilitated by programmes that are operated by Arts Council England’s National Portfolio Organisations (NPOs), though some Music Education Hub programmes have also been able to provide clear opportunities in this area. The national In Harmony Programme has also played a role in this – for instance, students from Leeds and Newcastle Gateshead were able to travel across the country to perform for audiences in Liverpool as part of the 10th anniversary In Harmony celebrations in early 2019.

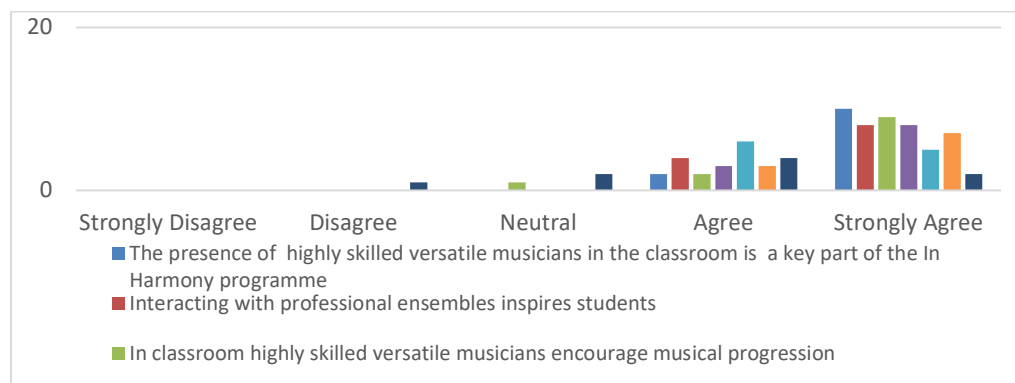
Another way in which programme participants benefit from engagement with the cultural sector is through connecting with the programme staff themselves, who are highly trained musicians who often have close links to orchestral music professionals and musicians. In videos and at events, teachers report pointing out the musicians they know, or students might see their teachers performing professionally. The children are inspired by these experiences.

‘Because I want to continue to be in an orchestra and the teachers are amazing’. – Former Student on why they continue to attend In Harmony

‘As a class teacher, it is really valuable that my class have high quality teaching from a trained musician’ – School Staff Member

In Nordicity’s surveys, both Headteachers and former students were asked about the importance of having high quality specialist music educators and professional performing musicians involved in the programme. Overwhelmingly, across all locations, Headteachers noted the importance and value of engaging with professional musicians.

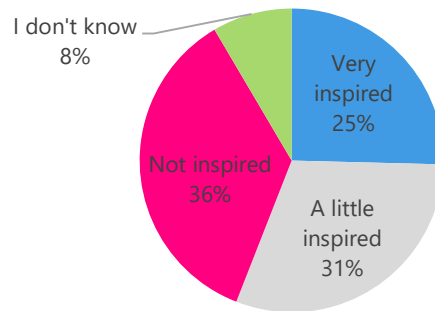
Figure 6- Headteachers: What is the role of Professional Musicians in the In Harmony Programme?



Source: Nordicity survey of Adults. Note: n= 12 (limited sample size)

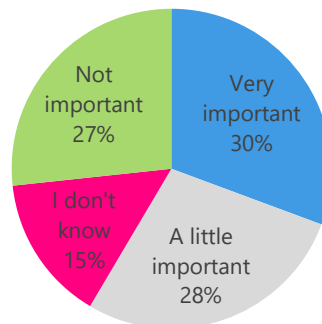
Responses by students to Nordicity's survey also indicated that they were inspired by the programme, with over 50% reporting that the programme made them feel very inspired or a little inspired. This inspiration was also closely linked to the role of professional musicians, with 58% of former students noting that interactions with professional musicians were very important to the programme.

Figure 7- Former Participants: How much did learning music inspire you?



Source: Nordicity survey of Students. Note: n= 177

Figure 8- Former Students: How important were professional musicians to the programme?



Source: Nordicity survey of Students. Note: n= 176

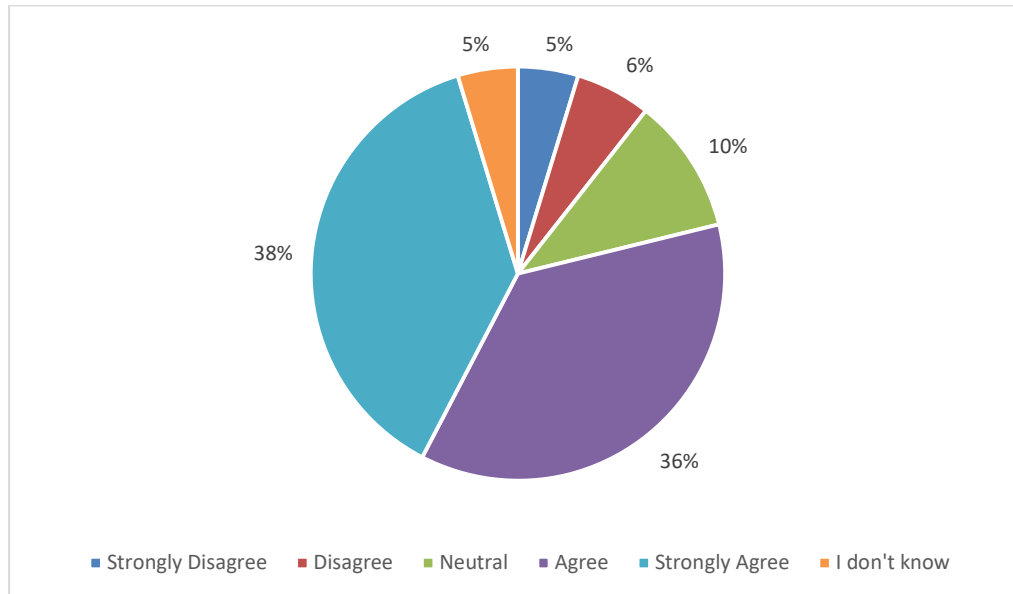
The type of In Harmony programme also affects how schools and students interact with the cultural sector. In programmes run by NPOs there can be a sense that the school's relationship with the NPO gives it a degree of legitimacy and belonging in the cultural sector. Geography and the extent of local opportunities also affect how schools can engage with the cultural sector more generally.

'The children and parents really value In Harmony. It has been a really rewarding experience particularly for myself. The joy and happiness brought into the children's lives is lovely to see. The parents really value this opportunity and are extremely supportive to us. Having the connection to the philharmonic is very exciting for the children, meeting the players, having them coach them and doing concerts at Phil Hall.' – Music Teacher

The vast majority of the programmes' engagement with the cultural sector appears to be through orchestral music, though there are some instances where schools have engaged with other art forms. In the responses to Nordicity's surveys, there were some comments about the value of engaging with other musical genres, in particular for engaging older children.

Finally, perhaps the most conclusive piece of evidence to support the idea that In Harmony supports engagement with the wider culture sector comes from the parents and carers who responded to Nordicity's survey. Over 70% of parents and carers agreed or strongly agreed with the statement 'I think my family is more likely to engage with music and culture as a result of the In Harmony programme.'

Figure 9- Parents: I think my family is more likely to engage with music and culture as a result of the In Harmony programme



Source: Nordicity survey of Adults. Note: n= 85

4.2 School Culture and Community

School cultures have been impacted by the In Harmony programme in a range of ways. This may largely be the result of the long term, whole-school approach of the programme, that has made In Harmony a very clear part of the fabric of the school.

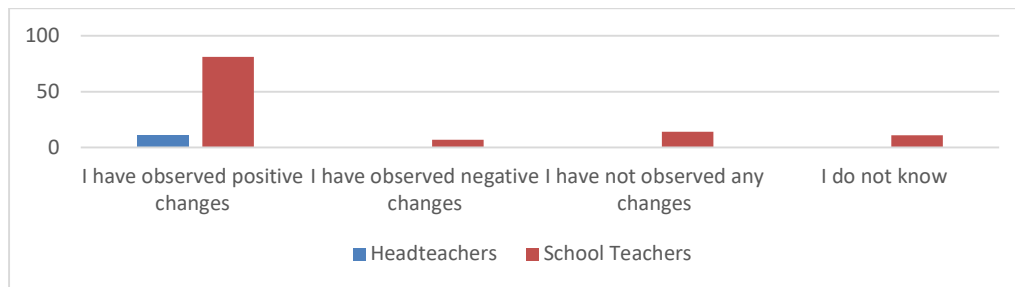
The inclusivity of the programme has also had a significant impact in this area – a significant amount of work, including focussed research was done to ensure that the programme is as inclusive as possible. It provides an opportunity to mainstream children with special



educational needs and disabilities (SEND) and for children who do not usually excel academically to shine.

Throughout the programme, a clear majority of school staff and head teachers reported in the Nordicity survey that they had observed positive changes as a result of the programme.

Figure 10- Have you observed any changes as a result of the In Harmony programme?



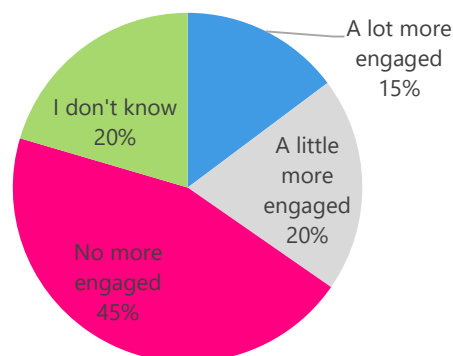
Source: Nordicity survey of Adults. Note: n Headteacher= 11; n School Staff= 111

‘Staff are magnificent, talented and kind. They bend over backwards to accommodate the needs of individual pupils, especially those with additional needs. I am proud to be involved with the In Harmony team and be part of the music federation of schools.’ – School Staff Member

Community cohesion in the schools appears to have been enriched by the programme. Parents and carers reported better relationships with the school and with their children, and headteachers and teachers reported that children’s relationships with each other have changed. Participants in one school reported that the programme has changed how children self-identify by allowing them to see themselves as violinists, or cellists. Parents also reported identifying their children through their instruments, and using this to communicate with them.

Additionally, over a third (35%) of former students noted in the Nordicity survey that In Harmony had made their parents and carers more engaged with their education.

Figure 11 - Former Students: Did the In Harmony Programme make your parents and/or carers more engaged with your education?

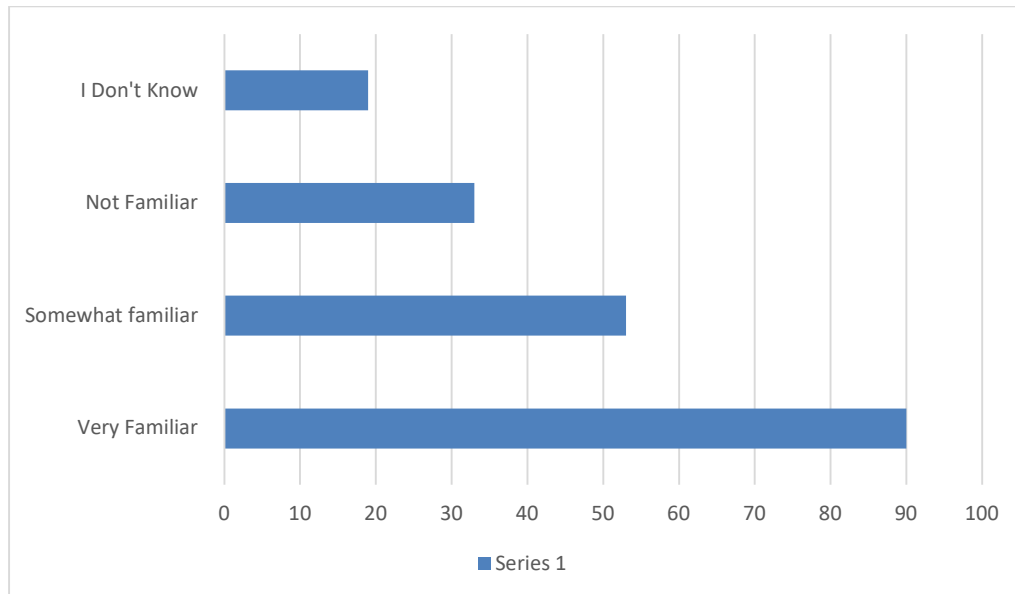


Source: Nordicity survey of Students. Note: n= 176

In Harmony has been deployed throughout all the programmes to bring parents and carers into the schools and encourage their attendance and participation at other events in the school calendar,

such as parents' evenings. Parents, carers and families reported being 'surprised and proud' at seeing their children play the orchestral instruments. The impact on parents and carers does vary, however, depending on the level of engagement of their children with the programme. The amount of time the programme has been running and the drive or interest of their children have been factors. Overall though a clear majority of parents and carers responding to the Nordicity survey considered themselves to be very familiar with the programme.

Figure 12- Parents and Carers: How familiar are you with the In Harmony programme?



Source: Nordicity survey of Adults. Note: n= 195

'In Harmony has definitely impacted positively on pupil confidence. It has also allowed children to experience music of all genres. As the project has become embedded into the school, parent support has gone from strength to strength. Both parents, children and staff are exceptionally proud of the pupil's achievements.' – School Staff Member

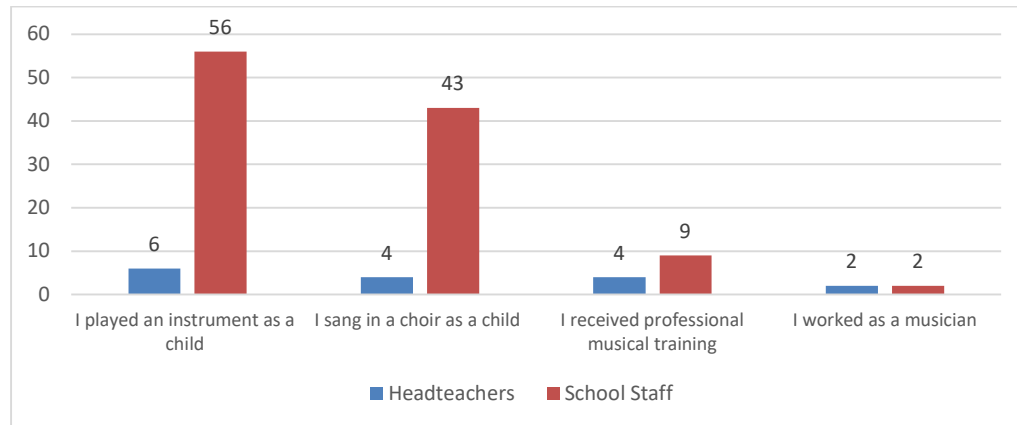
Relationships between the In Harmony staff and the school staff also have an important role to play in embedding the programme in the schools and therefore in ensuring that the positive impacts on the school community are felt. Of all the schools in the In Harmony Programme, only one was a secondary school. In the case of the sole secondary school, these programme and school staff relationships were seen by consultees as less cohesive than in the primary schools.⁴

One important factor to consider is the existing school culture or priorities of the schools in which the programme is operating. Often, the programme has been operating in schools where there is already a clear emphasis on creativity, culture and the arts, and many of the Headteachers have a background in music. This is illustrated in Nordicity's survey of adults (Figure 9) – where a higher percentage of responding Headteachers than of school staff had received advanced musical training (4 of the 19 headteachers, and 9 of the 94 school staff) or worked professionally as musicians (2 of

⁴ Thistley Hough Academy in Stoke-on-Trent withdrew from the programme in July 2019. Partners are in discussion with primary schools in Stoke and Telford and hope to induct 2 new schools into IH Telford and Stoke by Spring 2020. Significant music provision remains in the school as a legacy.

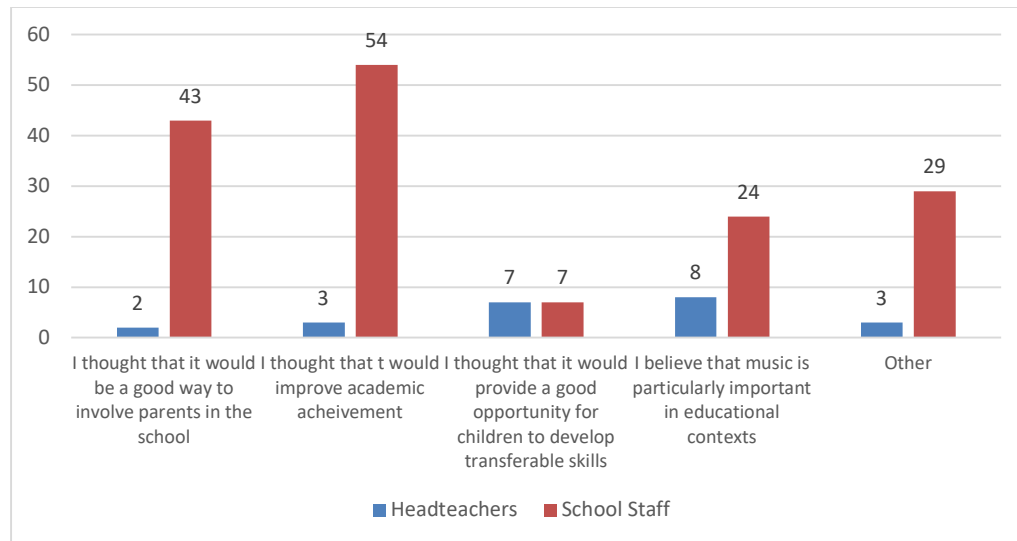
the 19 headteachers, and 2 of the 94 school staff). Headteachers were also more likely than school staff to cite the importance of music in educational environments as a reason to participate in the In Harmony programme.

Figure 13- Headteachers and School Staff Musical Experience



Source: Nordicity survey of Adults. Note: n Headteachers= 19; n School Staff= 94

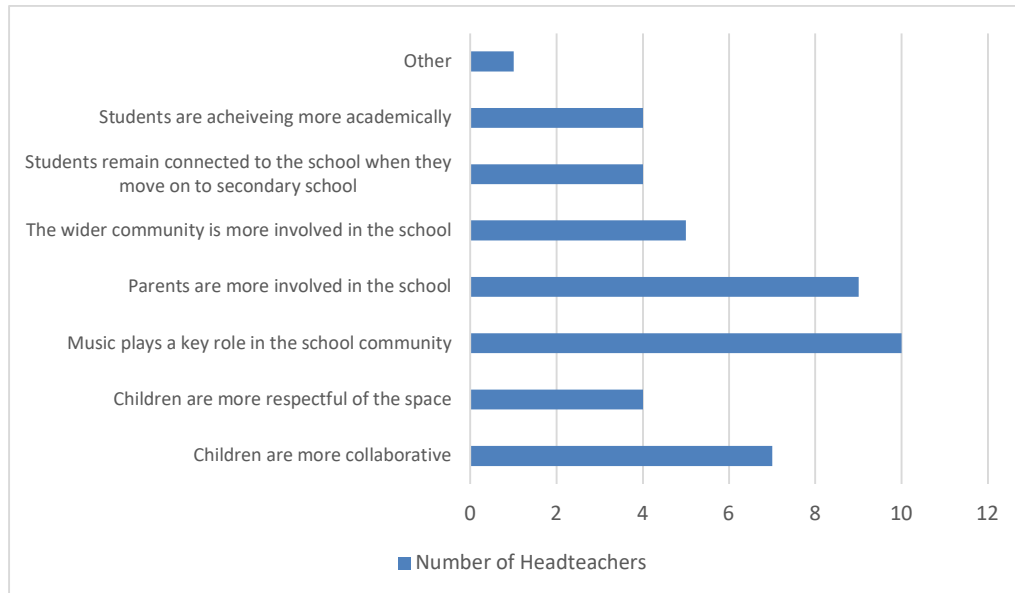
Figure 14- Headteachers and School Staff Reason to Participate in In Harmony



Source: Nordicity survey of Adults. Note: n Headteachers = 23; n School Staff = 107

Further reinforcing this, responding Headteachers were most likely to cite the increased role of music as a positive outcome of the programme. It is important to consider that this predisposition to support and belief in the value and importance of music may play a role in the delivery of the programme and the impacts of the programme. Several teachers expressed the importance of supportive headteachers for In Harmony to be successful, citing various reasons including the displacement of curriculum time, the number of instruments, and the whole-school nature. For example, the potential retirement of a headteacher was seen by teachers with apprehension because of the impact it would have on the programme's success.

Figure 15- Headteachers: Positive Changes observed as a result of the programme

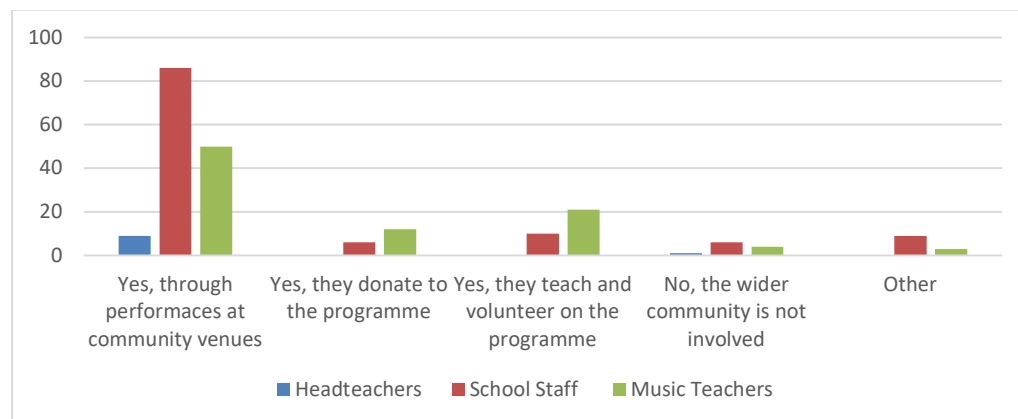


Source: Nordicity survey of Adults. Note: Multiple responses were available. n=44

The programme appears to have less of an impact on the community outside of the school and on the school's relationship with it, though there were efforts to improve on this in many schools. In some locations, students reported that the programme helped them to feel pride in their communities. The programme also provides an opportunity for students to perform in their communities, particularly at concerts, retirement homes and care homes.

The transferable skills that students acquire through the programme might also change how they interact with and perceive their communities. In Nordicity's surveys, performing outside of the school in the community was the most frequently cited way in which the wider community were involved in the programme, though school staff and musical staff also cited volunteering and donating as means of community engagement.

Figure 16 - Are the wider community involved in the programme?

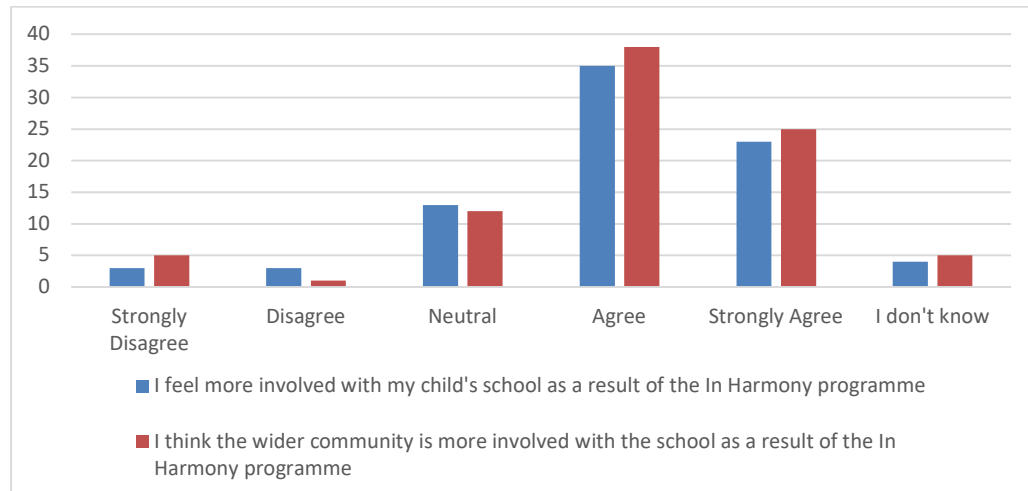


Source: Nordicity survey of Adults. Note: n Headteachers= 15, n School Staff= 104, n Music Teachers = 62

'It is a genuine privilege to witness the difference that the programme is making in the lives of the young people and their families in the local community. My desire going forward would be to aim to increase the impact that the programme can have on the wider community and to continue to provide support for the students who are reaching the end of their 11-16 education as they take their next steps forward.' - Music Teacher

Parents and carers responding to Nordicity's surveys felt that both they as parents/carers and the wider community were more involved with the school as a result of the In Harmony programme.

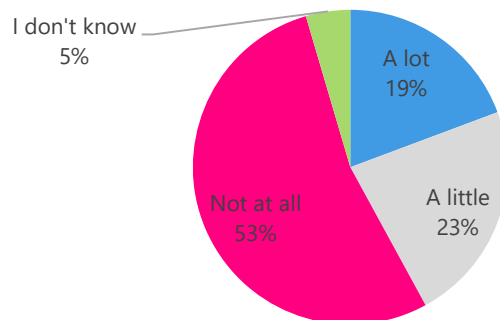
Figure 17- Parents: Community Engagement



Source: Nordicity survey of Adults . Note: n = 86

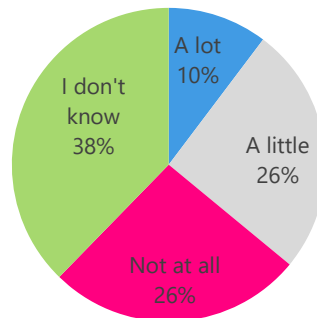
This provides evidence that, mainly through performance, the wider community is involved in the programme and can, through the programme, develop stronger links with the schools. However it is also worth noting that students themselves did not think that they performed outside of school very often, suggesting that these opportunities only reach the most engaged or active students, as evidenced by former students responding to Nordicity's survey (Figure 18) below. Indeed, students were less likely than adults to see the wider community as involved with the programme, as can be seen in Figure 19 further below.

Figure 18- Former Students: Did you perform outside of school with your orchestra or ensemble?



Source: Nordicity survey of Students. Note: n = 176

Figure 19- Former Students: Was the community from outside of the school involved in In Harmony?



Source: Nordicity survey of Students. Note: n = 175

4.3 Social Mobility

Social Mobility is an important focus of UK Government. The UK Social Mobility Commission defines social mobility as “the link between a person's occupation or income and the occupation or income of their parents. Where there is a strong link, there is a lower level of social mobility. Where there is a weak link, there is a higher level of social mobility.”⁵ Social mobility is very closely related to a more overarching ‘social impact’, but could be considered a particular approach, or ethos, for supporting people to achieve social impact for themselves and with their communities. Given its significance to Government, and its being one of the key research questions for this evaluation, it should be noted that social mobility is not often cited as an explicit aim of the In Harmony programme – adult interviewees did not often volunteer social mobility as an explicit programme aim - and the longer-term nature of these outcomes make it difficult to assess.

In Harmony, and the El Sistema programme internationally,⁶ have often been described in relation to social impact⁷ and social outcomes,⁸ for example, or as being social programmes primarily, rather than specifically in relation to social mobility. Almost all headteachers and programme staff interviewed described the social impacts of the programme, and its aspirations towards them. Some of the individual In Harmony projects have specific social objectives, such as Liverpool In Harmony's focus on social justice. However, indicative findings suggest that the programme does have a positive effect on social mobility, with some interview participants noting that it has been effective in helping to ‘bridge the gap between rich and poor’.

Indeed, through musical progression opportunities, students interact with peers from different backgrounds – integrating with those from varying levels of privileged backgrounds. In the Nordicity survey data, it was clear that few students accessed musical tuition outside of school. The programme therefore provides a service that might otherwise be inaccessible for these students. Based on responses to Nordicity's surveys, 84% of students in Years 1-4, and 85% of students in Years 5+ were not accessing music lessons outside of school (though some of those who were

⁵ Social Mobility Commission (SMC).

<https://www.gov.uk/government/organisations/social-mobility-commission/about>

⁶ e.g. Sistema Global's website, <https://sistemaglobal.org/el-sistema-big-picture/>

⁷ e.g. <https://www.headteacher-update.com/best-practice-article/music-education-an-evaluation-of-in-harmony/149697>

⁸ e.g. in NFER's evaluation of In Harmony, <https://www.artscouncil.org.uk/sites/default/files/download-file/NFER%20In%20Harmony%20Final%20Report%20November2016.pdf>

accessing music lessons outside of school may have been doing so through additional IH programme sessions).

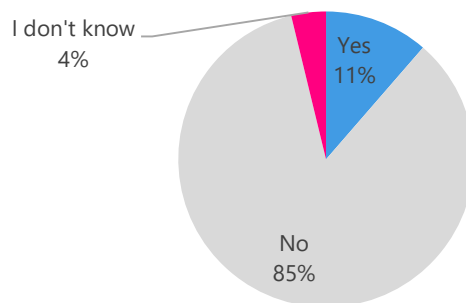
In Harmony brings musical skills to children, particularly around playing instruments and playing in an ensemble. In the evaluators' overall analysis it also brings confidence, resilience, teamwork, pride, and determination which will help many children with their education and future lives.

The majority of children involved in the programme indicated themselves that they would have been unlikely to have experiences of playing instruments, particularly orchestral instruments, to the level they do in IH. They also indicated that they would have been very unlikely to visit, let alone perform at, the venues that they did through the programme.

In many cases this gives children a sense that these arts and cultural venues, the musical instruments, and classical/orchestral music are indeed 'for them' or 'theirs'. In this way the programme opens up a **set of perceived career options** for children, particularly around being musical performers, sometimes non-performing arts careers, and also being able to use their musicianship elsewhere in their adult lives.

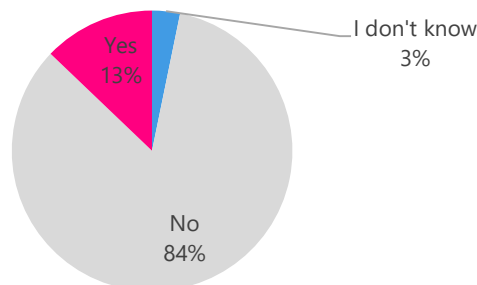
It also gives them **access to the cultural material** (especially orchestral music and classical arts) and the social venues and experiences (especially orchestral and classical music venues, concerts and behaviours) that is associated with 'higher' social classes, (both statistically and in the eyes of their parents). In other words, IH appears to give young people greater confidence in mixing with other social circles and communities, both through increased confidence to mix with adults and through cultural capital and cultural appropriation. It is important to note that the music of In Harmony is orchestral in format but spans multiple genres, and is thus not considered limited to classical music in any form.

Figure 20 Current Students Years 1-4: Do you take music lessons outside of school?



Source: Nordicity survey of Students. Note: n = 1214

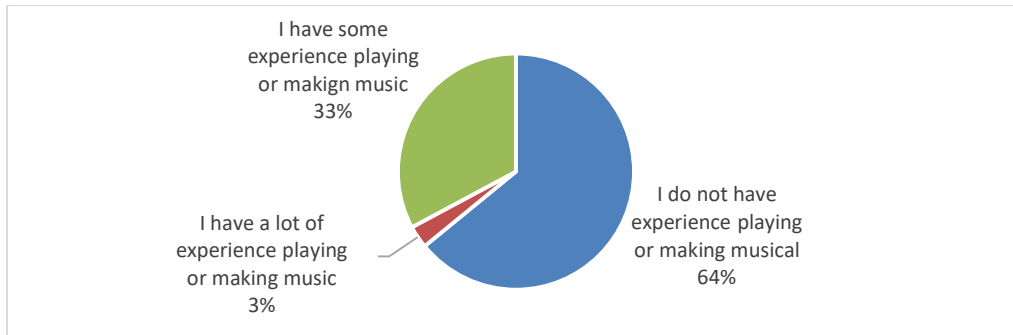
Figure 21 Current Students Years 5+ : Do you take music lessons outside of school?



Source: Nordicity survey of Students. Note: n = 716

The notion that the programme might be providing opportunities that would otherwise not be available in the communities where it is being delivered is also supported by the parents' experiences. A majority of parents responding to the Nordicity surveys did not have any musical experience.

Figure 22- Parents: Do you have any musical experience?



Source: Nordicity survey of Adults. Note: n = 195

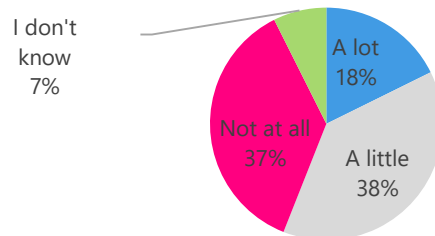
As with the school culture, students' social mobility can be positively influenced by the transferable skills that they acquire through the programme. This can be particularly beneficial as cited by several headteachers, when they become more confident and outgoing with adults, and more able to engage with a range of social environments, as a key outcome.

Children's aspirations are also shaped by the programme, in part through their interactions with the cultural sector made possible by In Harmony and their interactions with programme staff. Interactions with the cultural sector also ensure that students see cultural venues as their own – they have an increased sense of ownership of public space and cultural assets, and a sense of belonging through participation in the programme. Interactions with programme staff also increase the students' awareness of higher education opportunities, for instance through their awareness of conservatoires, offered through the programme.

'Given the context of our school, we want children to have broad experiences in order to help with their aspirations and knowledge of themselves. Children need to learn that differences should be celebrated and through music, children can seek to find their interests and areas of great ability. Music can support with children's expression of feelings.' – School Staff Member

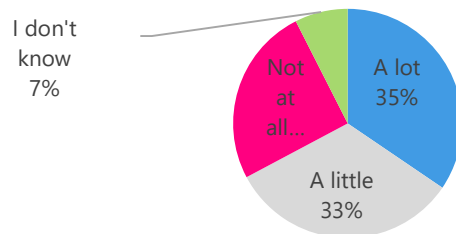
During the focussed group discussions and interviews, it was also found that the transferable skills that students acquired were anticipated to have an impact on students' social mobility in years to come. In the responses to the Nordicity surveys, former students did attribute many obtained skills and social experiences to the In Harmony programme, particularly developing responsibility through instrument ownership, and the development of teamwork skills. These findings are highlighted in the Nordicity survey results, illustrated in Figure 23 to Figure 27 below. It is also important to note that there may be a link, and indeed educators expressed that they believed there was a link, between these transferable skills and increased educational achievement.

Figure 23- Did the In Harmony Programme help you to become more responsible?



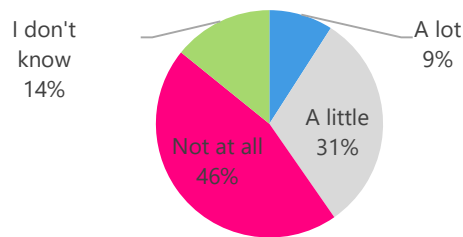
Source: Nordicity survey of Students. Note: n = 175

Figure 24- Did owning an instrument help you to become more responsible?



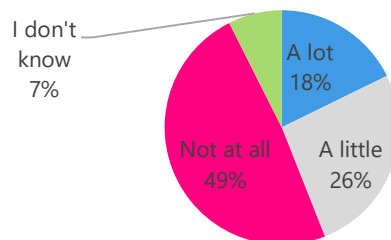
Source: Nordicity survey of Students. Note: n = 174

Figure 25- Did the In Harmony Programme help you to develop Leadership skills?



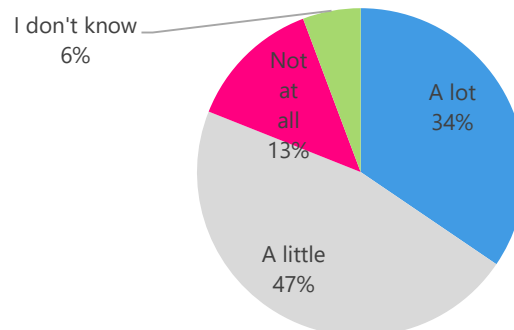
Source: Nordicity survey of Students. Note: n = 176

Figure 26- Did the In Harmony Programme help you to make new friends?



Source: Nordicity survey of Students. Note: n = 175

Figure 27- Did the In Harmony Programme help you to develop teamwork skills?



Source: Nordicity survey of Students. Note: n = 174

'I chose to continue In Harmony because It helps me build up my courage.' [sic.] – Former student on why they continue to attend In Harmony

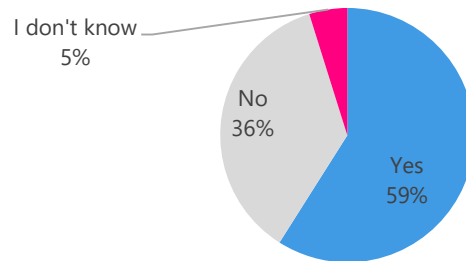
'Because my experience in it has been very positive and helpful for me and I have enjoyed playing amongst other people.' -- Former student on why they continue to attend In Harmony

'The opportunity for children to perform as an ensemble with the In Harmony orchestra in front of an audience has been amazing. The children thrive in a music-rich curriculum; developing skills such as perseverance, resilience, team work and listening. I have thoroughly enjoyed learning to play the violin myself, an opportunity I may never have in another school.' – School Staff Member

'The progress made by many students in my In Harmony schools is far greater than in other schools that I teach in. There is a greater level of confidence in many of the students and a real feeling of achievement. Many of the students progress into ensembles such as Area bands, Intermediate Orchestra and RHYO from my In Harmony schools. Very few students did this before the In Harmony programme ran in their school.'—Music Teacher

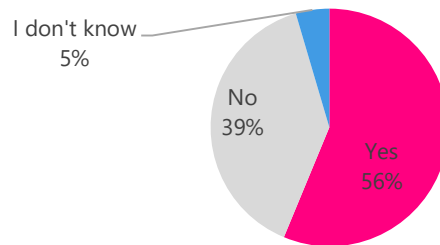
The students' responses regarding practising at home were largely corroborated by parents and carers responding to the Nordicity surveys: 48% answered that their children did practice at home, with 50% saying they did not, and 2% saying they did not know.

Figure 28- Current Students Years 1-4: Do you talk to your parents about your music lessons?



Source: Nordicity survey of Students.

Figure 29- Current Students Years 5+: Do you talk to your parents about your music lessons?



Source: Nordicity survey of Students. Note: n = 720

Figure 30- Current Students Years 1-4: Do you practice at home?

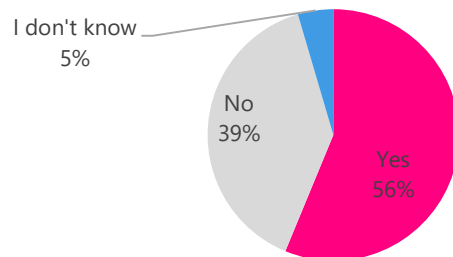
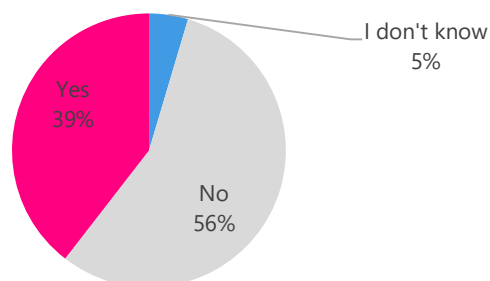
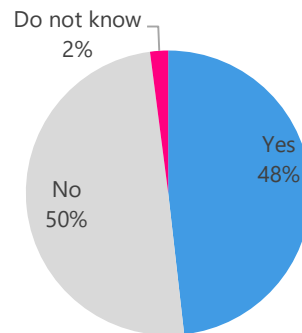


Figure 31- Current Students Year 5+: Do you practice at home?



Source: Nordicity survey of Students. Note: n = 716

Figure 32 – Parents and Carers: Does your child practice their instrument at home?



Source: Nordicity survey of Parents and Carers. Note: n = 195

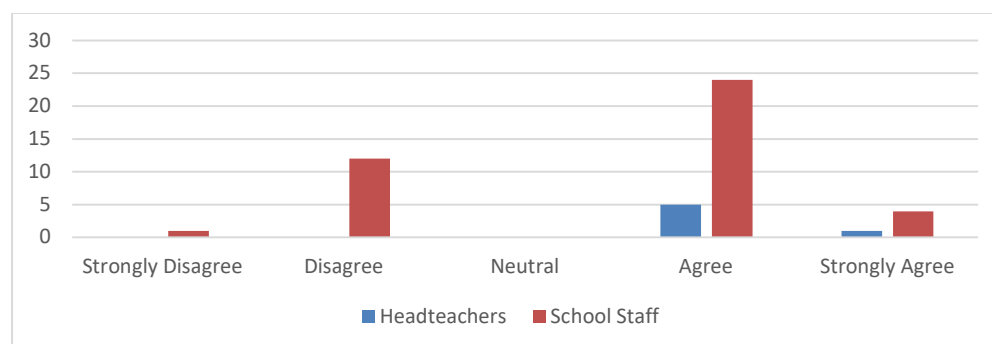
Because of the in-school and often whole-cohort or whole-school nature of the programme, In Harmony provides an opportunity to impact students' social mobility in a way that the Music Education Hubs are not always able to. By being in school, In Harmony ensures that all students, regardless of their home life circumstances (such as parents' and carers' preferences and experiences), participate in the activity and are exposed to orchestral music and ways of learning. Furthermore, the intensity of the delivery and its extent, particularly in the schools who have been involved with the programme the longest, is such that it has an opportunity to become more ingrained in students' lives than after-school programmes. Indeed, the longevity of In Harmony, which is rarely seen by Music Education Hubs, means the programme can touch the lives of students and families in a unique and deeply rooted way. Finally, the programmes are also targeted at specific communities that may not otherwise have such opportunities.

4.4 Education

Whilst the educational value of In Harmony is widely appreciated by participating schools, it is difficult for schools to attribute changes in student attainment to the In Harmony programme alone. This is because In Harmony has been implemented alongside a broad range of interventions.

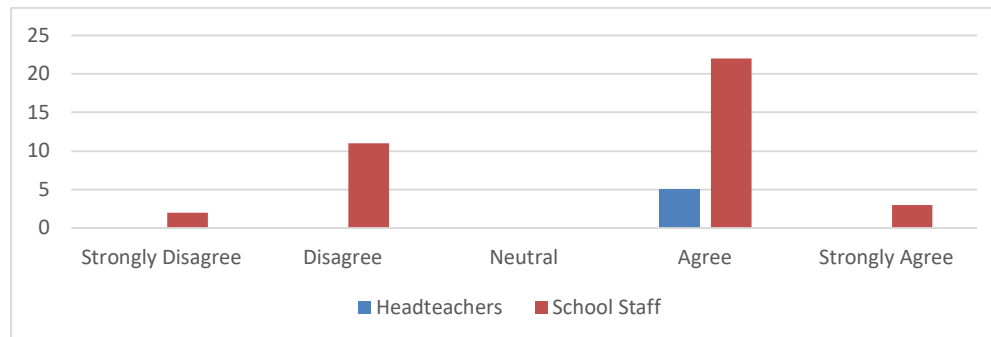
Both Headteachers and school staff responding to the Nordicity surveys tended to see a correlation between the In Harmony Programme and Literacy and Numeracy. This is illustrated in the survey data below in Figure 33 and Figure 34.

Figure 33- Students' Literacy has improved as a result of the In Harmony Programme



Source: Nordicity survey of Adults. Note: n Headteachers = 6; n School Staff= 41

Figure 34- Students' Numeracy has improved as a result of the In Harmony Programme



Source: Nordicity survey of Adults. Note: n Headteachers = 5; n School Staff= 38

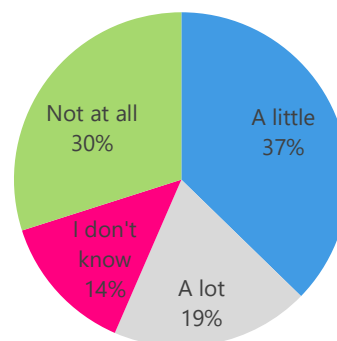
In the Nordicity survey, all six responding Headteachers also agreed that Ofsted reports had improved as a result of the In Harmony Programme. Note the limited sample size of only 6 responding headteachers and 38 responding school staff.

'The children enjoy the sessions and have gained in confidence. They are learning to use vocabulary confidently and can articulate what they have learnt. One child that refused to take part in the lessons at the beginning of the year sang in front of everyone last week.' – School Staff Member

'Mathematical knowledge linked to music reading and appreciation. More resilience in answering questions and sticking at something that is hard until you get a result.' as part of a group recognising different people's strengths.' – Music teacher

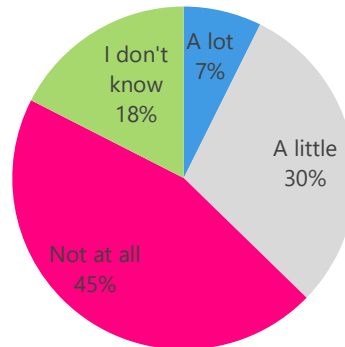
Students also felt there were other benefits to learning musical instruments and to participating in the In Harmony programme. Over 50% of students responding to the Nordicity survey felt that it helped them to develop non-musical skills, and almost 40% thought that it benefitted their non-musical schoolwork.

Figure 35- Former Students: Did In Harmony help you to develop non-musical skills?



Source: Nordicity survey of Students. Note: n = 177

Figure 36- Did In Harmony help with your non-musical school work?

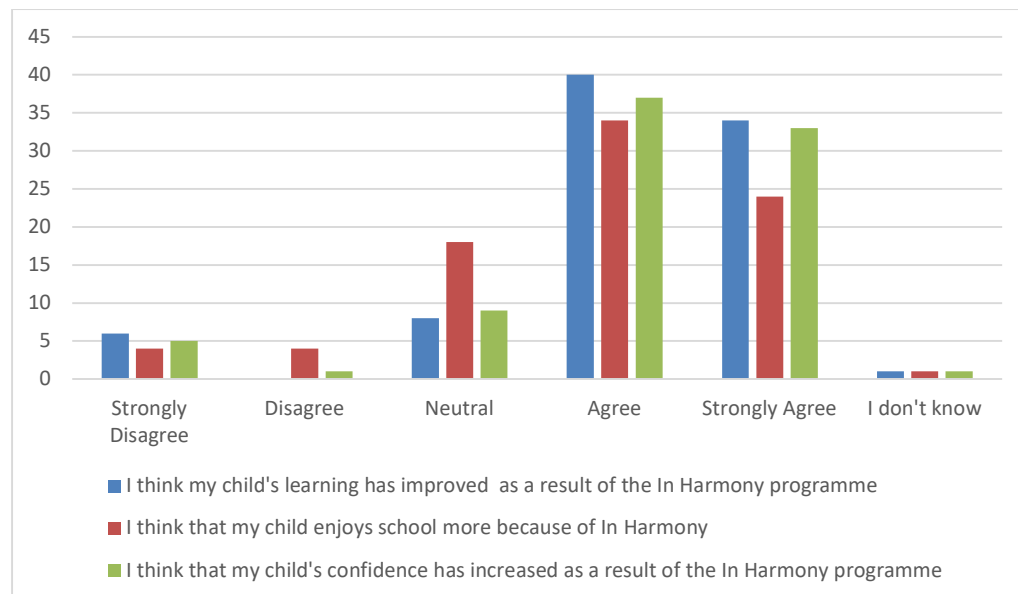


Source: Nordicity survey of Students. Note: n = 177

Students also cited some direct ways in which learning music through the In Harmony programme helped them to perform better in their academic subjects. For instance, they noted that it helped with expression and 'finding the right words' in English. Several children also noted the role that learning music plays in helping them to learn maths.

Parents also appear to believe that there have been positive educational outcomes from the programme, with 84% of parents responding to the Nordicity surveys believing their children's learning improved as a result of the In Harmony programme. Related to this, but to a slightly lesser extent, responding parents also believed that their children's confidence had improved and that they enjoyed school more as a result of the programme.

Figure 37- Outcomes of IH on children as observed by parents and carers



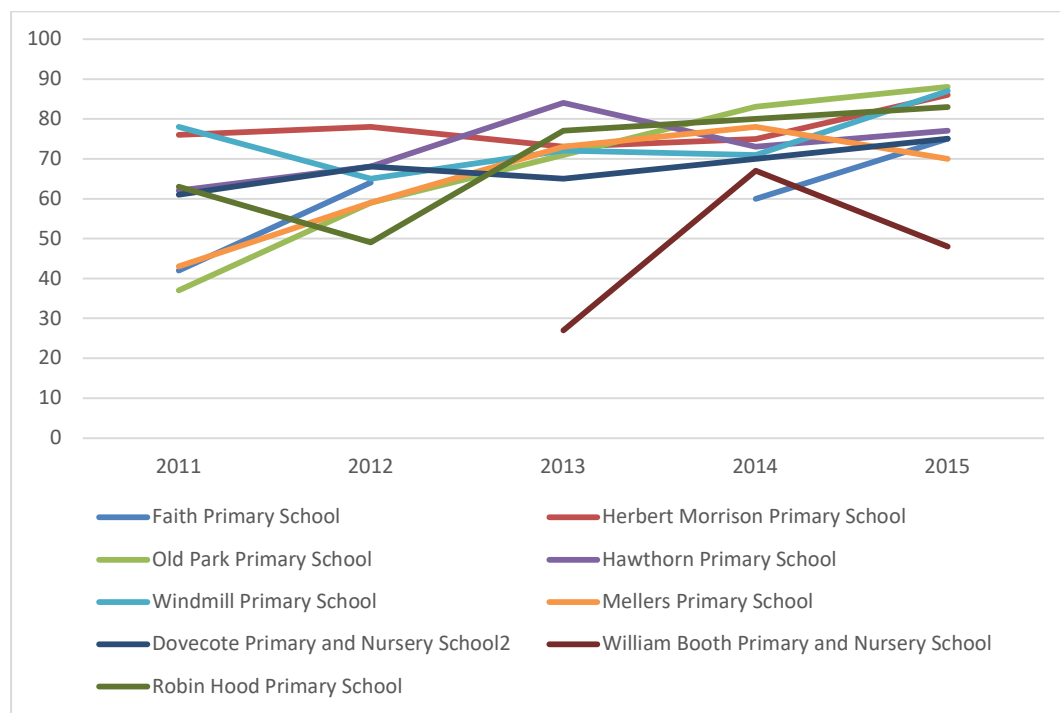
Source: Nordicity survey of Adults. Note: n = 90

Furthermore, it does not appear that In Harmony has had a negative effect on achievement—suggesting that the amount of curriculum spent on music has not impeded performance, as cited by headteachers in interviews.

4.4.1 Analysis of SAT Scores

Between 2011 and 2015, SAT scores at In Harmony schools largely increased. Nordicity analysed the SAT scores of nine of the participating IH schools from 2011 to 2015 and from 2016 to 2018. As illustrated in the figure below, whilst there wasn't a consistent increase across all of the years, all of the schools did improve in the initial years of the programme.

Figure 38: SAT Scores 2011-2015



Source: Nordicity analysis of DfE data⁹

After 2015, a new and more rigorous SAT regime was introduced making assessment of overall change difficult to achieve. This evaluation deploys two approaches to the analysis of DfE SAT data in an attempt to develop a clear understanding of the impact of the In Harmony Programme on SAT scores. The Herbert Morrison Primary School- one of the schools with the longest In Harmony participation- has been selected as a case study to illustrate the method of Nordicity's analysis.

Case Study: Herbert Morrison Primary School SAT score comparison

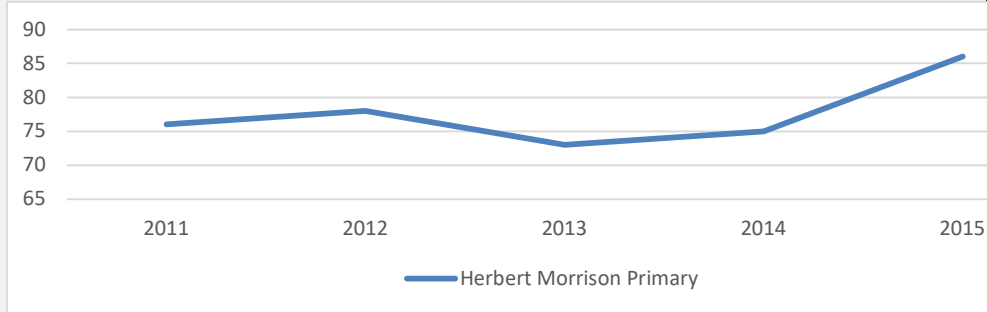
The Herbert Morrison Primary School- one of the schools with the longest In Harmony participation, has been selected as a case study. The school's average SAT Score in 2015 was 86%. For other schools that averaged 86% in 2015, the average SAT score in 2016 was 56%.

⁹ Data publicly available via gov.uk Find and compare schools in England dataset, at <https://www.compare-school-performance.service.gov.uk/download-data>

Herbert Morrison Primary School scored 69%. It is worth noting that the drop in SAT scores from 2015 to 2016 occurred at the time the SAT became more rigorous.

The figure below shows Herbert Morrison's SAT scores from 2011 to 2015.

Figure 39: Herbert Morrison Primary SAT scores 2011-2015



Source: Nordicity analysis of DfE data

<u>SAT Data – Analytical Approach 1</u>	<u>SAT Data – Analytical Approach 2</u>
The first analytical approach relied on comparing school data from 2016-2018 with all of the schools who scored the same score as they did in 2015, on the old SAT regime. As this shows, from 2016 to 2018, Herbert Morrison Primary School performed better than most schools that scored the same as they did in 2015. The exception to this is 2018, but this could be an anomaly, and there may be other external factors that impacted performance. . It is very difficult to draw reliable conclusions with limited data – these are descriptive data points that do not attempt to control for variations in the pupil year groups.	The second analytical approach aims to provide a consistent analysis across all years of the programme, by comparing each year of a school's results with all of the schools that had the same score as they did the previous year. This comparison group therefore changes and shifts each year. For instance, in 2011, Herbert Morrison scored 76%. On average, schools that scored 76% in 2011 scored 80% in 2012. Herbert Morrison scored 78%. As a result, in 2013, Herbert Morrison is compared against all of the schools that scored 78% in 2012. These schools went on to average a score of 77%, whilst Herbert Morrison scored 73%. A detailed analysis of the SAT data using the first approach can be found in the appendices.
Source: Nordicity analysis of DfE data	

4.5 Personal and social outcomes on children and young people

The following sub-section is an account of the outcomes cited by children and young people and other focus group discussion participants. As several headteachers have noted, these outcomes also have a direct or indirect relationship with multiple key outcome areas, particularly education, social mobility and school culture and community.

4.5.1 Confidence outcomes

With significant, regular, enjoyable, and engaging support from music leaders, children work hard at learning and playing their instruments. For many children involved in In Harmony, playing these instruments is not something they would otherwise be culturally expected to do. After a time, they prepare for public performances, particularly those in public venues.

Students noted confidence challenges, including a fear of performing on stage with audience members 'staring', and a heightened fear of making mistakes. Many young people interviewed expressed their 'shyness', and few had performed publicly in such a way.

However, in the interviews and focus group discussions many noted that the fear and discomfort had been lessened through their participation in the In Harmony programme, and particularly through their experiences performing on stage as a part of a team. At the end of performances, the young people would receive positive feedback, such as significant applause, encouragement and often other praise/awards from family, friends, school staff and classmates. Young people indicated that as a result, In Harmony has been instrumental in supporting their self-belief that they can perform publicly in this way. They also cited significant increases in **confidence**, particularly to perform instruments in public and also in many cases to being more confident in general, including with both adults and their peers.

4.5.2 Resilience outcomes

Through the In Harmony programme, young people are challenged to learn and play instruments. With persistent support, and because they are 'are in it together', and because it becomes the normal thing to do, they stick with it, and ultimately perform and get recognition. This chain of effects leads young people to learn about working persistently, ultimately leading to personal growth and **resilience**.

This is helped by the readily perceivable progress that is made on instruments ('you can hear straight away when you've got it wrong or right'), which many evaluation participants contrast to other learning subjects. Some participants also advocate the merits of the orchestral set-up which requires children to wait for their peers to catch up, which helps to develop **patience**, **collaborative skills** and **teamwork**.

4.5.3 Responsibility outcomes

Young people are 'provided' instruments through the In Harmony programme, which in many cases, neither they nor their families have had before. They are given instructions on how to care for and maintain their instrument. Participants in interviews and focus group discussions reported that looking after their instrument created a sense of responsibility and consequently encouraged responsible behaviour.

4.5.4 Participants' feeling of 'being special'

The instruments have also had a significant impact on how 'special' the programme feels to many of those who participate in it, as described by headteacher and teacher interviewees. This was echoed across the programme stakeholders, from both children and adults alike. Participants indicated that whilst anyone might be able to sing, or play sport, or perform in a play, not everyone can play an instrument. Indeed, many IH participants reported that they would not have played an instrument without the programme.

4.5.5 Well-being, happiness and fun

Participating children from across the programme frequently described In Harmony as ‘fun’, and many (but not all) summarised their feelings for the programme very positively, with clear statements of support such as ‘I like it’. The In Harmony programme is reportedly fun for a variety of reasons, according to participants:

1. Firstly, students have the opportunity to learn in an environment different to that of their regular classes, and to interact with adults who are different to their teachers. The approaches used by the music leaders are often described as being more amenable, and sometimes more varied, more child-led, more peer-to-peer and collaborative than elsewhere. In some instances, children are treated more as adults, and may thrive in a more ‘mature’ learning environment.
2. Secondly, children enjoy playing instruments (although not all of them, and those that do often describe initial difficulties, e.g. violin strings hurting fingers). Children reportedly enjoy playing the music, and enjoy playing in groups and orchestras, and to audiences.
3. Finally, children reportedly enjoy the social side of IH music-making, particularly in the after-school activities.

Added to that, in most focus groups of children, the children themselves described the catharsis/stress-relief aspect of music-making.

4.5.6 Catharsis and stress relief

In every consultation and focus group discussion with children and young people of all ages, they mentioned the value of playing musical instruments as a means of relieving stress, anxiety, upset and anger. This to be in part due to the amount of concentration required to play instruments in ensembles, and in performances – it literally has them ‘living in the moment’ and takes their minds off of other worries. It is also in part due to the sound, the physicality that takes the mind to another place. Several children described different forms of catharsis and stress dissipation, with comments such as ‘I can blow my anger out of my trombone’, or ‘playing takes my stress away’.

4.5.7 Attention, focus and concentration

In key stakeholder interviews, several headteachers, and some children and their parents and carers, commented on the benefits the programme has had on children’s development of attention, focus and concentration. This was particularly felt in the In Harmony sessions themselves with effects transferred outside the programme to school in general, and home life too. Headteachers described pupils who had previously struggled with concentration and consequently with behaviour, improving with their In Harmony experiences.

From the interviews and focus group discussions, these attention, focus and concentration outcomes appear to stem from several key factors.

1. the multi-faceted and complicated nature of playing instruments in an orchestra, which requires concentration;
2. children’s enjoyment of IH as well as the fact that they are all in it together, contributing as parts of the ensemble whole; and,
3. the sense of focus and goal setting that preparing for a performance provides.

In addition, through observation in schools, the evaluators found that music leaders were generally adept at responding to children's waning attention, sometimes with discipline and sometimes with variation of tasks.

4.5.8 Behaviour and discipline

The standard of behaviour control and established discipline observed by the evaluators in In Harmony sessions was generally exemplary, especially for this age group. Occasionally, creative techniques were observed (e.g. string-players putting their bows on their heads to prevent them being tempted to play when not required), and more commonly these were normal behavioural techniques deployed in a positive manner rather than punitive. The majority of headteachers consulted with commented on improvements in behaviour and self-discipline arising through the programme, often transferring to children's behaviour in general.

In school, the behaviour and discipline outcomes appeared to derive from two principal sources:

- i. the **culture in the orchestral paradigm**, as imbued by the music leaders; and,
- ii. the sense of cooperative '**in-it-togetherness**'.

On the culture in the orchestral paradigm, it was clear to observe in In Harmony sessions that the music leaders expected the same orchestral discipline that they were accustomed to, and would expect, in professional orchestral practice. One music leader was very articulate that this was something that they had had to develop concertedly in one school, establishing at the outset that there were clear norms of behaviour expected in IH sessions, without which the sessions would be ineffective and unenjoyable for everyone.

On the sense of cooperative 'in-it-togetherness', there was a clear sense for the evaluators when observing In Harmony sessions, that children knew the standards expected but also that if they were disruptive, the whole team or ensemble would be let down. A small number of children noted the disruption of misbehaviour from other students in the programme, with comments that they 'didn't like it' when other children misbehaved'. Even more children commented in the positive, noting that In Harmony was a place where they helped each other out if they got stuck.

At home, several of the parents and carers consulted with described their children showing uncharacteristic self-discipline with practising their instrument at home. This was largely put down to their enjoyment, determination to progress, sometimes friendly competition between children, desire for praise from music leaders, and working towards preparing for live performances and concerts.

5. Recommendations: Scaling Insights and Impacts of In Harmony

In Harmony (IH) can be viewed as an action research programme from which the learnings can be explored, developed, shared and applied in various settings in the music education sector and the cultural sector, with resonance across development and inclusive growth, social mobility and social justice. In this context, the evaluators developed a series of recommendations on scaling the insights and impacts of the programme.

This section looks at learning and collaboration opportunities with other stakeholders and relevant groups such as Arts Council England's National Portfolio Organisations (NPOs) and Music Education Hubs (MEHs) amongst others.

5.1 Leveraging In Harmony's learnings for orchestra-based and music NPO-led learning programmes

The following subsections contrast In Harmony with comparable programmes (music and arts learning programmes) in other contexts that might be able or interested to scale aspects of In Harmony. It is fully accepted that the recommendations in this section generalise extensively. Taking In Harmony as a model, it generalises the diversity of the programme itself and naturally, it hugely generalises the programmes to which it compares with. The contrasts are provided merely as a means of illustration and not to misrepresent the diversity or individuality of individual approaches and their outcomes.

The six In Harmony programmes rely on different networks and stakeholder groups across the six programme locations with distinct strengths and differences. All of these would have different implications for the scaling up of the programme in the existing areas and at the national level.

This sub-section considers leveraging In Harmony's learnings for orchestra-based and music NPO-led learning programmes, including how In Harmony differs to NPO's orchestra-based learning programmes, how In Harmony might be of interest to NPOs, and relevant insights and impacts that could be scaled by NPOs.

5.1.1 How is In Harmony different to NPOs' orchestra-based learning programmes?

In Harmony has notable differences to NPO's orchestra-based learning programmes across key areas of funding, projects and permanence, orchestral paradigm and creativity, and accessibility as outlined below.

Funding: The main difference between In Harmony and NPO's orchestra-based learning programmes is in the funding. In particular, the In Harmony programme pays for instruments and long-term intensive music activities which are seldom part of orchestra-based creative learning programmes. In some cases (e.g. Newcastle Gateshead), In Harmony brings a whole team to the programme: IH managers, music leaders from different orchestral sections, pastoral support etc.

Projects and permanence: In Harmony has a long-term focus (not a project-based focus) that might be adopted by many arts and orchestral organisations. It is perhaps closer to the culture of learning instruments and playing in orchestras that you might see in many private (and other) schools, where there exists a cultural expectation and parents and carers pay for it. A necessarily shorter-term project might focus on meaningful access to orchestral music, or co-creating an orchestral performance, or building a participatory orchestra (many projects won't have the long-term capacity provided in the IH model). Meanwhile, In Harmony focusses on the more long-term activity of children learning to play instruments well over long periods and playing in ensembles together.

Orchestral paradigm and creativity: The In Harmony programme has a less deliberate emphasis on developing creativity and young leadership (although this does happen) than you might see in many NPO orchestra-based education projects. In Harmony focuses more on borrowing or deploying aspects of the orchestral paradigm. However, IH programmes do include creative music activities to differing degrees alongside orchestral tuition.

Accessibility presumed: In a way, In Harmony has less emphasis on accessibility (making orchestral music accessible) than is common in orchestral learning programmes. This is not because accessibility isn't at the heart of In Harmony, but because it pre-empts accessibility – presuming the music and instruments are accessible. In this way, In Harmony seeks to 'get stuck right in' and 'make it work from within' the school. This is made possible in In Harmony through the long-term nature of both the funding and the school's commitment.

5.1.2 How might In Harmony be interesting or useful to NPOs?

In Harmony may be interesting or useful for NPOs across various aspects such as the impact of long-term programming and the provision of expert artist or music leadership as outlined below.

Impact of long-term programmatic investment: In Harmony could be seen to provide insights into orchestra-based learning programmes for young children or those whose orchestral engagement is otherwise unusual. It could give insights into the level of funding required, the funding that might be raised by schools and others, experiences in operating the programme, and what the outcomes can be for schools, children, orchestras/music/cultural organisations and communities.

Expert music leadership: In Harmony programmes have fairly consistently moved away from having orchestral professional performers leading sessions with children (although not in all locations) to having orchestrally-rooted professional music-learning leaders ('music leaders').

The In Harmony delivery partners reported that professional performers can be inspiring for young children. However, they also reported the benefits of having older 'young people' who are expert musicians. Older young people can be more inspiring for younger children because of their closeness in age, making their achievements feel more attainable, than those of professional adults.

Various In Harmony programmes have noted challenges in coordinating with the timetables of professional orchestral players, which are often not easily compatible with while providing *regular* sessions in schools. Several programmes have also found that, instrumental ability aside, the skillset and behaviours of being a professional orchestral performer are not the same (and are sometimes profoundly different) as those of a high-quality music leader.

5.1.3 How could In Harmony insights and impact be scaled by NPOs?

The insights and impacts of In Harmony might be scaled by NPOs in terms of diversifying funding sources and arrangements, collaborations between NPOs and Music Education Hubs, scaling In Harmony's activities and 'ingredients', and learnings from In Harmony's organisational structure and behaviour, as outlined below.

1. **Diversify sources of funding and arrangements:** For more organisations like Sage Gateshead, Royal Liverpool Philharmonic Orchestra and Opera North to develop In Harmony-like programmes, a clear requirement would be the significant funding required to do so. This could come from a diversity of new funding sources and arrangements as learned by the In Harmony Programme, including from central funding, rechannelled existing funding and joint fundraising with schools:

- a. **Central funding:** New or additional funding from funding providers such as Arts Council England, DCMS and DfE (particularly through place-based funding), alongside trusts and foundations.
- b. **Re-channelled existing funding,** that focuses on fewer people and in fewer places, to work for longer periods of time (e.g. cohorts of ~240 children, in one school, annually over a ten-year investment period). Nationally, Music Education Hubs vary significantly in the extent to which they subsidise particular schools/communities as opposed to subsidising all students equivalently; more In Harmony-type activity could be funded through more of the former (focussed subsidy), where appropriate.
- c. **Joint fundraising with schools,** which might include school-based funds (e.g. pupil premium funding, which several In Harmony schools currently use), and schools working with development departments in music/cultural organisations to fundraise. The success of one In Harmony school in particular in attracting significant private donor funds (apparently in the £100,000s) is notable. Anecdotally, causes that focus on particular places and approaches (such as In Harmony) have proven to be successful in attracting private funding.

Joint-fundraising with schools could also lend well to co-designing a local programme, and ensuring buy-in of school leadership, without which successful In Harmony programmes would be difficult.

2. **Collaborations between NPOs and Music Education Hubs:** NPOs could develop In Harmony-type programmes in partnership with local Music Education Hubs. This was the case, for example, in the Royal Liverpool Philharmonic Orchestra's In Harmony programme.

Most music NPOs are on the partnership of one or several MEHs. Many MEHs not in the areas covered by In Harmony already include extensive activity and programming between (former) music services, NPOs and schools, particularly around developing the 'orchestral paradigm'.

A strong relationship with the Music Education Hub lead would be key to accessing suitable schools and potentially workforce and instruments. In Harmony provides a set of models, insights and experiences for developing this effectively.

3. **Scaling In Harmony activities and 'ingredients':** In this evaluation we have identified a series of activities and 'ingredients' in the In Harmony programme which NPOs and other music/cultural organisations might seek to deploy in the design and delivery of their own programmes. We would recommend this were done in collaboration with the six In Harmony host organisations, where much of the expertise built-up lies.
4. **Organisational structure and behaviour:** A perhaps less obvious route is for In Harmony host organisations to assess and share with other organisations how their programme work has changed their broader learning and organisational programmes. These changes may provide a deeper set of insights as to how other comparable organisations (e.g. NPOs) might want to learn or borrow from In Harmony.

Several In Harmony staff participants consulted with were highly open and positive about the changes that the programme experience has brought to the host organisations. These changes are significant to scale-up, not least because, implicitly, they relate to activity in the host organisation (which might be comparable to other NPOs) that take place without the In Harmony funding (which will likely not be comparable).

5.2 Leveraging In Harmony's learnings for Music Education Hubs

This sub-section considers leveraging In Harmony's learnings for Music Education Hubs, including how In Harmony differs to MEHs, how In Harmony might be of interest to MEHs, and relevant insights and impacts that could be scaled by MEHs.

5.2.1 How is In Harmony different from what Music Education Hubs do?

In Harmony has notable differences to Music Education Hubs: differences for each of the IH programmes, and differences between In Harmony and the Whole Class Ensemble instrumental Teaching (WCET), differences between an instruments-driven and orchestras-driven approach, and the ability to perform on public stages from the outset as outlined below. These differences are covered in turn below, including:

- How the relationships between the In Harmony programmes and the MEHs vary from location to location and how the programme has had an impact on the MEH's other activity;
- How In Harmony is different from the Whole Class Ensemble Instrument Teaching that most Hubs run;
- How In Harmony's orchestra-based approach is different from a more instruments-based approach (which is central to some MEHs);
- The emphasis from the outset in In Harmony on public performance;
- And In Harmony's emphasis on social impact.

Differences in how In Harmony relates to local Music Education Hubs' programmes of activity:

Just as Music Education Hubs (MEHs) and their programmes are not the same across the country, In Harmony programmes also vary in terms of how they are administered and the content that is delivered. Three In Harmony programmes are run by Music Services, who are also MEH lead partners. The relationships between the six In Harmony programmes their respective Music Education Hub are described below.

- **Nottingham** In Harmony is run by Nottingham Music Service, lead partner in the Nottingham City Music Education Hub. In Harmony in Nottingham has, since the outset, aimed to be a city-wide programme, rather than focussing on one or two schools. There are 28 participating primary schools, almost half of those in the city. The schools participate in In Harmony through three levels of engagement intensity (Gold, Silver, Bronze). In addition to the in-school, in-school-time provision, Nottingham Music Service have built up a network of Area Bands, mainly based in participating schools, where children travel after school. There are also city-wide ensembles for different levels and genres. Schools pay for approximately half of the costs of the provision, with In Harmony funds supporting much of the remainder. In Harmony has fundamentally shaped what the Nottingham Music Education Hub and Nottingham Music Service have become and the scale of the programme is a very interesting model for other Music Education Hubs.
- **Lambeth** In Harmony is run by Lambeth Music Service in four primary schools during curriculum time, with pupils from other schools joining IH in after-school groups. Over the course of 10 years, the In Harmony programme has moved from being a fairly separate programme run alongside the Lambeth Music Service's existing programme, graduating to then being fully embedded in the Music Service programme, and to now actually shaping the Music Service's full programme. In particular, the after-school programme run by the Music Service (similar in some ways to Nottingham's Area Band network) has grown from In

Harmony to encompass the whole Local Authority, and has brought the social impact focus of In Harmony into the portfolio of the Music Education Hub.

- **Telford and Stoke-on-Trent** In Harmony is managed by The Music Partnership, previously known as North West Midlands MEH, of which the lead partner is Entrust Music Service. In Harmony Telford and Stoke-on-Trent was led by Telford & Wrekin Council from 2012-March 2018. It has operated in two schools; the first of these is a primary school in Telford, and until July 2019 the second one was a secondary school in Stoke. Initially the programme was delivered in a primary school in Stoke, but that school made the decision not to continue with the programme, although it still offers a rich music programme which has been attributed as a legacy of the In Harmony programme. As of 2020 there were two more primary schools identified for inclusion in In Harmony, one in Stoke and one in Telford. The pedagogic approaches developed in the In Harmony programme, and the value that In Harmony places on research and evaluation have also contributed to developments in the MEH.
- **Newcastle Gateshead** In Harmony, run by Sage Gateshead is a partner in Music Partnership North, and runs relatively autonomously alongside the Music Service's programme. The programme runs in two primary schools and six early years settings.
- **Leeds** In Harmony, operated by Opera North, which is a partner in the Leeds Music Education Partnership, is delivered in four primary schools (two of these are part of the same Trust and have the same leadership). After school programming is delivered in a secondary school.
- **Liverpool** In Harmony is run by the Royal Liverpool Philharmonic Orchestra (RLPO), across three primary schools and a nursery school, and progression routes are well integrated with the Music Education Hub for Liverpool, Resonate MEH.

Differences between In Harmony and Whole Class Ensemble Instrumental Teaching (WCET): In Harmony has much in common with Whole Class Ensemble instrumental Teaching (WCET), such as focussing on learning instruments through group learning in school time. The main difference is the design and funding for long-term, intensive provision – several sessions per week for several years in the case of In Harmony, compared to one session per week for one term or one year in the case of most WCET programmes. One In Harmony music leader suggested that this gives the programme a 'foothold' – a sufficient presence to make a significant musical, social and personal impact on school culture and on children, beyond giving them an experience of learning an instrument. Most of the impacts of In Harmony cited in this evaluation do rely on the long-term, intensive nature of the programme, so this suggestion may well be accurate.

Differences between an instruments-driven and orchestras-driven approach: Another difference between In Harmony and WCET is that whilst much of WCET teaching is about learning an instrument, In Harmony is more focussed on building an orchestra. Some In Harmony teaching is with a single instrument, but most is with mixed orchestral sections or full orchestras.

Designed to perform on public stages from the outset: Other significant differences are in the added value the programme brings, particularly the ability for young people to perform on public stages. These performance opportunities on public stages might well come as part of a Music Education Hub or Music Service's traditional offer, but are often only made available to the children who progress to higher-level ensembles rather than whole schools. It is a remarkable feature of the In Harmony programme that many of its stages are in fact professional stages.

Social and community-impact focus: As described above, the In Harmony programme, and the El Sistema programme from which it is partly inspired, are often described and designed from the perspective of achieving positive social and community impacts through music, as distinct from achieving musical outcomes. As described below (5.3.5), the extent to which this social impact is

central to In Harmony projects, and the particular social impact focus in case, does vary quite considerably but it is always present. Music Education Hubs, on the other hand, have a core funding brief that focusses primarily on musical outcomes and, to the extent it is reasonable to generalise, most music services and many other Hub partners have a background particularly in musical rather than social outcomes. That is not to say the In Harmony is only or primarily a social programme and MEHs are only or primarily a musical programme, but on balance, In Harmony is a programme where historically musically-oriented host organisations develop more social-impact focus and expertise.

5.2.2 How might IH be interesting or useful to Music Education Hubs?

In Harmony may be interesting or useful for Music Education Hubs across various aspects such as learning from the orchestral model of learning vis-à-vis the single instrument WCET model, learning from the whole cohort and progressive selection, the differences in approaches to public performances and the provision of musical progression structures as outlined below.

Learning from the orchestra model of learning vis-a-vis the single instrument WCET model: The mixed-orchestral-section model of learning in In Harmony could be a useful approach for WCET teaching to deploy (some already do this) in light of the single-instrument approach. Amongst the In Harmony sessions there is a palpable sense from children of building an orchestra, being part of something bigger, of understanding how one's individual role is important and integral, which can provide a sense of authenticity and purpose that might not be derived from a whole class learning the same instrument together.

Whole cohort and progressive selection: In many Music Education Hubs' programmes, provision is designed around a progression from WCET to small-group or 1-1 tuition to other ensembles and further tuition. With In Harmony's assumption that participation is whole-cohort, however, it is perhaps designed with more of a 'how can *everyone* continue to participate?' approach rather than a 'who will continue to participate?' approach. The operating environments of In Harmony and WCET (which are not, of course, two discrete approaches at all) are very different, but the assumption of inclusive participation could be a valuable design principle for WCET programmes and how they are extended.

Public performance as a crucial ingredient: The prominence of public performance through In Harmony appears almost undoubtedly to be one of its most significant ingredients:

- Performing on public stages can be a very significant experience for children, leading to pride, resilience, motivation.
- After further exposure to performing publicly it begins to feel normal, leading to cultural integration and ownership.
- Bringing parents, carers and families into performances where they see the children do something that they would perhaps have thought themselves not capable of doing can generally be very moving for them, as several parents and headteachers noted.
- Working to prepare for the performance provides focus and a goal for children's efforts, corraling the sense of collaboration, working well with others towards a common cause, and being 'in it together'.

Many WCET programmes work towards in-school and out-of-school performances. The benefits of In Harmony's experiences suggest this should be the case where possible.

Provision of musical progression structures: All IH programmes have structures and provision in place for musical progression including:

- After-school local area ensembles for Primary and Secondary-aged students

- Out-of-school small-group and 1-1 tuition
- Weekend provision, ensembles, tuition
- Centre for Advanced Training
- Referrals to more advanced programmes where appropriate, and assistance with applications¹⁰, including research by Sue Hallam and Susanne Burns. A study focussed on progression was undertaken in 2017, and action research work was undertaken in 2018.

In many cases, this provision, which is often built on existing provision has been redesigned so as to be accessible for the particular communities of young people coming through the In Harmony programme. This inclusive design is a feature that In Harmony programmes could share with Music Education Hubs nationally.

5.2.3 How could In Harmony insights and impact be scaled by Music Education Hubs?

The insights and impacts of In Harmony might be scaled by Music Education Hubs in terms of establishing new or re-oriented funding, leveraging In Harmony delivery models already run by Music Education Hubs and Music Services, scaling In Harmony's activities and 'ingredients', providing 'elements' of the In Harmony programme, deploying seed and feed funding, exploring organisational change through In Harmony's models, and advancing social impact through Music Education Hubs, as outlined below.

1. **Establish new or re-oriented funding:** The sustained, progressive and inclusive provision of musical instrument and ensemble learning that children and young people access through In Harmony is core to the brief of all Music Education Hubs. However, MEH funding, on a per-capita basis, is far less than In Harmony per-capita funding. The routes through which Music Education Hubs could seek further funding to run In Harmony programmes would be on similar lines to those described above for NPOs.
2. **Leveraging the In Harmony models run by Music Education Hubs and Music Services:** Particular attention could be paid to the In Harmony models run by Music Education Hubs and Music Services, including the Lambeth In Harmony programme, which works with four primary schools, the Nottingham In Harmony programme, which works with 28 schools, and the Telford In Harmony programme, which works with one large primary (running consistently since 2012) and one secondary (which ran from 2015-2019). The Nottingham In Harmony programme, in particular, is notable, at least within the IH programme as a whole, in the extent of its reach to schools and children, and in the financial commitment the schools make to the programme. Schools in both the In Harmony Music Education Hub models and Leeds, on average, cover roughly 50% of the programme costs.
3. **Scaling In Harmony's activities and 'ingredients' deployed by Music Education Hubs:** As with the NPO-based scaling recommendations above, in this evaluation and others, the evaluators have identified a series of activities and ingredients in the In Harmony programme which Music Education Hub lead and partner organisations might seek to deploy in the design and delivery of their own programmes. This would optimally be done in collaboration with the six In Harmony host organisations, where the built-up expertise lies.

¹⁰ The research by Sue Hallam and Susanne Burns, cited in the evaluation reviews above, provides particular insights around musical progress and progression.

4. **Providing ‘elements’ of the In Harmony programme to be available for Music Education Hubs:** In Harmony could explore providing a form of ‘In Harmony Elements’ with Music Education Hubs. These could potentially be delivered with existing In Harmony hosts playing a role in the designing and running of a series of pilots with other MEHs based on their experience and expertise, where enthusiastic schools could deploy In Harmony ‘elements’ with different resources. From the beginning, a co-design approach in exploring the elements with schools would be recommended. For instance, the following questions could be explored:
 - a. **Where do the music leaders come from?** Overall, professional orchestral musicians are often not seen as vital to In Harmony, but instead, expert orchestral music leaders are generally preferred. Who else might successfully develop the skillsets required, such as peripatetic music teachers, schoolteachers, orchestral community musicians? In this way, it would be worth looking at where these skills already exist.
 - b. **What bespoke approach and orchestral paradigm might best be deployed?** Specifically, how might schoolteachers be supported to deploy aspects of the orchestral paradigm that appear beneficial in In Harmony (accepting that only some teachers might feel confident in the instrumental skills In Harmony music leaders have)?
 - c. **What are the means of providing instruments:** A significant cost born by In Harmony is the provision and maintenance of instruments. How else do Music Education Hubs and schools fund the provision of instruments when families cannot or would not pay for them?
 - d. **What is a suitable approach for providing children with concerts and venues?** Where they exist, most Music Education Hubs will have local orchestral music venues in their MEH partnership. How could these venues work with Music Education Hubs and schools to provide a greater number of schools the performing opportunities that are so significant to the In Harmony programme?
 - e. **Long-term, intensive, therapeutic dose:** What are the means through which schools and Music Education Hubs together could sustain the degree of intervention that In Harmony enjoys? Different combinations and approaches may be explored such as school-teacher-led, teacher joint professional development, local partnerships, local funding, amongst others.
5. **Deploying seed and feed funding:** How could a smaller level of ‘seed and feed’ funding provide sustainability for such approaches, and to grow their impact?
6. **Exploring organisational change through In Harmony’s models:** Further investigation into how the In Harmony Music Education Hubs have changed their programme, structure and ethos as a result of their IH experiences could provide useful direction for organisational enhancements. As Music Education Hubs are in many ways no less varied in their programmes than NPOs, instead of looking to scale (in part or in whole), this could be a particular area of further investigation and dissemination. Facilitating knowledge transfer may bring the In Harmony MEHs together to distil and share how the programme has changed their MEHs’ work overall amongst a community of practice.
7. **Music Education Hubs and NPOs:** See 5.1.3.2, page 66, above for recommendations on how NPOs and MEHs could collaborate to scale In Harmony impacts.
8. **Advancing social impact through Music Education Hubs:** It is notable how in both Lambeth and Nottingham, In Harmony has become integral to the programme run by the Music Education Hub. Part of this is the centralising of social impact in their work.

The funding for Music Education Hubs is principally focussed on musical outcomes and, in almost all cases nationally, this is Music Services' traditional area of expertise. The In Harmony Music Education Hubs have shown, however, that it is possible to put *both* musical outcomes and social outcomes at the heart of their work. They are by no means alone amongst Music Education Hubs in doing this but they are perhaps rare in doing it through orchestral music. In other words, Music Education Hubs' In Harmony experience gives insight into how (along with expertise elsewhere) orchestral or indeed classical music, which remains central to the Music Education Hub brief, can be used as a medium for social impact. This is, in essence, a principal reason why the programme was developed in the first place.

It is recommended that, if taken forward, it should be done so alongside other expertise in social impact within music and the arts.

5.3 Current In Harmony Host organisations scale-up

There is an opportunity for scaling up of the current In Harmony programme. Current In Harmony programmes have all expanded from the small number of schools involved in 2012, to larger or lesser extent and significant additional funds have been raised to achieve this in some cases. Most have recruited more schools within the local community around the original school/s. Scaling here refers to expansion into new areas within the lead organisation's catchment or beyond.

There was some suggestion throughout the consultation, from within existing In Harmony programmes, that an efficient means of scaling the programme to reach a greater constituency of young people and communities would be to expand the programmes of the current hosts. This would leverage the expertise, infrastructure, culture and organisational knowledge that have been invested in, built up and expanded over the past five years, but may not have yet been scaled. This would be recommended as a priority before adding more IH programmes.

It is true that headteachers, parents and In Harmony staff are clear of the fact that much of the programme's impact has required the long-term nature of the investment. It is also clear that In Harmony music leaders and managers have developed more mutual and reciprocal ways of working with schools, and ways of working with the children and families in particular communities – many of these would not perhaps be skillsets resident in many comparable host organisations.

It is also true that schools involved in the programme are very clear about the significant amount that they and their communities would lose should the investments into the programme be reduced or terminated. Some schools would be resolved to find ways to sustain the programme. The challenges to school funding in general are well documented, and beyond the scope of this evaluation.

It is recommended, should a decision be made to continue and expand the current six programmes, that the following points be incorporated: internal and external practice-sharing and dissemination, discourse about music and social pedagogical approaches, regular and systematic monitoring and evaluation, enhancing the programme's social impact development, and facilitating the development of the programme to be 'born of a local context'.

1. **Internal practice-sharing and dissemination:** In the evaluators' estimation, there is considerable scope to increase the amount of practice-sharing between the six In Harmony programmes, their managers and, in particular, their music leaders. As far as the evaluators were able to establish, practice-sharing, networking and other communication between programme music leaders nationally does not appear to be extensive – yet each has developed significant practices over extensive time periods from which others might benefit.

There is a wide range of topics that the six programmes could usefully explore together, including in relation to scaling operating and the programme, for example:

- * exploring in detail how the different programme models are structured, such as the difference between Nottingham's Hub-based structure and Liverpool's social justice-orientation;
- * how the different models are governed and led, and how they fit into their host organisations;
- * exploring how the different models focus on social impact and have deliberate strategies to achieve it, and indeed exploring the extent to which models do prioritise social or musical impact, or both;
- * investigating how the various departments of the host organisations provide particular help to the programme or how the programme supports these departments' work. These departments (e.g. marketing, sales, local authority teams, income generation) vary significantly, particularly as the host organisations types – NPOs and Hubs/music services – are quite different.

2. **External practice-sharing and dissemination:** The extent to which external dissemination of In Harmony insights has taken place to stakeholders has not been a focus of this evaluation, and indeed the evaluation itself constitutes part of such a dissemination. But it is the evaluators' supposition that there is much that could usefully be shared with relevant organisations, not least Music Education Hubs and NPOs, and particularly within the classical music and arts sectors.
3. **Discourse about music and social pedagogical approaches:** It is recommended that, as part of (1) and (2) above, there is a discourse about pedagogical approach. At the very kernel of how In Harmony operates, from which its impact ripples outwards, are the musical and social pedagogical approaches within and surrounding the music sessions. Yet, the evaluators note that this kernel is not studied and discussed within the programme as much as it might be – namely in the reporting, monitoring and evaluation and operational management. This is not meant as an indication that the pedagogy is lacking – only that it might be more prominent in programme analysis.

The orchestral paradigm brings with it, in much of In Harmony's deployment, some characteristics of orchestral leadership – based on careful listening and direction from the front, relatively didactic teaching, with an emphasis on a culture of discipline and respectful behaviours – that is tightly related to much of the programme's impact. There would, though, be areas where the programme could benefit from aspects of other artistic and social pedagogic schools, for instance, approaches that emphasise child-led and independent, enquiry-based learning, and more extensive teacher—music leader co-learning. There are areas of pedagogic focus in individual IH programmes, such as Kodaly techniques, child-led approaches, emphasis on children's composition, and development of creative practice across the school curriculum, which could also be more widely shared.

A pedagogical discourse might look not just at what the pedagogies are but also the processes by which they are developed: for example, the extent to which In Harmony music leaders develop pedagogical decisions and reflections collectively or from leaders, the extent to which music leaders discuss pedagogy regularly with each other, with school teachers and, as per (1), across the programme.

4. **Regular systemic monitoring and evaluation (M&E):** It is recommended that In Harmony develops a systemic and regular approach to evaluating its impacts. This should build where possible on the existing evaluations across the programme, and could build on the successful action research projects developed as part of the Hallam—Burns evaluation. It is suggested that such an evaluation could be relatively developmental – involving school

and music leaders staff – and that there should also be particular evaluation questions, perhaps individual to each programme, that are evaluated with academic rigour and robustness, providing sufficient evidence for potential future schools, such as EEF Level 4: mixed methods with multiple stakeholder groups and a baseline.

5. **Enhance the programme’s social impact development:** Asked if In Harmony is a musical project or a social impact project, headteachers and In Harmony managers almost universally respond that it is a social impact project through music. Indeed, this is how El Sistema approaches have generally been described.

This evaluation supports that description. It is recommended, therefore, that the social impact aspect of the programme be addressed more extensively and articulated with more clarity. We have recommended (4) the development of a systemic approach to evaluation, which should doubtless include social impact questions and indicators. It is recommended that there be more frequent and regular planning and reflection between In Harmony managers and school leaders, between programme music leaders and schoolteachers, addressing social impact issues. Whilst this liaison does take place, these exchanges often occur informally.

It is recommended that more extensive expertise is sought on music and arts-based social impact, and on social impact *per se*, so that In Harmony – a social impact programme using orchestral music – can maximise its effectiveness in that regard.

6. **Facilitate the programme development to be born of local context:** One of the ingredients common across the programme, as suggested in discussion with In Harmony managers, was that it is not a one-size-fits-all model but is ‘born of local context’.

As part of the evaluation, this was explored in depth with headteachers. Not all agreed. There were a few occasions when schools commented they felt that the programme had been brought in relatively pre-determined and it wasn’t until greater flexibility were introduced that the programme worked well for them.

It is recommended that the ‘born of local context’ ingredient be developed further across the programme. Fostering a deep co-design approach with schools, from the outset, would likely be significant to the success of efforts to scale and embed the programme with other schools. This recommendation reflects experiences that have already been developed in many cases as the programme has evolved.

5.4 Community, non-formal music and formal music education

In Harmony provides an interesting approach to community working, non-formal music learning and formal music education. This sub-section explores how In Harmony is different, how In Harmony might be interesting to community music organisations, and how the programme’s insights might be scaled with and through community music organisations.

5.4.1 How is In Harmony different from community, non-formal and formal music learning?

In Harmony has much in common with community or non-formal music learning. It also has commonalities with what might traditionally be described as ‘formal’ music education, which is predominantly 1-1 lessons, classical repertoire, and tiered youth orchestra provision. For example, the attention that some In Harmony music leaders and managers pay to the social impact of the programme, particularly in the community-co-design and development of the after-school provision, is more typical of community music approaches than traditional formal ones. But much

of In Harmony's approach within music sessions (pedagogically, and in the nature of orchestral leadership), and much of its structure (ensembles, small-group instrument lessons, emphasis on the orchestral paradigm and canon), are close to traditional music education.

5.4.2 How might In Harmony be interesting to community music organisations?

In Harmony provides a novel model for social impact, social justice and inclusivity. It is one of various programmes that demonstrate how highly desirable positive community impacts are possible. The programme can provide a model for how community music organisations can advance their impact through musical inclusion, music-based social impact, music-based community impact and other impacts. As shown by the In Harmony model, these impacts are made possible with a wide variety of musical genres (perhaps any genre), including genres that might be less familiar to or 'owned' by participants, as is the case with the majority of In Harmony participants.

5.4.3 How might In Harmony insights be scaled with and through community music organisations?

Insights from the In Harmony programme can provide a model for scaling with and through community music organisations. There is an opportunity to analyse the journeys of the In Harmony music leaders themselves, with a view to establishing how the developments in those journeys could be scaled elsewhere. Many In Harmony music leaders have been with the programme for many years and have been articulate through this evaluation about how they have changed.

Further analysis of this development could provide fruitful insight for scaling a community orchestral music approach that draws on In Harmony. Other organisations could provide useful experiences too, such as many of the Association of British Orchestras (ABO) member education departments, community music organisations such as soundLINC, and education providers such as the Guildhall School of Music's (GSMD) Connect programme.¹¹

5.5 Funders and policy makers

There is an opportunity to enhance the funding and policy landscape by continuing, expanding and extending the current In Harmony programme.

Whilst the scope of this evaluation does not include recommendations as to whether the In Harmony programme should or should not be continued in its current form, we offer the following summary of observations in terms of funding and policy.

- This evaluation, and others before it, have observed and evidenced the considerable array of impacts that the programme has had. In this evaluation, we have been able to, fairly conclusively, point to particular attributes of the programme that create these impacts. This evaluation has looked in particular at the long-term and intensive nature of the In Harmony opportunity for children, schools and communities, exploring these benefits of the current delivery model and funding structure. There is some evidence, based on the 'therapeutic dose', to suggest that these impacts would not be proportionately scaled if the

¹¹ <https://www.queensanniversaryprizes.org.uk/winners/guildhall-connect-a-large-scale-programme-using-musical-creativity-to-engage-and-inspire-young-people/>

funding were reduced. For example, a 50% reduction in funding would likely mean much more than a 50% reduction in impact), whilst in the case scaling up within Music Education Hub programmes, a smaller investment would be required.

- The evaluation draws together a series of comparative findings of other programmes, although clearly these do not afford the same kind of detailed cost-benefit analysis as, for example, the Sutton Trust—EEF social mobility toolkit.¹² In any case, for most schools involved, it is not the point that In Harmony and orchestral experiences are or aren't providing the most cost-effective means of delivering personal, social, educational, or community impacts – the purpose is more holistic.
- Over the longer term of some 10 years, considerable school-based investment has resulted in significant school-based cultural change. The impact on these schools of a significant change to the programme would also likely be significant. In some cases, schools would work hard to continue In Harmony activities, ingredients and elements; in others, it would likely dwindle as other priorities emerge. It would be possible to form a more accurate estimation of this impact on a school-by-school basis, to inform funding strategy decisions.

If the current funding is continued, then we would reiterate the programme-internal recommendations above.

5.6 Seeking to scale aspect of In Harmony through other strategies

With the significant body of insight and experience that has been developed through In Harmony, and the evaluation of its impact, it is recommended that concrete and practical steps be taken to scale what it has learnt. Throughout this evaluation, aspects and 'ingredients' of In Harmony that are significant to the programme and how these could be scaled through other organisations and programmes (NPOs, MEHs etc.) have been explored.

In the future, it is recommended that a toolkit or dissemination strategy be developed for how that might be done in practice. A toolkit and dissemination strategy could focus on the In Harmony activities and ingredients, and the learnings for organisational changes made through the programme.

- **Disseminate In Harmony's activities and 'ingredients':** how In Harmony programmes have learnt to operate the key features of the programme effectively. (e.g. deploying the orchestral paradigm, working whole-school, capabilities required of the music leaders, pedagogies and leadership, classical and non-classical repertoire)
- **Disseminate In Harmony's learnings for organisational changes:** how In Harmony host organisations (MEHs, NPOs, schools) have changed as a result of the programme, including their activity outside of In Harmony itself.

The dissemination of these activities and ingredients and learnings for organisational change should cover both digital and physical toolkits combined with in-person deployment.

1. **Dissemination through digital and physical toolkits:** Provision of practical toolkits would enable particular constituencies to learn from and deploy ingredients and organisational changes that are seen to have had an impact in In Harmony. Particular target constituencies for these toolkits could focus on reaching Music Education Hubs (meaning the full partnerships, including former music services), schools, NPOs/other arts organisations and possibly Local Cultural Education Partnerships.

¹² <https://educationendowmentfoundation.org.uk/evidence-summaries/teaching-learning-toolkit>

A central focus for these toolkits might be ‘social impact and the orchestral paradigm’.

It is recommended that the toolkit(s) be developed with In Harmony organisations, target constituency organisations, and other relevant expertise (e.g. Sistema Scotland) working together to determine what would be of significant use and how it could practicably be developed. A co-design approach will enable maximum chance of a toolkit that is genuinely usable and also minimise any potential sense of In Harmony, a well-funded programme, telling others how to do things.

The toolkits could draw on the body of evaluation and materials already amassed by the programme. They should build on and contribute to previous experiences in producing toolkits for the same or similar audiences where appropriate, such as *Hitting the spot: music and social impact toolkit*,¹³ Musical Futures¹⁴ and Inspire Music.¹⁵

2. **Dissemination through in-person deployment:** Complementing the toolkits, it is recommended that In Harmony develop a joined-up strategy where programme and school staff, and possibly others, such as evaluators, are encouraged/supported to take programme insights to potential beneficiary organisations.

Such an in-person dissemination strategy might include:

- a. speaking at local, regional and national conferences (e.g. Music Mark, Association of British Orchestras)
- b. a series of webinars (potentially becoming part of the toolkit)
- c. visits for other organisations to learn first-hand from In Harmony sessions, aside from public concerts (‘seeing is believing visits’).
- d. support for individual organisations interested in deploying aspects or ‘elements’ of In Harmony, potentially as a paid-for service including training and programme/strategy development.

5.7 Seeking to scale IH through the Hub Brief

There is considerable potential to scale aspects of In Harmony through the Music Education Hub brief for future funding rounds. In Harmony, as well as several other programmes, offer insight and expertise around how music can be developed in schools for various impacts, and specifically orchestral music which is tightly woven into the current Music Education Hub brief through an emphasis on Western Classical Music.

To fulfil this potential, in addition to the recommendations above, further recommendations are provided around encouraging the Music Education Hub brief to bolster social impact and inclusion, encouraging Music Education Hubs to invest in higher-intensity needs-based programmes, and delivering a dissemination strategy for the In Harmony elements.

1. **The Music Education Hub brief to bolster social impact and inclusion:** A key aspect of In Harmony is that it is a social programme delivered through music to varying extents. For Music Education Hubs to take In Harmony approaches in their programming and strategy, it is suggested that future Music Education Hub brief would address the balance in

¹³ www.musicsocialimpact.org

¹⁴ www.musicalfutures.org

¹⁵ www.inspire-music.org

priorities between musical outcomes (which is the current predominant focus), inclusion outcomes (which are broadly accessible and accessed music provision), and social impact outcomes.

Such a balance would consider an explicit distinction between musical focus (developing musical capability, which might have personal/social ‘side-effects’), inclusion focus (changing the musical activity to maximise children and young people’s participation in it) and social impact focus (designing the musical activity so as to have a social impact, with likely musical ‘side-effects’).

Music Education Hubs may be more likely to scale aspects of In Harmony extensively, or with a strong social and personal focus, if the MEH brief makes this balance explicit.

2. **Supporting and encouraging Music Education Hubs to invest in higher-intensity, needs-based programmes:** Another key aspect of In Harmony is that it is long-term and intensive, compared to other public-funded music programmes. For Music Education Hubs to develop In Harmony-style programming, they will need at least to feel that they *can* use MEH funding to prioritise higher-need areas (as, for example, Wiltshire and Essex Music Education Hubs do in their needs-based subsidies) and, ideally, that they *are encouraged* or possibly even *required* to do so.

We suggest that if all Music Education Hubs were required, working fully through their MEH partnerships, to develop a small number of higher-intensity interventions in areas of particular social/socio-economic/cultural need, this would help them to develop a working understanding of how music can be used for social impact, as well as musical excellence.

3. **In Harmony Elements, toolkits and dissemination strategy:** It has been recommended above that a lean version of In Harmony be developed, drawing on the programme’s findings and working with key stakeholders amongst others, that identifies ways in which In Harmony impact might be achieved through smaller-budget, or other existing, resources. It has been recommended that insight toolkits and dissemination strategies for In Harmony be developed and it should be noted that these would be of direct relevance to Music Education Hubs.

5.8 Considerations for scale-up

This evaluation has identified key considerations for scaling up the In Harmony programme, including obtaining headteacher buy-in, preparing for the expected ‘initial disruption’ at the programme outset, assessing the optimal balance of ‘intensity of programme activity’ and music teaching, the significance of long-term interventions, the significance and role of musical instruments, the significance of the orchestra, the significance of the music leadership quality, and the compulsory nature of the programme. Each of these key considerations are explored in this sub-section.

5.8.1 The need for headteacher buy-in to the programme

Headteacher buy-in is a requisite for the success of In Harmony within a school. The evaluation has found that the programme requires **headteachers who want the programme in the first place**. In this way, schools are drawn to In Harmony by the fact that the programme is heavily subsidised and generally because they believe that children deserve to have a rich, broad and balanced curriculum, beyond core subjects. Some headteachers, perhaps many, are also lovers of and believers in music already. Some want their pupils to have the same as rich or private-school pupils.

5.8.2 Initial disruption of the programme at the outset

The **greatest disruption is at the outset of the programme**. Schools have to persist at the beginning because there is significant disruption to the timetable, with consequent reluctance from teachers. Moreover, schools often have to persuade parents and carers, most of whom are initially unconvinced of the point of the programme. Indeed, some parents and carers object strongly, on religious grounds. As such, the initial disruption is closely related to the buy-in of the school staff and those engaging with the parents and carers.

5.8.3 The intensity of the intervention is significant: there does need to be so much music teaching

The **intensity of activity**, in terms of the regularity of tuition, is a key feature of the programme. Some school leaders speak of a 'therapeutic dose', the programme provides, meaning that if the 'dose' were dropped significantly, potentially much less of an impact would be seen. Some of the dimensions of this include:

1. The high amount of timetabled music instrument teaching means **children make good and noticeable progress**, particularly perhaps for the many children who do not or cannot practice at home.
2. This in turn means that children can perceive their own progress more clearly, which relates to the sense of **pride and achievement** they feel and their encouragement to persevere.
3. The standard reached has an influence on their readiness and therefore ability to play public concerts, which appear to have a key role in developing **confidence and resilience**.
4. The amount of music activity that takes place in school means that the school culture is well permeated, the school feels itself that it is musical, and that the ability to play instruments, orchestral music, and in an orchestra, is indeed **special**. The students feel **valued and special**.
5. The amount of interaction time with the music leaders means children and music leaders can form **trusting relationships and a sense of connectedness and belonging**, which unlock other benefits, including **self-esteem** and overcoming cultural barriers with families.
6. Music leaders explain that, in comparison to much WCET teaching, the amount of In Harmony intervention time gives these **adults, leaders, teachers and role models a chance to have a foothold in the school**, thereby affording their ability to make an impact (musically, culturally and socially) on the school and its children. This intensity was also credited by consultees for its allowing children to make sufficiently significant **progress** to perceive it themselves.

5.8.4 The long-term intervention of In Harmony is significant

The long-term nature of the In Harmony intervention is significant. When headteachers stuck with the programme for **long periods**, they increasingly saw the benefits of In Harmony. These observed benefits born of the long-term nature of the programme have principally been on students' confidence, resilience, some peer-to-peer learning, and musical instrument abilities.

These benefits make them increasingly devoted to the programme. Furthermore, the activity becomes increasingly normalised in the schools, which eases the programme itself. The embedded musical culture has been cited by consultees with appreciation, noting that 'it's just the way we do things here'. Similarly, these consultations have found that the parental and carer support for the

programme also grows with time. In Harmony makes their school special, and helps it stand out from other schools.

This long-term intervention also allows the In Harmony teams, particularly the music leaders and pastoral staff, to build up relationships of trust with children, families, school staff and community partners, which may help to embed the IH lead cultural organisation, in the community. These relationships further facilitate the successful running of and engagement with the programme, and positive benefits throughout the school community.

5.8.5 Instruments are a significant ingredient for success: the programme outcomes would not be as remarkable without them

Upholding musical instruments as a key ingredient of the programme is crucial for its success. Purchasing, maintaining, storing and teaching musical instruments is one of the key features, and expenses, of In Harmony. There are various components of the programme and its impact which might be achieved, with other activities (e.g. drama, singing, technology, sport), so it is worth examining what impact is specific to instruments.

Learning instruments requires children to develop multiple skills at the same time. The multiplicity of skills ranges from using fingers, bows, embouchures, notation, tuning, listening, learning music, etc. Many of these skills are difficult, at least at first, and children have to persist, generally with support. This persistence, and the increased sense of achievement that rewards it, appear to be significant to the sense of pride and achievement, and to the resilience that children develop. This multi-tasking requirement has been observed by teachers at In Harmony schools as having had a transferable impact on children's ability elsewhere in learning. Several headteachers referred to how the difficulty of playing instruments was important to children's development of focus and concentration.

Instruments, and particularly orchestral instruments, are considered special. This is partly because instrument ability is unusual. Consultations with parents and carers, school staff and children elicited comments articulating these experiences, such as 'everyone can sing; not everyone can play instruments'; and because orchestral instruments are not something most schools, families and communities have a tradition of: 'people around here just wouldn't get the chance to play that.'

In particular, the opportunity for children to take instruments home, where they are responsible for them, is what is commonly explained for developing children's sense of responsibility in general.

There is possibly something particular about instruments being personal, even when they are in a collective group or ensemble. Several headteachers said that they had not observed, and would not expect, the same degree of collective responsibility, teamwork, collaboration or personal ownership in other non-orchestral activities such as singing or team sport, as they'd observed in instrumental ensembles.

The instruments, particularly as they are orchestral instruments, have a significant impact on the social widening and potential social mobility aspect of In Harmony. Parents and carers consulted with, often in deprived communities, noted finding it an emotional experience to see their children doing something that they'd never dreamed they'd be able to do, and doing it well. This message was echoed by parents and carers from across the programme remarking comments such as 'we'd never have dreamt of going to [classical concert hall] – it's not for people like us'. The image of hundreds of children from less affluent, deprived and sometimes predominantly BAME communities is striking – it shouldn't be but it is, because it is not the norm.

5.8.6 The orchestral aspect of the programme is significant

Central to the programme is the orchestra. In many cases this means an actual orchestra assembled in the school. In others it might be outside of or after school. In all cases, though, the *culture* and *protocols* of the orchestra prevail through the In Harmony experience. This includes the instruments, the sections, and in-section homophony and across-orchestra polyphony, leaders, desk partners etc.

Equally, or perhaps more importantly, is the discipline of the orchestra, led by the conductor. Many of the characteristics of an orchestra described are also present in other formal ensembles, so the significance of the programme is relevant to others such as wind ensembles and brass bands, for example.

Everyday behaviours such as concentration, listening hard, not talking, not playing about, not being disruptive can all be significantly challenging. In some cases, In Harmony starts with children very young (e.g. reception / nursery), meaning the behaviours are instilled early on through the programme – these behaviours and discipline become known and normalised for the children from a very young age. The long-term nature of the interventions also helps with this: children have grown up with it. The children come to learn and to value, particularly through public performances, the discipline and protocols – and to see that they all have a collective responsibility and collective positive experience.

The discipline of the orchestra over time brings **respect** for each other, **discipline** and **good behaviour**. There are several examples cited by headteachers of how the culture of shared discipline and responsibility provided by the programme appears to have helped children with behavioural difficulties, not showing these difficulties in the orchestra. It is worth noting, however, that this is not universally the case; there are some children for whom the orchestral environment is not effective, including some with particular behavioural challenges.

5.8.7 The high quality of music leadership is significant

A high quality of music leadership is a key ingredient for the success of In Harmony. Headteachers see the programme as being good value for money, and sometimes exceptional value for money. Some schools pay very little for the music leaders, others pay significant sums such as in the order of one teaching assistant's salary every year. They see it as value for money because of the level of, because of the outcomes that it produces (musical and personal/social), because of the equipment (the instruments) and the experiences (the concerts in important venues) but also, consistently, because of the **quality of the music leaders**.

Some headteachers found particular value in having subject specialists in their schools, especially when teachers are predominantly subject generalists. Others valued the different style of music teaching provided by quality music leaders as compared to teaching in general. Other headteachers valued the passion that the music leaders would bring for their work. The role of professional musicians delivering the teaching has had a positive impact on the aspirations of the students.

5.8.8 The compulsory nature of music learning is a key ingredient of In Harmony

Being compulsory is a key ingredient for In Harmony's success. In some participating schools (e.g. in Nottingham, Lambeth) In Harmony lessons are compulsory at earlier ages (e.g. Y2-Y4, noting that the year the programme begins varies too) and then optional at Y5-6. In other schools, it is compulsory throughout. In some schools (e.g. in Newcastle Gateshead), some In Harmony provision has been additionally offered as after-school clubs, when it is optional. In several schools where there was opposition from parents and carers to the programme (principally on religious grounds), headteachers explained plainly and adamantly that it is a part of the school culture and curriculum. They explained this at the admissions stage too, at which point parents had the option not to apply or accept the compulsory nature of the programme (no data available).

Being, as it were, compulsory is a key feature of the programme in the majority of its locations.

1. The compulsory approach appears to have some disadvantages including fitting the programme into an already busy curriculum, some children having issues with the instruments, and programmes themselves having limitations on what is and isn't included and some children having issues with various aspects of the programme. **Fitting In Harmony into an already busy curriculum:** From the school's perspective, it means that time has to be made in an already-busy timetable for In Harmony lessons. Particularly at the beginning of a school's In Harmony journey, this causes disruption and opposition from teachers, concerned about how they will fit in the curriculum. In the majority of cases (but not all), these teacher concerns wane with time as they begin to see the benefits.
2. **Some children have issues with the instruments:** Some children wanted to be able to choose different instruments, often less 'classical' instruments (such as drums and guitars), but more often than not, the sense was that they wanted to try a wider range of instruments. It wasn't typically that they didn't like their one instrument. A small number of children did not like the 'classical' instruments.
3. **Programmes themselves have limitations on what is and isn't included within:** A small number of parents expressed dissatisfaction that the programme was compulsory. In most cases, this was related to the genre of music (which they suggested have a wider range) and to the desire for children to have more choice about instrument and genre. Some parents said it would be easier for them to engage with their children's music learning at home if the genre were less classical.
4. **Some children had issues with various aspects of the programme:** Several children interviewed expressed their dislike of certain aspects of the programme. Several headteachers corroborated these views, noting that other children felt similarly: the effort and complexity of playing instruments, the genres of music, some of the physical difficulties etc.

The compulsory nature of the programme, however, has some important advantages, including helping children to persist to overcome challenges, fostering a sense of 'togetherness' that helps make experiences more positive, children seeing the positive effects and benefits across the schools and amongst other students and role models, standardisation across the school, and the universality of engagement in the programme.

1. **Children persist to overcome challenges:** Children frequently pointed out that learning an instrument is hard, particularly at the beginning. The In Harmony program being compulsory compels students to persist and develop the resilience to overcome learning barriers, as well as to develop pride in their achievement.
2. **The 'togetherness' makes the challenges and learning experience more positive:** The fact that In Harmony is compulsory and involves small/large groups and ensembles means there is a strong sense of 'we're all in it together'. This sometimes includes their school teachers as well, who are struggling with the same things that the children are, at the same time. This togetherness makes the challenge much more palatable.
3. **Children can see the positive effects and benefits across the schools and amongst other students and role models:** Several schools described how the first year of the programme was the hardest, for various reasons, but how following cohorts of pupils had 'grown up' seeing what their older peers had been doing. This helped normalise the challenges and overall experience for later cohorts.
4. **Standardisation across the school benefits teachers and overall school delivery:** Non-compulsory IH lessons create a challenge for schoolteachers. Teachers noted that one of

the challenges they faced was helping students catch up if they miss a regular lesson. The same was true for standard in-school-timetable music lessons (e.g. through peripatetic teachers, but the numbers of absences in In Harmony was greater in many cases).

5. **The compulsory nature is important for the universality of engagement in the programme** – engagement is universal because it is compulsory. This appeared particularly important for children from communities which would otherwise not naturally have supported, or who might actively have objected, to instrument learning. Had the provision not been compulsory *and* in school time, these children might never have had the opportunity to learn instruments or play in orchestras.

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Appendix B: In Harmony in the Global Context

Overview, impacts and critiques of the El Sistema model

El Sistema was the commonly used name for El Fundacion del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela (FESNOJIV) – the National Network of Youth and Children’s Orchestras of Venezuela. It is a programme that focuses on music education in a classical orchestral setting, emphasising collective practice and aiming to affect social change (Thomas, 2017).

The El Sistema model was developed in 1975 by Jose Abreu, and began as a single youth orchestra. It focuses on the positive skills and attitudes that children and young people can develop through their orchestral experiences.

The programme has claimed to work with children from diverse social backgrounds, with 75% coming from low income households, and aims to reach one million students across Venezuela by 2019 (Ibid.)

As part of the programme, nucleo centres are developed in disused spaces, where programme participants aged 3 and above attend lessons and rehearsals for up to six days a week, with performances on Sundays. The programme is designed to be intensive: a key objective is to keep at-risk youth or young people in areas with high crime rates off the streets afterschool and on weekends. In addition to this core area of work, the programme working with parents to encourage support for the students and provides a stipend to students who successfully audition for youth or civic orchestras (Ibid.). Each nucleo centre was designed to respond to specific contextual needs and requirements, with different ensembles and pedagogical approaches tailored to the different locations.

Currently there are 420 nucleo centres, and more than 800 orchestras (Ibid). The programme has made notable efforts to engage with children and young people with disabilities and has expanded to include a network of other ensembles, instrument makers and instrument repair facilities.

The programme now has several globally renowned alumni, and the Simon Bolivar Youth Orchestra’s performance at the BBC Proms in 2011 sold out in three hours. The programme was recognised by Gramophone Magazine as the second most important development in classical music of the new millennium (Baker in (Thomas, 2017). Evaluations of the programme have also suggested that it is highly impactful. A randomised control trial conducted by the Inter Development Bank of America between May 2012 and November 2013 focussed on the impact of the programme on children exposed to high levels of violence and found that the programmes serves an important preventative role and was particularly effective for vulnerable young men (Alemán, X., Duryea, S., Guerra, N.G. et al. in (Thomas, 2017).

El Sistema has not been without its critics, however. Most prominent amongst these is perhaps Geoff Baker. Victoria Wolff, when reviewing Baker’s book ‘El Sistema: Orchestrating Venezuela’s Youth’ notes that he demonstrates that the programme ‘actually does much of the opposite of what it claims’ (Wolff, 2015). Baker views the programme as regressive, and claims it perpetuates colonial dynamics by relying on a European Romantic canon, undermining local cultural initiatives (Ibid.) Other critics have warned of the risks of approaching El Sistema from a ‘one size fits all’ perspective and neglecting the need to adapt to different needs and contexts. Critics have also noted that those attempting to replicate El Sistema must remain aware of the limitations of the programme (Ibid.) Even those closely associated with the programme admit that there is a dearth of research that clearly demonstrates the positive effects of the programme (Ellis-Petersen, 2014).

International adaptations of the El Sistema model

The success of El Sistema has inspired replica programmes in 63 countries, as well as the growth of networking and support organisations. In developing these programmes, a need for contextual awareness, as well as adaptable and dynamic programmes, has been crucial.

Writers and commentators such as Melissa Lesniak have explored the question of what it means to replicate El Sistema and where adaptations need to be made – Lesniak herself, writing about the American context, specifically highlights the different starting points for the programmes, the different funding environments and different pedagogical practices (Lesniak, 2012).

Tricia Tunstall objects to her critique, highlighting the need to focus on social rather than musical outcomes (Tunstall, 2013), demonstrating how the development of El Sistema programmes elsewhere has not been without controversy.

It is true, however, that the restrictions noted by Lesniak appear to be important in determining the final structure and syllabus of replica El Sistema programmes.

In Canada and the United States, funding does not tend to come from a government level, but rather from private donors and philanthropic foundations. Major orchestras have also provided support to programmes. European programmes have tended to be more coordinated and received more public support (Thomas, 2017).

The international adaptations of El Sistema have provided opportunities for innovation, however, and have at times clearly developed the concept of El Sistema to respond to their unique situation. In Africa, for instance, the programme has functioned at a continental level – El Sistema Africa supports a range of initiatives and connects them with each other (Thomas, 2017). In Japan, meanwhile, the programme was designed to specifically respond to an immediate need in Soma, Fukushima, after the earthquake, tsunami and nuclear plant meltdown (Ibid.). Initial results from the evaluation of the pilot programme in France show an emphasis on school achievement and improved behaviours for that (El Sistema France, 2018).

In Harmony is considered to be Sistema inspired, but operates in a very distinctive manner through the English school system. 4 of the 6 programmes are affiliated to Sistema England and Sistema Global – the exceptions to these are the programmes in Leeds and Nottingham.

Appendix C: International Comparators and Case Studies

A review of five comparator case studies was undertaken as part of the evaluation to identify areas of commonality or opportunities for new learning. Each case study is prepared in the form of a logic model designed to be comparable with the six In Harmony models and with one another.

- London Music Masters
- Big Noise Scotland
- Codi'r To
- INTERKULTUR
- Orchestras for All

These case studies have been developed for analysis and integration into the recommendations for In Harmony. Some of the case studies may be presented in edited format as call-out text boxes in relevant sections of the report.

These case studies have been selected with consideration by the researchers based on the relevance to the research questions, the availability of information and prioritised based on recommendations from the Advisory Group and key evaluation stakeholders. Other stakeholders approached were unable to contribute to the consultation.

Other programmes considered for the analysis included:

- The Nucleo Project
- Sistema England
- The Tag Rugby Trust¹⁶
- Youth Music
- London Music Fund
- Hallé Symphony Orchestra (Manchester)¹⁷
- Afon Sistema (Bristol)¹⁸
- United Beatz – Bristol Youth Bloco (Bris Arts)¹⁹
- Sistema Norwich²⁰
- Youth Music Theatre UK
- Paul Hamlyn Foundation programmes

¹⁶ A UK charity that trains youth at risk to play and teach tag rugby. They also send UK teams overseas to teach and train youth in India and some countries in Africa: <https://tagrugbytrust.co.uk/project/the-rebels-and-the-titans/> Interesting aspect of engaging connecting young people through sport and in different geographies and cultures.

¹⁷ The Hallé Symphony Orchestra in Manchester runs several educational projects and it is not clear if there is a specific one that would be of interest. <https://www.halle.co.uk/education>

¹⁸ Afon Sistema in Bristol is for adults.

¹⁹ United Beatz is ACE funded project in Bristol involving young people performing music using traditional Brazilian carnival music. <https://brisarts.co.uk/projects/>

²⁰ Sistema Norwich is run by Norfolk and Norwich Community Arts (member of Sistema Europe).

The case studies follow.

i. London Music Masters (LMM)

London Music Masters (LMM)	
About the programme	London Music Masters is a registered charity that aims to deliver world-class music education for all. London Music Masters' LMM Learning programme (formerly 'The Bridge Project') has provided music tuition to over 2,000 children and young people in London's inner-city schools since it was founded in 2008.
Key activities delivered through the programme	LMM Learning partners with schools for a minimum of three years. The programme starts with LMM Musicianship, which provides each school with a specialist tutor, beginning in Reception (with children aged 4-5 years old). The focus is on singing, percussion, movement and play. LMM Musicianship continues through Primary school, with violin or cello tuition starting in Year 1. Pupils benefit from small group and ensemble tuition and regular performance opportunities. This continues until the end of Key Stage 1 (Year 1 and 2; children aged 5-7 years old), or, from September 2019, to the end of Key Stage 2 (Years 3-6; pupils aged 7-11 years old).²¹ LMM tailors the programme to the unique context of each partner school. Tuition is delivered as an integral part of the curriculum. Pupils can receive up to 2 hours of lessons each week in small groups (with 2-15 children) and participate in a series of performances and creative workshops. LMM's Pathways programme provides additional tuition and performance opportunities to students from diverse backgrounds who show enthusiasm and the potential to progress to an exceptional standard. LMM Awards and Artists programmes support emerging talent. The LMM Artists programme offers young musicians the chance to perform at Wigmore Hall and with the London Philharmonic Orchestra. It also commissions new work and offers mentoring and financial support. LMM Artists commit to year-long residencies at LMM's partner schools, designing and leading musical activities for students.²²
Key outputs	100% of Pathways graduates are now at junior conservatoires. In the 2016-2017 academic year, London Music Masters delivered:²³ 8,400 hours of instrumental tuition to 1,400 children across 7 schools in London; 45 hours of in-school workshops, led by LMM Artists; 21 school visits by professional musicians, including former BBC Young Musician of the Year, Sheku Kanneh-Mason, and international violinist, Tai Murray; 41 student performances;

²¹ London Music Masters website <https://londonmusicmasters.org/home/lmm-musicianship/> [Accessed 10 June 2019]

²² London Music Masters website <https://londonmusicmasters.org/lmm-artists/> [accessed 10 June 2019]

²³ London Music Masters website <https://londonmusicmasters.org/home/about-lmm-learning/> [Accessed 11 June 2019]

- 44 creative workshops;
- 2 world premieres;
- The launch of 3 new school orchestras.

Medium-term outcomes of the programme	LMM helps to improve the academic outcomes of participating pupils (2016-17 academic year).²⁴ Pupils at partner schools achieved 100% success in music exams (grades 1-5); The percentage of children working at or beyond expectations at the end of Key Stage 2 was 12% above national average. LMM is also effectively engaging with alumni and the wider public. (2016-17 academic year)²⁵ 37% of LMM Alumni returned for projects and performances; 1,000 members of the public attended LMM's spring 2017 concert at the Royal Festival Hall.
General impacts of the programme	LMM helps to build the careers of young professional musicians, enabling them to develop their careers through music teaching and concert performances.
Points interesting/relevant to In Harmony	LMM programmes start with Reception-aged children, aiming to improve engagement and retention by engaging with pupils at a younger age.

ii. Big Noise (Sistema Scotland)

Big Noise (Sistema Scotland)	
About the programme	Sistema Scotland is a charity that aims to create permanent social change in some of the most disadvantaged communities in Scotland. The organisation runs intensive Big Noise orchestra programmes for children and young people, aiming to foster confidence, discipline, teamwork, pride and aspiration in those taking part. The ambition is to enable the children and young people to reach their full potential, while creating a positive knock on effect for their families and the wider community. Sistema Scotland also runs Baby Noise and Adult Noise programmes as a way to reach a wider audience with Big Noise's local communities. Programmes are delivered through four established Big Noise communities: Stirling (established 2008), Govanhill, Glasgow (established 2013), Torry, Aberdeen (established 2015) and Douglas, Dundee (established 2017). Sistema Scotland plans to gradually roll the programme out to more communities.

²⁴ The percentage of LMM children receiving free school meals is 21% higher than the national average, while the percentage of children with English not as their first language is 41% above national average.

From the London Music Masters website: <https://londonmusicmasters.org/home/about-lmm-learning/> [Accessed 11 June 2019]

²⁵ London Music Masters. *Annual Review 2016-17*, p. 16 <https://londonmusicmasters.org/about-us/annual-review/> [Accessed on 11 June 2019]

Key activities delivered through the programme	Big Noise uses a variety of immersive music teaching methods, focussed on ensemble-based learning. It begins with pre-orchestral programmes, aiming to engage children from as young an age as possible. Pre-orchestral programmes: Baby Noise and Nursery Rhythms: These sessions are delivered in the community once a week. Baby Noise enables babies, toddlers, parents and carers to enjoy songs together. In Nursery Rhythms, children are introduced to the ideas of rhythm and pitch, and to playing together through musical games, clapping and singing. Primary 1 and 2: At this age, children choose which instrument they would like to play and then make their own replica instruments to form a paper orchestra – an idea taken from Big Noise’s twin orchestra centre “Rinconada” in Venezuela. The children learn about the different parts of the instrument, and how to hold and bow it properly. Two sessions are held a week, delivered during the school day and mapped against the Curriculum for Excellence outcomes for literacy, numeracy and health and wellbeing. Provision is usually 60-90 minutes per week, depending on the school. Big Noise: Children become full members of Big Noise at the end of Year 2 in Primary school, as the summer holidays begin. Children attend holiday clubs, and after-school orchestra sessions throughout the year, up to 11 hours a week. Pupils attending Big Noise Raploch also receive a one-to-one or paired musical tuition during school time of 20-30 minutes, in addition to the after-school sessions. All Big Noise tuition is delivered by specialist professional musicians and educators who are backed by volunteers, including parents, community-members, retired professionals and students. Big Noise also provides other opportunities for growth including trips and residential. Regular performances take place to involve the wider community as much as possible.
Key outputs	There are currently four Big Noise communities, engaging over 2,600 children and young people: Big Noise Raploch, Stirling, currently engages with 501 children and young people within the Raploch community. Raploch in Stirling has a range of health and social inequalities, including relatively low life expectancy, high crime and high unemployment. Big Noise participants include 14 babies and toddlers via ‘Baby Noise’ and a further 84 through ‘Nursery Rhythms’. 238 children in Primary 1 and 2 attend classes each week. A further 165 children and young people (44% of the eligible pupil population) attend the elective Big Noise after-school programme.²⁶ Big Noise Govanhill, Glasgow, connects with over 1,200 children, including 36 ‘Baby Noise’ participants, 170 attending ‘Nursery Rhythms’, and 1,080 children attending the in-school provision for Primary 1 and 2. The after-school Big Noise programme currently engages with 205 children (18% of those eligible). The programme for adults currently works with 11 individuals.²⁷ Govanhill is a highly diverse area, with an estimated 50 languages spoken in the community.²⁸

²⁶ Harkins, Chris, and Moore, Katie. *People change lives: consolidating five years of evaluation learning from Sistema Scotland’s Big Noise centres in Stirling, Glasgow and Aberdeen*. Glasgow; GCPH: 2019, p.26
https://www.gcph.co.uk/publications/884_people_change_lives_evaluation_of_sistema_scotland_s_big_noise_programme

²⁷ *Ibid.*, p. 26

²⁸ *Ibid.*, p. 28

Big Noise Torry, Aberdeen, engages with 527 children, including 16 'Baby Noise' infants and a further 139 in 'Nursery Rhythms'. 211 children in Primary 1 and 2 participate in in-school provision, with a further 151 children (Primary 4-5) attending Big Noise after school. 10 adults are currently engaged in 'The Noise'. In the last decade Torry has become increasingly diverse, and currently a third of pupils in Torry schools live in households where English is not the first language spoken.²⁹

Big Noise Douglas, Dundee, engages with more than 400 children.³⁰

Medium-term outcomes of the programme

Big Noise's musicians have been described as playing a key role in helping students to shape their ambitions for post-school destinations. A recent qualitative study with 18 Big Noise participants aged 15-18 (10 female, 8 male) at Big Noise Raploch found that:³¹

16/18 consider one of the Big Noise musicians to be an adult role model with a positive influence on their lives;

All 18 participants had intentions to go into positive future destinations at the end of the school year, including staying in school or college or further training, starting a job/apprenticeship, or volunteering.

At Big Noise Govanhill:³²

86% of teachers observed increased confidence in children who attend Big Noise after-school;

43% of teachers saw improvements in overall communication from participating students;

97% of schoolteachers across Govanhill believe that participation in Big Noise could impact positively on children's futures.

General impacts of the programme

The most recent evaluation report found that Big Noise has fostered:³³

Increased confidence, discipline, pride, and aspiration;

Improved team-working, communication, and leadership;

Enhanced academic skills including listening, concentration, and creativity;

Increased resilience, happiness, sense of belonging and fulfilment;

Strong musical skills development;

Uptake of physical activity and healthy eating, and avoidance of damaging behaviours;

Development of positive social groups, peer relationships and cultural engagement;

Respite and protection for vulnerable participants;

An estimated Social Return on Investment of £9 for every £1 spent.

The findings were consistent across the Big Noise centres in Glasgow, Stirling and Aberdeen, despite different community contexts and participant demographics.

²⁹ *Ibid.*, p. 29

³⁰ Big Noise website <https://www.makeabignoise.org.uk/sistema-scotland/> [Accessed 10 June 2019]

³¹ Harkins, Chris, and Moore, Katie. *People change lives: consolidating five years of evaluation learning from Sistema Scotland's Big Noise centres in Stirling, Glasgow and Aberdeen*. Glasgow; GCPH: 2019, pp. 21-23

³² *Ibid.*, p. 27

³³ *Ibid.*, p.4

Points interesting/relevant to In Harmony	Via its 'Baby Noise' programme, Sistema Scotland engages parents in the community when their children are as young as six months old. 'Take a musician home for tea' is an approach used across the Big Noise centres to improve engagement with parents. It involves one or two musicians going to a child's home after school to perform a mini concert for the pupil's family with the student. Family lessons are also offered during the holiday clubs, where parents can join their child for a lesson.³⁴ Big Noise Raploch recently formed a formal partnership with Forth Valley College to support the progression of participants of school-leaving age into college courses, training and apprenticeships. The programme is also evolving to support Big Noise participants in gaining work experience. This has involved training them to be young teachers and leaders, delivering aspects of the programme.³⁵
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iii. Codi'r To (Sistema Wales)

Codi'r To (Sistema Wales)	
About the programme	Codi'r To ('Raise the Roof') is a community regeneration project founded in 2014 to bring the El Sistema teaching method to North Wales. The aim is to improve the lives of individuals and families in the community through music. Codi'r To seeks to raise educational attainment, improve confidence and behaviour, and encourage stronger community relationships. The organisation works with two schools in deprived areas in North Wales; Ysgol Maesincla in Caernarfon and Ysgol Glancegin in Bangor. Codi'r To is taught in Welsh, and is believed to be the only minority-language focussed El Sistema project in the world.
Key activities delivered through the programme	Professional music tutors work in the schools, leading activities and lessons that provide children with the opportunity to learn to play brass and percussion instruments. Starting in nursery, children take part in weekly Codi'r To sessions during the school day. Extra-curricular classes are also available after school or in the holidays. Pupils are encouraged to sing, move to the music (using the principles of Dalcroze Eurhythmics) and use their imaginations. From Year 3, pupils learn to play a musical instrument and become part of an instrumental ensemble and Samba band. The children are also encouraged to take part in concerts in school, local theatres, and even in their own homes. The music tutors make connections with the schools' families and local communities, bringing music into the neighbourhoods through pupil performances. Former pupils of Ysgol Maesincla primary school can take part Codi'r To Samba Band at the local secondary school, Ysgol Syr Hugh Owen, while former Glancegin pupils can attend an after-school band.
Key outputs	Codi'r To engages over 280 pupils of different ages in two primary schools in deprived communities.³⁶

³⁴ *Ibid.* p. 31

³⁵ *Ibid.* p. 20

³⁶ Codi'r To website <http://www.codirto.com/english/> [Accessed 10 June 2019]

Medium-term outcomes of the programme	A recent evaluation of Codi'r To by Bangor University found that there was an improvement in pupil confidence, pupil relationships, family relationships, and classroom behaviour:³⁷ 92% of parents agreed that their children have increased confidence thanks to participating in the programme; 60% of parents agreed that their children's behaviour has improved at home; 70% of parents felt closer to the school as a result of Codi'r To; 62% felt more connected to the local community.
General impacts of the programme	A recent social return on investment (SROI) evaluation estimated that Codi'r To has the potential to generate social value from £4.49 to £8.95 for every £1.00 invested. With the best assumptions, a base-case social value ratio of £6.69:£1.00 is created.³⁸
Points interesting/relevant to In Harmony	Codi'r To is delivered in a minority language (Welsh).

iv. INTERKULTUR

INTERKULTUR	
About the programme	INTERKULTUR is a non-profit organisation based in Germany, and the world's leading organiser of international choir competitions and festivals. Since it was founded in 1988, INTERKULTUR has brought together almost 10,000 choirs following its motto 'Singing together brings nations together'. Every other year, INTERKULTUR invites the choirs of the world to 'the Olympic Games of choral music', the World Choir Games (WCG). Launched in 2000 and founded on Olympic ideals, it is the world's largest international choir competition for amateur choral singers. The purpose of the World Choir Games is to inspire people to experience the power of music as a universal language. The aim is to peacefully unify singing people and nations connected by song in a fair competition.
Key activities delivered through the programme	WCG Celebration Concerts and Friendship Concerts bring together multiple choirs from different countries and/or categories for 60-90-minute shows. Friendship Concerts are free performances in city squares, public venues, parks, streets or malls. Celebration Concerts are ticketed events with top-class international choirs in special concert venues. The WCG includes a lively, colourful Parade of Nations through the streets of the host city to welcome all participants. By choirs singing and dancing their way through the streets of the host city, the location becomes an international, peaceful stage.³⁹

³⁷The evaluation measured a range of values across stakeholders including 228 children, 14 teachers and 50 parents. See: Winrow, Eira, and Tudor Edwards, Rhiannon. *Social Return on Investment of Sistema Cymru - Codi'r To*. Bangor University, Centre for Health Economics and Medicines Evaluation, 2018, p. 21 [https://cheme.bangor.ac.uk/documents/Codi'r%20To%20\(English\)%20.pdf](https://cheme.bangor.ac.uk/documents/Codi'r%20To%20(English)%20.pdf)

³⁸*Ibid.*, p. 4

³⁹ World of Choirs website <https://worldofchoirs.com/wcg/> [Accessed 11 June 2019]

	INTERKULTUR also runs the European and Asian Choir Games.
Key outputs	On average, the World Choir Games attracts over 25,000 vocalists from more than 70 countries. Since its inception in 2000, it has: ⁴⁰ Brought together 9,865 choirs from 105 nations; Engaged 424,912 participants; Hosted 220 events.
Medium-term outcomes of the programme	In July 2014, the World Choir Games brought 460 choirs and 27,000 participants from 73 nations to Riga, Latvia. An impact assessment of the 2014 event found that:⁴¹ The average participant's daily expenditure was €112, and the induced economic impact was €11.8 million; The indirect economic impact (through the provision of services to the WCG) provided an additional €10.4 million to other economic sectors; The total economic impact was estimated to constitute €21.6 million.
General impacts of the programme	WCG unites nations across cultures and continents, regardless of which countries amateur choirs come from, or which musical genres they represent.
Points interesting/relevant to In Harmony	The competition aspect of WCG is interesting, as it brings together diverse ensembles from around the world. Could ACE's In Harmony programme include a form of national or international competition?

v. Orchestras for All (OfA)

Orchestras for All (OfA)	
About the programme	Orchestras for All's vision is 'music without boundaries', aiming to address the barriers facing young people in accessing musical opportunities, such as the inconsistency of music provision across the UK. The core ambition is to bring the profound musical and social benefits of ensemble music-making to young people with complex lives. The first National Orchestra for All (NOFA) was launched in 2011 for 40 11-18-year-olds. NOFA describes itself as the only non-auditioned national orchestra in the world.
Key activities delivered through the programme	OfA offers three distinct programmes, and connected projects: 1. National Orchestra for All (NOFA): A mixed ability youth orchestra comprising 100 young musicians with complex lives from across the UK, who come together throughout the year to learn, compose, rehearse and perform ensemble music. NOFA's young musicians are nominated by teachers, community music leaders, social workers and charity partners for showing dedication and commitment to music in the face of challenging circumstances. The NOFA season begins each summer and lasts for nine months. Across the season, members must participate in three residential courses. This includes opportunities to participate in music workshops, side-by-side events with

⁴⁰ INTERKULTUR website: <https://www.interkultur.com/> [Accessed 11 June 2019]

⁴¹ Freiberga, Kristīne. *The Economic Impact of the World Choir Games 2014*, Latvian Academy of Culture https://www.academia.edu/34820471/The_Economic_Impact_of_the_World_Choir_Games_2014

	professional orchestras, and the chance to attend concert performances throughout the year. 2. Modulo Programme: An in-schools programme that supports under-resourced schools and community groups to run ensembles ('Modulos'). OfA brings its Modulo groups together regionally and nationally twice a year to form large scale symphony orchestras. A Modulo comprises 4-10 young people aged 11-18, and players can be of any instrument skill level or experience. OfA provides schools with notation and rehearsal resources. The programme will soon offer an in-school workshop to every Modulo group, delivered by one of OfA's artistic partners, such as the BBC Philharmonic, City of London Sinfonia, or The LEAP Ensemble. 3. Conductors for Change: A training programme that develops music teachers' conducting and musical ensemble leadership skills. Young Leaders: Members of NOFA in Year 11 or 12 (aged 15-17 years old) have the opportunity to gain an Arts Award qualification.
Key outputs	Between 2017-2018, OfA supported:⁴² 515 young musicians; The creation of 23 new Modulo groups in schools and communities where there were previously no ensemble music activities; The creation of 14 accessible new musical works; The training of 15 new music leaders through the Conductors for Change programme; The development of 28 partnerships.
Medium-term outcomes of the programme	After one year of participation with OfA programmes:⁴³ 93% of NOFA members reported that the orchestra makes them feel more confident, and that they have improved as a musician; 71% of music leaders felt more able to run supportive and nurturing rehearsals for young people.
General impacts of the programme	
Points interesting/relevant to In Harmony	OfA focuses on secondary school pupils aged 11-18 – an age group considered to be more difficult to engage with orchestral music than primary age children. NOFA creates innovative new repertoires in a range of genres in partnership with leading artistic organisations including the BBC Philharmonic, Royal Academy of Music, National Youth Jazz Collective and One Dance UK. NOFA also invites young musicians to compose new pieces. NOFA is currently searching for young composers between the ages of 18-25 to compose a new piece for the 2019-2020 season.⁴⁴

⁴² Orchestras for All. *Annual Report 2017-2018*, p. 2 <https://www.orchestrasforall.org/annual-report>

⁴³ *Ibid.* After participants have been engaging with OfA programmes for one year, the organization tracks the self-reported development of key life skills, including increased confidence, self-esteem, personal self-expression and non-musical creativity, improved teamwork and communication skills and increased self-efficacy and motivation (p. 13).

⁴⁴ Orchestras For All website <https://www.orchestrasforall.org/call-for-proposals> [Accessed 11 June 2019]

Innovative partnerships: Between 2017-2018, OfA explored the theme of Music and Dance, working with One Dance UK and four youth dance companies from across the UK to create new music and choreography. The theme for 2018-2019 is 'WordPlay', exploring the relationship between music and language.⁴⁵

⁴⁵ Orchestras for All. *Annual Report 2017-2018*, p. 4 <https://www.orchestrasforall.org/annual-report>

Appendix E: Evaluation Framework

The Six Research Questions

	Evaluation questions	Evaluation Approaches
1. Cultural sector engagement	How has IH helped develop cultural engagement and cultural confidence, and specifically the engagement of IH communities in arts and cultural activities/venues, how has it helped build cultural capital, and future cultural audiences?	- Musical skill - Engagement with High Profile Venues - Uptake of further music study - Uptake of wider music-access schemes - Showcasing opportunity for young people in cultural institutions - Reported on consistently during the fieldwork - Survey Questions related to relationships with NPOs for relevant programmes
2. School culture and community	How does IH change the culture and ethos in a school, and help with community cohesion, parental involvement in school, parental involvement in children's education, and develop of community identity and sense of place?	- School attendance - Pride of community - Engagement with school community - Engagement with community - Parental engagement with school - Parental expectation - Parental aspiration - Audience profile (diversity)
3. Social mobility	How has IH helped develop broader social mobility, beyond or through cultural engagement?	- Teamwork - Confidence - Resilience - Transferrable skills - Health and wellbeing (e.g. relaxation, concentration)
4. Education	How has IH had an impact on the educational attainment of participant CYP? How does IH impact on cross-curricular learning? How does IH help with the development of social skills, other soft skills, and 21 st -century skills such as resilience, problem-solving,	- Analysis of sample SAT data from DfE - Test scores – Reading - Test scores – Maths

Evaluation questions		Evaluation Approaches
	creativity as well as core skills (reading, writing, numeracy)	
5. In Harmony Scale-Up	What is the particular essence, model, characteristics, structure and workings of each IH programme, with a view to identifying what component parts/activities work, and for whom, and with what resources required, and to achieve what outcome, so that those component parts/activities might be scaled, for instance in Music Education Hubs and NPOs?	- Review of logic models
6. Informing Strategy	What lessons has IH to share, and recommendations to make, with the arts sector as a whole, with Music Education Hubs Strategy, ACE Strategy, IH Strategy and funding? How could IH-style interventions be deployed, or their outcomes achieved, in a leaner, lower-cost approach compared with the current IH pilot projects?	- Review of logic models

The Previous research questions

- I. How does the **level and nature of In Harmony provision in schools** affect the outcomes? Consider educational, musical and social/cultural outcomes
- II. What evidence is there that In Harmony has a **positive impact on pupils' skills** for learning and longer term educational aspiration?
- III. What evidence is that that In Harmony has a **positive impact on schools** and on average pupil **attainment at whole school level**?
- IV. In what ways does In Harmony have an **impact on young people's music making** after they leave primary school?
- V. To what extent does In Harmony **influence parents' and families' social mobility, aspiration and cultural engagement**?

5.9 The Evaluation Framework

The evaluation framework for this research is presented in the table below, providing a summary of the research themes and tools applied across the various primary and secondary data sources.

	Stakeholder Group ->	Students		Alumni		Parents		School Leaders		Programme Manager	Other		
	Research Tool	Focus Groups	Interview	Survey	Interview	Focus Group	Survey	Interview	Survey	Interview	Document Review	Desk Research	DfE Data / Ofsted
Research and Evaluation	Type of Evaluation Conducted			x		x	x	x	x	x	x		
	Adaptations Based on Evaluations							x		x	x		
	Research Conducted							x	x	x	x	x	
	Adaptations based on Research							x		x	x	x	
Musical Progression	Musical Skill	x	x	x			x	x	x	x	x		x
	Uptake of further Music Study	x	x	x			x	x	x	x	x		x
	Uptake of wider Music-access schemes	x	x	x			x						
Educational Progression	Test Scores-Reading			x			x	x	x	x	x		x
	Test Scores-Maths			x			x	x	x	x	x		x
	School Attendance						x	x	x	x	x		x
Social and	Teamwork	x	x	x	x	x	x	x				x	x
	Confidence	x	x	x	x	x	x	x				x	x
	Engagement	x	x	x	x	x	x	x				x	x

	with School Community												
Research and Evaluation	Pride of Community	x	x	x	x	x	x	x	x				
	Engagement with Community	x	x	x	x	x	x	x	x				
	Parental Engagement with School			x	x	x	x		x	x	x		
	Parental Expectation			x	x	x	x		x	x	x		
	Parental Aspiration			x	x	x	x		x	x	x		
	Audience Profile (Diversity)	x	x	x	x			x	x	x			

Appendix F: Fieldwork Tools and Guidelines

Methodology Phase Key Stakeholder Interview Guide

1. Can you provide me with some background of the In Harmony programme in your area?
2. How does the provision of In Harmony programmes differ amongst the schools in your area?
3. How does this provision reflect the local context?
4. How does this provision reflect different levels of funding?
5. How do the school communities differ in your area? How would you recommend approaching these communities?
6. What role do school leaders/staff play in the programme? How does this vary between the schools?
7. How involved are parents with the programme?
8. What do you think the best way to engage with parents would be? Does this change at different schools?
9. What is the best way to reach unengaged parents?
10. What challenges has In Harmony faced in your area?
11. How has In Harmony impacted other work that you do?
12. What is the most impactful part of the programme and why?
13. How is In Harmony different from other Music Education programmes?
14. Do you have any pictures or videos of the programme in action?

In Harmony Research Guidance for Schools, Students and Parents

Thank you for your contribution to this exciting research on the In Harmony programme.

This document describes the approach the researchers aim to take for the fieldwork in schools. It provides an overview of how we propose to engage with headteachers, students and parents through a combination of sensitive tailored interviews and focus group discussions. In order to ensure the consultation recognises the sensitivities and unique local context in each school, we would warmly welcome your comments and feedback.

We first describe the protocol, followed by our proposed approach to interviewing headteachers, followed by our group discussions with students, and finally our approach to interviews and group discussions with parents.

Consultation Protocol

In each project location, we hope to be able to undertake:

- 2 Student focus groups with students in years 4, 5 or 6 (7,8,9 for the secondary school). These should be groups of 5-10 students, with the ideal number being 8.
- Interviews with Headteachers – these can be conducted remotely over the telephone if Heads are not available during our time in the schools. For Nottingham, we would ideally like to interview up to 20% of all headteachers involved in the programme, with an emphasis on teachers from Gold and Bronze schools.
- 1 Focus Group/A series of short interviews/conversations with Parents – we understand that this is likely to be the most difficult aspect of the research to coordinate. For this reason, we are happy to be flexible on the approach that we take.
- Observations of In Harmony Activity - this will depend on what is happening in the schools on particular dates.

Headteacher Interview Guide

BACKGROUND

- How did your school become involved with the In Harmony programme?
 - o How was the decision made to participate in the In Harmony Programme?
 - o Who's decision was it?
 - o What was your reaction when you found out the school was participating?

How has IH had an impact on the educational attainment of participant CYP? How does IH impact on cross-curricular learning? How does IH help with the development of social skills, other soft skills, and 21st-century skills such as resilience, problem-solving, creativity as well as core skills (reading, writing, numeracy)

How has IH helped develop broader social mobility, beyond or through cultural engagement?

- How have the academic results of the school changed during the time that In Harmony has been in operation?
 - o Why do you think this is?
 - o If not, why not? Is there anything In Harmony could change to increase or improve its impact on academic results?
- What other skills does In Harmony help students to develop?
- How inclusive do you think In Harmony is?
 - o (follow up on SEND, ethnic/religious background).
 - o Have all students benefitted from In Harmony equally?
- Would you be able to estimate how many children play an instrument outside of school?
 - o Has this number changed while In Harmony has been operating in the school?
 - o Are you aware if alumni of the programme continue to play their instruments?
 - o Do you think more students are interested in or will pursue higher levels of musical education?

-Do you think In Harmony has an impact on social mobility?

How has IH helped develop cultural engagement and cultural confidence, and specifically the engagement of IH communities in arts and cultural activities/venues, how has it helped build cultural capital, and future cultural audiences?

-Has In Harmony created new ways for your school to engage with the culture sector?

- What are these?

How does IH change the culture and ethos in a school, and help with community cohesion, parental involvement in school, parental involvement in children's education, and develop of community identity and sense of place?

- How are parents engaged with the In Harmony programme and with the school more widely?
 - o Is this different from how parents were engaged before/without the In Harmony programme?
- How is the wider community engaged with the In Harmony programme?
 - o What impact does the In Harmony programme have on community engagement at your school?

What is the particular essence, model, characteristics, structure and workings of each IH programme, with a view to identifying what component parts/activities work, and for whom, and

with what resources required, and to achieve what outcome, so that those component parts/activities might be scaled, for instance in Music Education Hubs and NPOs? What lessons has IH to share, and recommendations to make, with the arts sector as a whole, with Music Education Hubs Strategy, ACE Strategy, IH Strategy and funding? How could IH-style interventions be deployed, or their outcomes achieved, in a leaner, lower-cost approach compared with the current IH pilot projects?

- Would these outcomes have been changed by more or less In Harmony activity?
- If you could choose to have more In Harmony activity, would you? Would you choose to have less activity?
- What is your opinion on the cost of In Harmony to the school?
 - o Do you have an opinion on what part of the programme provides the least good value?
 - o Do you have an opinion on what part of the programme provides the best value?
- Is there anything you would change about In Harmony?
 - o What is it?
 - o Why?
- What is the most challenging aspect of the In Harmony programme?
- What element of In Harmony presents the greatest opportunity for schools?
- What is the most impactful aspect of In Harmony?
- Could the In Harmony model be adapted to other activities and art forms? (e.g. non orchestral music activities)
 - o Why? How?
 - o What is the difference orchestral music makes to the programme? What would the difference be if delivered via other activities or art forms?
- Do you have any other comments or questions at this time?

Student Focus Groups Guide

How has IH had an impact on the educational attainment of participant CYP? How does IH impact on cross-curricular learning? How does IH help with the development of social skills, other soft skills, and 21st-century skills such as resilience, problem-solving, creativity as well as core skills (reading, writing, numeracy)

- Do you enjoy music classes?
 - o Do you get special opportunities as a result of music classes?
 - o Do you have friends at other schools? What are their music lessons like?
- What instruments do you play?
- Did you choose your own instruments?
- Do you practise your instruments at home?
- How does the responsibility of caring for your instrument make you feel?
- What part of the music classes do you enjoy the most?
- Are music classes different from your other classes? What makes them different?
- Do you enjoy performing?
 - o Why?

How does IH change the culture and ethos in a school, and help with community cohesion, parental involvement in school, parental involvement in children's education, and develop of community identity and sense of place?

- Do you talk to your parents about your music lessons?
- Do you get to meet new people as a result of your music?
- Does In Harmony change/affect how you feel about where you live?

What is the particular essence, model, characteristics, structure and workings of each IH programme, with a view to identifying what component parts/activities work, and for whom, and with what resources required, and to achieve what outcome, so that those component parts/activities might be scaled, for instance in Music Education Hubs and NPOs?

How has IH had an impact on the educational attainment of participant CYP? How does IH impact on cross-curricular learning? How does IH help with the development of social skills, other soft skills, and 21st-century skills such as resilience, problem-solving, creativity as well as core skills (reading, writing, numeracy)

- How does learning music compare with learning in other classes or subjects?
- Do you think learning music helps you with your other school lessons? (follow up: reading/maths)
 - o Why?

How has IH helped develop cultural engagement and cultural confidence, and specifically the engagement of IH communities in arts and cultural activities/venues, how has it helped build cultural capital, and future cultural audiences?

- Do you engage with professional musicians or music performances outside of In Harmony?

Suggested student focus group structure, using visualised journeys

Ask students to think back over the time they've been involved in IH and to draw their 'In Harmony journey', from then to now. This is designed to help them to reflect on and articulate distance travelled according to various perspectives/research questions.

Exercise could be done individually or in small groups. Or, the interviewer/facilitator could work with the group to draw a group journey, if they are reticent to do so themselves.

Could include:

- A route map-type shape, such as a line, to show the route of the journey
- Things that have happened along the way, such as learning instruments, going to concerts, having lessons, playing in concerts etc.
- How much they've enjoyed these activities
- With rough dates where available.

Then, ask them to add to their journeys, their responses to particular questions. (These could be colour-coded, or with post-it notes, or with their initials.). e.g.:

- How do you think you've changed as a result of IH – can you mark the different points on the journey, e.g. from less confident to more confident?
- How has IH effected your (musical) relationship with your family? Are they more involved now with your music-making than before? Has it changed relationships in other ways?
- How would you say IH has effected your other school work?
- How would you say IH has changed your school overall, and your feelings about it?
- How would you say IH has effected friendships and getting on with different people?

Extra questions can be added to the journey sheets, e.g.:

- Draw a picture of your house in the corner of the sheet, with you in it. Do you take your instrument home? Do you practise much? How often? Do your parents/grandparents/siblings get involved?
- What other music do you do at home?

Evaluator photographs journeys at the end to keep as a record.

Parent Focus Groups/Interviews Guide

To what extent does In Harmony Influence Parents' and families' social mobility, aspiration and cultural engagement?

- Are you familiar with the In Harmony programme?
- How do you feel about the focus on music at your child's school?
- Do you think it has an impact on your child?
 - o What impact does it have?
 - o Is this good or bad?
- Do you attend concerts/other musical activities or watch them on TV?
 - o Do you attend concerts/other musical activities with your child?
 - o Do you do this more than you otherwise would?

What evidence is there that In Harmony has a positive impact on pupils' skills for learning and longer term educational aspiration?

In what ways does In Harmony have an impact on young people's music making after they leave primary school?

- How do you feel about your child being given an instrument?
- Do they practise this at home?
- Do you engage with them when they play music?
 - o Do you play music with them?
- Do you think your child is interested in pursuing further study in music? Or a career in music?
- How would you feel if your child wanted to pursue further study in music? Or a career in music?

Appendix G: Survey Questionnaires

Welcome to the In Harmony survey for adults.

This survey is meant for **every parent, school staff and headteacher** involved in the In Harmony programme. It should take approximately 1-5 minutes to complete.

Arts Council England has commissioned Nordicity to evaluate the In Harmony programme 2018/19.

This survey has been created to help ACE understand the impact of the programme and plan for the future. This is your chance to help us understand the importance and impact of the In Harmony programme and help shape its future.

We respect your privacy. Responses to this survey will be securely collected and analysed by Nordicity on behalf of ACE. All information will be presented anonymously and in aggregate form, and no other third party will ever have access to data collected. All research, data and information is held securely in accordance to **General Data Protection Regulation (GDPR)** and the principles of the **Data Protection Act 2018**.

1. Are you familiar with the In Harmony programme? (Circle one)			
Very familiar	Somewhat familiar	Not familiar	I don't know
2. How long do you think your child been participating in In Harmony?			
3. Does your child practise their instrument at home? (Circle one)			
Yes	No	Do not know	
4. Please select the statement that best reflects you. (Circle one)			
I do not have experience playing or making music.	I have some experience playing or making music.	I have a lot of experience playing or making music.	
5. Please select the statement that best reflects your experience. (Circle one)			
I do not help my child with their musical practice.	I sometimes help my child with their musical practice.	I regularly help my child with their musical practice.	

6. To what extent do you agree with each of the following statements?						
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	I don't know
a. I think my child's learning has improved as a result of the In Harmony programme						
b. I think my family is more likely to engage with music and culture as a result of the In Harmony programme						
c. I feel more involved with my child's school as a result of the In Harmony programme						
d. I think the wider community is more involved with the school as a result of the In Harmony programme						
e. I think that my child enjoys school more because of In Harmony						
f. I think that my child's confidence has increased as a result of the In Harmony programme						

7. How would you describe your musical home life? Please circle all those that apply.
--

I often make music/sing around the home	My children make music/sing around the home	We make music or sing as a family fairly often	I/we go to concerts or other live music events (outside school) more than once per year
I sing to my children	I used to sing to my children when they were younger	There's often music playing in our home	There isn't really much music in our home
8. Is there anything else you would like to add about your experience with In Harmony?			
9. Do you have any other interaction with the Sage Gateshead? Please describe it.			

Nordicity

Nordicity provides research and evaluation, strategy, policy and economic analysis for the arts, cultural and creative industries.

For more information, contact Stephen Hignell, Associate Director, Nordicity: shignell@nordicity.com
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